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MOTION PICTURE HERALD

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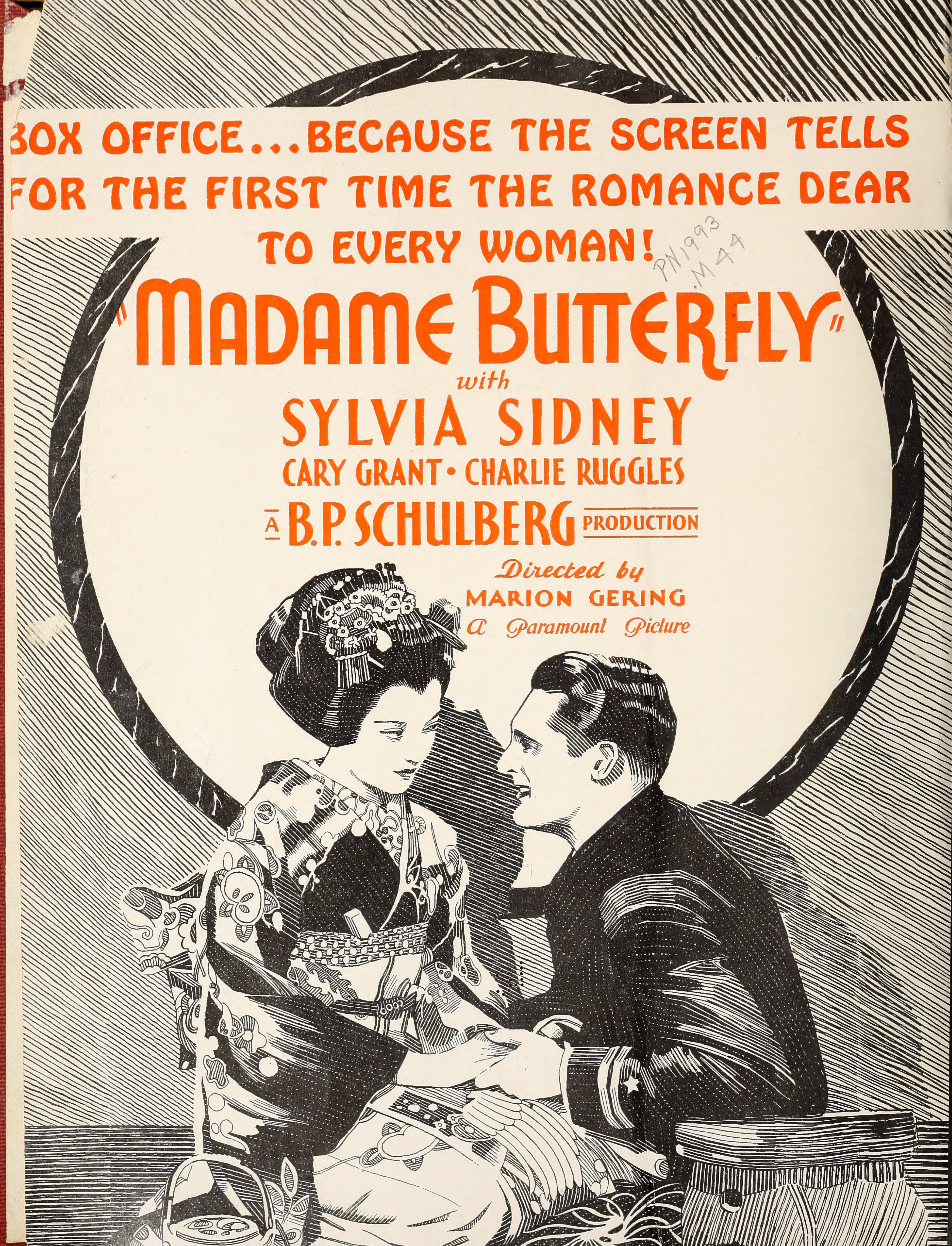
NATIONAL APPEALS BOARD IS ACCEPTED

Arbitration, voluntary and legally safeguarded, is re-established

Roxy Opens Radio City Music Hall

Vol. 110, No. 1 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub-* **December 31, 1932**



BOX OFFICE...BECAUSE THE SCREEN TELLS FOR THE FIRST TIME THE ROMANCE DEAR TO EVERY WOMAN!

PN1993
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"MADAME BUTTERFLY"

with

SYLVIA SIDNEY

CARY GRANT • CHARLIE RUGGLES

A **B.P. SCHULBERG** PRODUCTION

Directed by

MARION GERING

A Paramount Picture

HAPPY
1928!

—beg pardon we mean

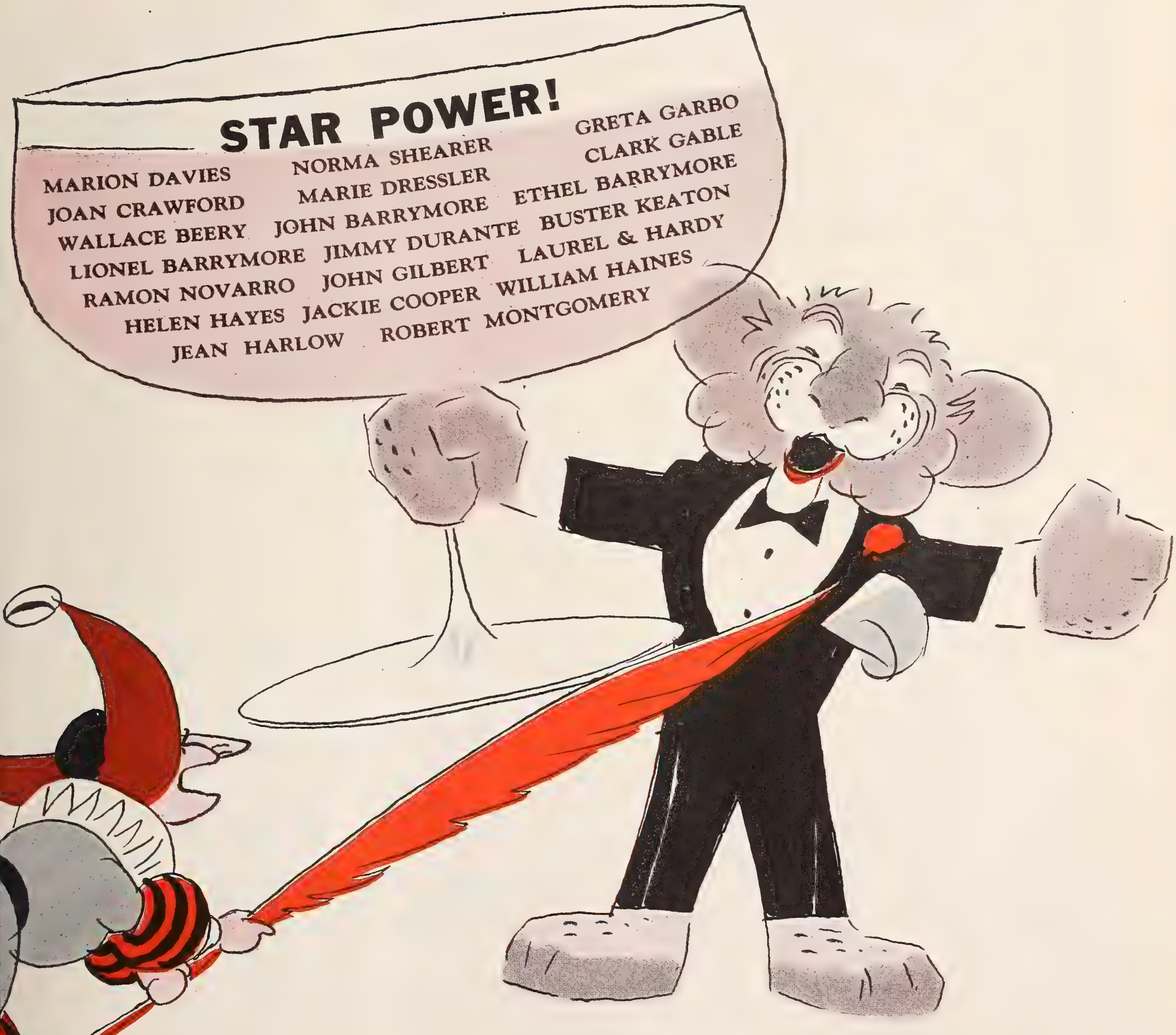
(next page tells you)

M.V.B. 20/III/35

HAPPY 1933!

Sure it's the same
as 1928 because

Good times
are here again
thanks to the
Laughing Lion!


STAR POWER!
MARION DAVIES
NORMA SHEARER
GRETA GARBO
JOAN CRAWFORD
MARIE DRESSLER
CLARK GABLE
WALLACE BEERY
JOHN BARRYMORE
ETHEL BARRYMORE
LIONEL BARRYMORE
JIMMY DURANTE
BUSTER KEATON
RAMON NOVARRO
JOHN GILBERT
LAUREL & HARDY
HELEN HAYES
JACKIE COOPER
WILLIAM HAINES
JEAN HARLOW
ROBERT MONTGOMERY

This New Year's Issue of M. P. Herald is really a merry M-G-M Issue. Every few pages you'll find M-G-M things to gladden your heart. **Watch carefully! M-G-M's Happy New Year Party continues on Page 29**

Make it a good one with FOX PICTURES

JAN -3 1933

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MOTION PICTURE HERALD

Vol. 110, No. 1 — December 31, 1932

LET'S GET COMMERCIAL

ONE of the sensational aspects of this issue of Motion Picture Herald is in its careful avoidance of resumes of the bad news of 1932 and its even more careful avoidance of forecasts for 1933 from the authorities who suffered the aforesaid 1932.

But editors will be editors and there must be a New Year's message. It is our serious, dignified, solemn plea to this industry to please get commercial, to engage in the production of motion pictures with a single idea of making money—money for the maker, money for the distributor and money for the exhibitor. This will require also entertainment for consumers.

Just to avoid, in this happy holiday season, naming names and hurting the feelings of a number of friends and producers, let it be remarked as a generality that the only really good motion pictures of 1932 have been too infernally smart.

In spite of every possible excuse and some that were impossible, the writer of this page has seen many motion pictures in the year just agone or agoing. All those that were good were too good, too intelligent, too demanding of thought, or else far too expensive. Most of them were made by brilliant young men engaged in making names and making fame, for themselves or their friends. Several of them were elaborately made from plays and novels that were written for tiny minority audiences. Now no matter how you may distort and "dumb-up" a castle it is never a bungalow.

The motion picture and its production community smarted a long time over the taunts of writers who called it lowbrow. To prove its intelligence it has gone to such spokesmen of the masses as Lewis, Dreiser, Hemingway and their ilk.

It is now admitted that when Hollywood reads, it reads the best of them. But that's been proved. Now let's let it stand.

Along about 1898 a Klondike millionaire with his pockets heavy with dust and nuggets came to New York. He heard that Martin's in Fifth Avenue was "the best place to eat, but expensive." He rolled into the restaurant one evening and took a table looking into Madison Square. He tossed aside the meaningless menu and roared at the waiter: "Bring me fifty dollars worth of ham and eggs."

And that is supposed to be a suggestion to the vendors of caviar.

△ △ △

ELECTRIFYING THE DOLLAR

WE laughed all the way from Cos Cob to Mamaroneck a-commuting to the job yesterday at reflections on the solemn suggestion of the scientists in convention assembled with the Econometric Society at Atlantic City that the nation's currency be established on the new basis of the average cost of the kilowatt hour of energy production.

You may consider this absurd as something to worry about, but let it be observed in passing that several years ago, when this industry had a dollar, the scientists, many of them the same persons, conspired to endow our art with sound.

If, as they seriously propose, a bond assured promise of the future production of forty kilowatt hours of juice by an electrical company is to be taken as the foundation of a dollar, how much currency ought to be issued on a guaranty from Mr. Charles Chaplin that he will knock 'em out of their seats with seven reels in 1935? As far as we can see, which is too far for comfort, there is more sense in a celluloid dollar issued against entertainment hours than the current project which draws columns of page one area in newspapers that ought to know better. Further, these scientific gentlemen have the presumption to propose calling it the "Edison Dollar". That is taking extraordinary advantage of Mr. Edison, the father of all the kilowatts. Were he alive to comment, his remarks would be more aromatic than encouraging.

The proponents of the Edison Dollar, who ask for the national average cost of generating 40 kilowatt hours as the basis of the American dollar, have done well by their press agents, but the commercial departments of the great electrical interests are likely to apply big feet to tender posteriors when the retail rate issue comes up. Just between Cos Cob and Mamaroneck, as we crossed the state line between Connecticut and New York, the reflection arose that although 40 kilowatt hours are generated for a dollar, one kilowatt hour costs about 3 cents to the retail consumer in Connecticut and over the line in New York from 7 to 12½ cents.

Perhaps the motion picture industry as a large consumer might well raise some questions about this matter of kilowatt hours and dollars.

△ △ △

THE BOURBON TOUCH

MERIT just will prevail. Our own and handsome Mr. Charles E. ("Chick") Lewis, exhibitor, publicist and editor of the Round Table section, has just received his official commission as a Colonel of the military staff of the Governor of the sovereign State of Kentucky. The staff of Motion Picture Herald has long included several A.B.'s, at least one electrical engineer with lots of B.S. from several universities, the same being an ex-bartender, too; one ex-locomotive engineer, two ex-press agents, and a brace of ex-film executives. What we really needed was a Kentucky Colonel. "Colonel Lewis" sounds pleasing. The only other Colonel Lewis we ever knew is from Illinois, Colonel J. Ham Lewis, and he has pink whiskers. Our new Colonel hasn't any. 1933 looks like a great little year, from here.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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Four Men Who Dared

Those who conceived and brought to fruition the ambitious enterprise that is now Radio City

JOHN D. ROCKEFELLER, JR.

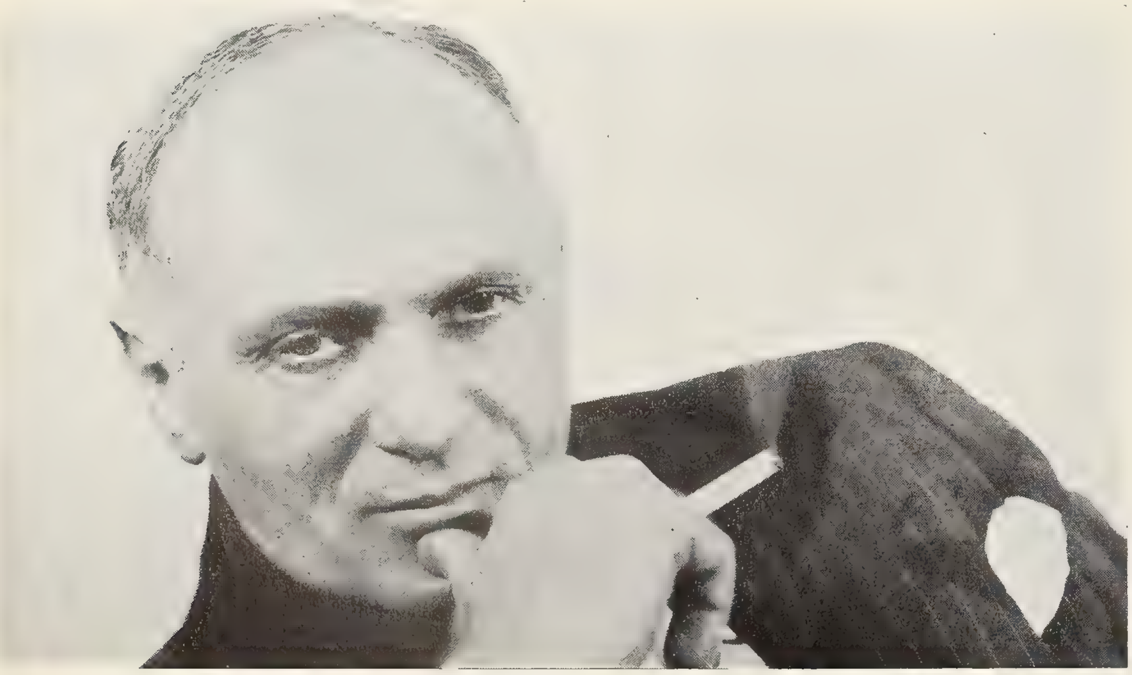
Active head of one of the world's mightiest oil domains as successor to the original "John D." He carries on where the father left off, his interests powerful in commerce, vaster still and more enduring in philanthropy. Chairman of board, Rockefeller Foundation (scientific research); trustee, Rockefeller Institute for Medical Research; associated with Bureau of Social Hygiene, International Health Board, China Medical Board. Means more to the University, Alpha Delta Phi, Brown University, City Midday, Recess, Bankers, Sleepy Hollow Country and other clubs than they mean to him.

M. H. AYLESWORTH

Proceeding from law to public utilities to radio entertainment, he added theatres to his interests by becoming president of Radio-Keith-Orpheum, while still remaining head of the National Broadcasting Company, which he became when the development of shows by wireless prompted the founding of that corporation. Has sought education assiduously, schools he has attended including the University of Denver, Colorado Agricultural College, University of Denver, University of Wisconsin and Columbia. Practiced law in Fort Collins, Colo., but quit professional life to run corporations.

DAVID SARNOFF

President and director of the Radio Corporation of America and chairman of the board of Radio-Keith-Orpheum. Yet he is only 41. A boy of nine when his parents brought him from Uzlian, Minsk, Russia, and not much older when he stuck 72 hours to his post taking wireless reports of the sinking Titanic. He was a junior Marconi operator then, but his heroism brought quick promotion, making him commercial manager of the Marconi company. Absorption of Marconi by the new Radio Corporation of America brought him into the company he now heads. He has never worked outside the communications field.



Rothafel is a name almost obliterated by "Roxy," which now joins Bailey, Barnum, Ringling, Frohman, Belasco and others on the roster of American showmen, and which will ultimately become quasi-legendary. The Roxy medium is according to his own day. Although it branches out, its origins and associations belong to the motion picture. Coming from the Middle West to New York when a lad, he worked at many things, but finally found himself running a picture theatre in Pennsylvania. Returning to the Middle West, he began to add singers and orchestras to his screen program, and the rest was merely a matter of how far they'd let him go.

SAMUEL LIONEL ROTHAFEL

INDUSTRY STARTS ARBITRATION FEB. 15; DISTRIBUTORS ADOPT APPEALS BOARD

Official Announcement Awaited from Distributors Indicating Adoption of S. R. Kent's Program for Correcting Ills

MPTO State Affiliates Are Now Ratifying Proposals; Allied Continues with Plans for Federal Legislative Campaign

The Sidney R. Kent program for correcting trade practices will soon be an integral part of film distribution machinery. The national appeals board for adjusting major differences and an optional form of exhibition contract which contains a clause permitting voluntary arbitration of local disputes are expected to become operative between February 1 and February 15. The sponsors believe that both will pave the way for better relations between buyer and seller of motion pictures.

Distributor signatories of the pact will, within a few days, make official announcement, individually, of their acceptance of the board of appeals. Final adoption of the board by several companies followed a series of conferences between the respective legal and sales departments and a committee of theatre owners. The contract and arbitration planks of Mr. Kent's plan were accepted previously.

Meanwhile, Allied States Association appears to be intent on proceeding with a campaign for federal legislation. Word was dispatched from national headquarters to the membership at large requesting contributions of $25 each to finance lobbying activities in connection with the crusade. There are no current indications that Allied will swing to the industry program. Leaders of the association said last month that they would proceed with a legislative policy unless and until the distributors agreed to the Kent proposals. They insisted at that time that all distributor-circuits participate.

Allied's national directorate will assemble at headquarters in Washington on January 5th to discuss progress of the campaign. Each member is supposed to have in hand a list of federal legislators who have been approached on the matter either in person or by letter.

On the other hand, members of the MPTOA are prepared to use the contract and the arbitration system. M. A. Lightman, president, sent word from Memphis Tuesday that his organization "is meeting with huge success in getting wires of ratification from the directors of our state affiliates."

Six Distributors To Use Contract

Fox, Universal, Paramount, Metro, Educational-World Wide and RKO are definitely committed to the program. Universal is understood to be the only company which has not completed negotiations on the appeals board. Willard McKay, counsel for the corporation said Tuesday that there remained only a few details to be clarified. This was to be done, he said, in a few days.

"Every single objection raised by the distributors to the appeals board has finally been overcome," according to a spokesman for the negotiating committee. He said this week that the objections were based principally on the unfamiliarity of distributors with the modus operandi of the pact and that the purposes have not been changed.

The legal directors of the various distributors are understood to be preparing the text of the appeals board agreement, and the official announcement of acceptance.

Columbia Pictures and United Artists are still reconsidering their original rejections of the pact. In both cases the company's legal advisors are against adoption, while the sales departments favor it. Present indications are that the sales executives will win out. Warner Brothers has not been committed either way.

The local arbitration system, according to a distributor spokesman, is intended to create a form of "home rule" in the territories as the basic means of abolishing the many deep-rooted disputes which have prevailed over a long period between the independent owners, exchanges and affiliated theatres. These disputes involve protection, zoning, admissions, double features and the like.

There are no specific meeting places mentioned for the arbitration boards, but it is expected that many will probably collect periodically in the key city offices of the Film Boards of Trade. This is not compulsory, the agreement merely insisting that all sessions be held in the distribution centers in which the principals operate.

"It is now up to the people in each territory to adjust their own situation," said the distributor representative. "They will be permitted to do this as they see fit. They have the means and they will be left alone to proceed along their own desires."

* * *

This Week

Industry starts arbitration on February 15; distributors adopt board of appeals Page 9
Opening of two theatres inaugurates operation of Radio City as an amusement center Page 10
Anti-double feature policy reversed as many exhibitors disregard ban on dual bills Page 12
Twenty-six books and plays bought by producers during November Page 18
Censorship—A Box Office Factor Page 19
Ufa and Tobis uphold Germany's film business in time of trial Page 20

FEATURES

Editorial Page 7
The Camera Reports Page 21
Asides and Interludes Page 27
J. C. Jenkins—His Colyum Page 48
Meetings Page 34

DEPARTMENTS

Box Office Receipts Page 42
Showmen's Reviews Page 36
Chicago Page 80
Managers Round Table Page 58
Short Features Page 80
Technological Page 83
The Release Chart Page 84
What the Picture Did for Me Page 50
Stage Attractions Page 81
Classified Advertising Page 90

Board in Effect Three Years

The arbitration clause and optional exhibition contract were accepted several weeks ago for three years, but distributors refused at that time to agree to a similar period on the national appeals board. They insisted that it should first be tried for one year, at the end of which changes in operation could be made if deemed necessary. However, an indefinite period of experimentation has now been decided upon, although the life of the pact will continue for three years. Periodically, the interested parties will review the work of the board for purposes of correction.

Fundamental principles of the appelate body have been established, but actual details of procedure will be left for the board to work out. Inasmuch as the board will take its cases from the local arbitration units, whenever the arbitration boards are unable to agree, there is little likelihood that the appeals council will have any cases before it for three or four months.

The board of appeals will be composed of exhibitors and sales managers of companies participating in the pact. For the ordinary run of cases there will be three representatives of disinterested distributors and three independent exhibitors. On so-called "extraordinary" cases, or on those cases where an affiliated circuit is involved, the board will be composed of four independent exhibitors, two distributor and two circuit representatives.

At all times the plaintiff and the defense will each have the right to challenge one member of the distributor delegation or one of the exhibitor representation. When this occurs a member is automatically eliminated from the opposite side, thereby reducing the board from a 3-3 ratio in ordinary cases, to 2-2. In controversies of the extraordinary type, a challenge will reduce the board to three independent exhibitors, two distributors and one circuit representative.

Methods of Selecting Members

The theatre owners have not yet decided upon a method of selecting delegates. The national associates are expected to designate a panel, including alternates. The original draft of the plan, as drawn by Mr. Kent and a joint Allied-MPTOA committee, provided that, "In case the dispute arises in what is known as Allied territory, the representatives of the independent exhibitors shall be designated by Allied States Association, and in cases where the dispute arises in what is known as MPTOA terirtory, the representatives of the independent exhibitors shall be designated by the MPTOA."

When the dispute arises in so-called "neu-

(Continued on page 26)

RADIO CITY BEGINS CAREER:

Gorgeous Theatrics Mark Roxy's Radio City Debut

By TERRY RAMSAYE

As this week closes Mr. Samuel L. Rothafel again dashes forward on his career in a feat of Roman riding such as the world of amusement has never dreamed. With two pairs of reins in hand he rides with one foot on the Radio City Music Hall, devoted to vaudeville and spectacle, and under the other the RKO Roxy motion picture theatre, devoted to the art that destroyed vaudeville and supersedes the old forms of drama and spectacle.

Radio City Music Hall, architecturally the world's greatest and finest theatre, was opened Tuesday night with 6,200 members of who's who in New York out front and only slightly fewer members of who's which on stage and back. The theatre is so big that it took approximately 10,000 persons from 8 o'clock until forty-five minutes after midnight to get it open to Roxy's satisfaction. It may now be said to be open.

The chief significance of the Radio City Music Hall, at this stage, is as a blazing landmark of endeavor and attainment in endowing the theatre and its arts with beauty, grandeur and the utmost in the mechanisms and facilities which science has made available. Rockefeller money, Radio daring and Roxy concepts have set before America and the world an achievement in theatre construction which shall be history. In that the cause of the amusement industry is served, magnificently served.

The frame is glorious beyond comparison. The picture in that frame—as painted under the skyhigh proscenium Tuesday night—we shall be coming to that immediately.

The show in its nineteen interminable numbers can only be understood in terms of the showman, his amazing assurance, his equally amazing internal doubtings, his vaulting ambition, his dreams, his sympathy and his emotionalism. On a stage 80 by 144 feet in area, in four hours of program, he revealed it all.

Really Began in 1914

Roxy's big night had been on the way since that night of April 11, 1914 when he opened the Strand on Broadway and stood the audience up with a shot from Pathe News and "The Star Spangled Banner." He did it again Tuesday night, without the film.

In his Radio City show Roxy took the big beating heart of Babbitt America to his own and said it all, in a big, big way, including, so help me, "Dixie" and "Old Black Joe." He opened with a "Symphony of the Curtains," demonstrating and emphasizing the machinery of control which so fills him with delight. The curtain did tricks, great awesome tricks, while two organists on two great organs piped and pealed from their surprising niches in the vast arch cliffs. Big, big, big, the organs screamed, shouted, purred.

On came an ode of "Dedication" proclaimed by Mr. Robert T. Haines, made up in a big, big way as a Being, as old as Time and twice as authoritative. It was as close as Roxy could come to having his stage dedicated in person by the Almighty Himself. Then, as though in fear of the majesty of the idea, it was counterbalanced by a reciting clown in rouge and white with a narrative paean about the building of Radio City damnably illustrated and symbolized by a burst from steam jets rising in the play of such lights as never were seen this side of the Pearly Gates of Thence.

There was Roxy's obeisance to the high Art of choreography with Mr. Harald Kreutzberg in the role of the "Angel of Fate" supported by sundry other dancers, abstractly, oh so abstractly, depicting fun in a graveyard, lighted the while with a ghoulish arsenical green with the flavor of grass grown on the fringes of some decomposing hell. But not until into the morning did Art really hit its stride, when at Number 18, Martha Graham "and her dance group" broke loose and arted all over the stage in a "choric dance for an antique Greek tragedy" for a very long time.

A Show for the People

But Roxy took no chances with a curse of highbrowism. He had an antidote for that sufficient to cancel any charges from the upper end of the scale, when at Number 17, Doctor Rockwell, vaudeville monologist, equipped with scissors, bit by bit, cut away the skirt of a warbling diva and reached a delicate climax by taking a neat sample 2¼ by 3¾ inches in area, as we estimated it from the eighteenth row, from her short lace panties. Set in several million dollars worth of handmade heaven this act had all the fitness and charm of a dachshund pup having his way against the Empire State Building.

There was a day before the coming of the glory of now that Roxy looked with hungering eyes on the glamours of the Metropolitan and the exalted fame of Gatti-Casazza, Bodansky and the like, borrowing some of the aromas of operatic sanctity for the Rialto and Rivoli in the services of sundry ballet masters, set designers and the like. But now, in the great glorious now, opera is but an ante in the potpourri of the Music Hall. There's Fraulein Vera Schwarz from the Staats-Oper, Berlin, singing a lot of "Liebeswalzer" and

THE QUESTION THAT FACES

¶ *Much was expected of Radio City Music Hall. Backed by the ample financial resources of the Rockefeller interests and inspired and guided by S. L. Rothafel, this elaborate venture in the amusement business was depended upon to establish new and greater standards. It was expected to typify the progress made in the building of better theatres.*

¶ *Radio City Music Hall does all of this. It is an extraordinary achievement in size, in beauty, in appointments and in equipment. Roxy's astute judgment, based on a long and thorough experience in buildings of popular amusement, gives a character and an advance to this new and extraordinary hall of entertainment.*

¶ *The real news relative to the new development is not, however, concerned with the building or with the environment created therein. There was no question of the outstanding excellence of these, before the inaugural evening and there can be none now. But there was question as to what was to be disclosed upon the stage and the opening performance leaves that question unanswered, or at least not satisfactorily answered.*

¶ *The opening program, in various of its units, rattled about piteously in the great and beautiful hall. Other units which were of dimensions corresponding to the vastness of the hall were bland, neutral and quite unim-*

MUSIC HALL, ROXY OPEN

Theatres Are Designed and Equipped on Elaborate Scale

By GEORGE SCHUTZ

The two theatres of Radio City, opening as the first full-functioning units of the Radio Corporation's division of Rockefeller Center in New York, were revealed this week with all the glamor promised by the many months of publicity given them. They prove to be extraordinary theatres, one in sheer immensity, both in the elegance of their architecture and programs.

With a program that was ultimately cut down to more than four hours in length and exhaustively prepared by many geniuses of the theatre laboring under the supervision of Roxy (S. L. Rothafel), the most gorgeous of these theatres, Radio City Music Hall, disclosed to more than 6,000 people the type of entertainment to be presented there. The inaugural performance consisted in what some may call "glorified vaudeville," but its elements finally wrought out something more than that. The Music Hall show most resembles a revue, but it is offered in more serious vein, with emphasis on the semi-classical and spectacular. Few theatres — if, indeed, any — could quite accommodate its vast ensembles and prodigious theatrical effects, but for these very things the Music Hall has been specifically designed.

The stage, without being disproportionate, has a height at the proscenium opening of 60 feet. Several large ballet units, a couple of choruses, a galaxy of principals, sets, props, cyclorama and four horses failed to fill it Tuesday night. And perhaps as many as 200 performers were raised out of depths beneath it by the might of its lift equipment. Stage lighting, emanating from the auditorium projection room, from between the contour curtain and the proscenium arch and from the rigging loft, and produced under electronic control, probably challenged the ingenuity of even Leon Leonidoff and Robert Edmond Jones. The proscenium drop — the contour curtain — furls upward at almost any point along its vast breadth, dividing the stage, if desired, into one or more smaller stages. The technics of this stage are alone capable of providing quite a performance in themselves.

From the proscenium arch the auditorium bells out in lengthening arches, stepped for both architectural and acoustical reasons all the way back to three mezzanines deep in the rear. Pierced plaster bands form a strip pattern horizontally across the series of arches. They are illuminated from the rear, while the forward ones serve also as organ loft grilles. In this theatre there are two organs.

Mezzanines Displace Balconies

The Music Hall mezzanines have been designed on the same principle applied in the other Radio City theatre, the RKO Roxy. It has been desired to eliminate any overhanging balconies in order, it is said, to create a feeling of intimacy in the audience and to preclude the possibility of bad acoustical areas. The mezzanines are not only relatively shallow, but recede into an upper area to the rear of the main level.

The RKO Roxy, opening Thursday night as the motion picture theatre of Radio City, shows the application of similar principles in its auditorium. Just as the auditorium of the Music Hall does not flatten out to form a front wall opening in a proscenium arch, that of the Roxy ends with similar abruptness. Here, however, the stage opening is rectangular, with the walls slightly converging to flank it, and the front curtain following in a concave contour the curve of the ceiling. And, as we have seen, there are no balconies, but merely three shallow mezzanines.

The Roxy auditorium has walls entirely

(*Continued on page 26*)

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there's none other than the great Titta Ruffo himself in excellent voice, together with some four excerpt acts from "Carmen." And what "Carmen"! Bizet at his busiest never dreamed such extended magnificence as Roxy's "Carmen" painted verily on a seven league canvas with brushes of comet's hair. As a series of stage pictures Roxy's "Carmen" is gorgeous, every now and then. Four acts of it, however, more than suffice, in the same sense that a man thirsty for a glass of water gets embarrassed at Lake Michigan. It's bigger, bigger, bigger.

Pleasant, sincere words should be set down for the vast orchestra so competently conducted by Erno Rapee,

But mainly bigness counted. Everything big that Roxy ever heard of, except maybe Niagara Falls and Kate Smith. He may get them yet, too.

It was 12:45 o'clock in the morning and great patches were opening up among the ermine drifts of the expanses of auditorium as the audience melted and trickled, when Roxy answered a call to the stage, thanked his staff and hit his time honored radio chord: "Good night— and God bless you."

What Roxy does, what he will have done, with the Radio City motion picture theatre, the RKO Roxy, as this issue of Motion Picture Herald reaches you, will mayhap be another story of showmanship— motion picture showmanship, which for America's millions is after all the only showmanship that matters.

MR. ROTHAFEL

By Martin Quigley

pressive. One or two items, notably the choir from the Tuskegee Institute, were impressive and seemed logically a part of what was to be expected in an enterprise of such pretentions. But the show generally was Roxy's old show from the original Roxy theatre — without the picture. And it is, of course, a matter of common knowledge in the trade that attendance at the old theatre fluctuated erratically, the determining factor being the varying appeal of the motion picture and in no way the stage show which it was possible largely to standardize as to quality and appeal.

¶ The problem as to attractions therefore remains as something to engage Roxy's manifold abilities during the succeeding months. If he is left principally reliant upon vaudeville, especially in its present decadent state, Roxy and his associates are likely to learn an expensive lesson on the point of the relative importance of a theatre building as compared with a theatre attraction. The whole history of the show business points to the dominance of the attraction, the hall, however adequate or inadequate it may happen to be, being of decidedly secondary importance.

¶ The situation then is that Roxy is now all dressed up with the greatest and finest in the history of the theatre; the question is will he be able to find somewhere to go with it.

ANTI-DUAL MOVEMENT REVERSED AS MANY DISREGARD BAN ON DOUBLES

Many Exhibitors Returning to Double Feature Policy Under Pressure of Weak Business; Elimination Pacts Discarded

The recently prevalent tendency pointing toward elimination of double feature showings at motion picture theatres has suddenly reversed, according to reports from various cities which indicate that many exhibitors, prompted by conditions, and, in many cases, by similar action of competitors, are swinging back to the old dual policy. Local bans are being disregarded in many territories. Kansas City, Detroit, Milwaukee, Racine, Boston, Memphis and St. Louis are among the cities where exhibitors are returning to double bills in order to bolster box office returns.

Only Chicago seems to be holding to an agreement committing owners to singles.

In Detroit, where Allied States Association has fought for three monthe to enforce the ban on dual features, the lid blew off a few days ago when seven prominent neighborhood houses returned to doubles. Several of the smaller houses had violated the agreement to ban duals almost from its inception. H. M. Richey, business manager of Allied in Michigan, admitted that the desire of a majority of exhibitors was for double features but reaffirmed the statement that the position of his association has been and always will be that double bills are unwise. "Consequently," Mr. Richey said, "the association is looking out of the window as far as the matter is concerned at present."

Only a short time ago, Racine revoked its cooperative agreement calling for single features. The change was largely due to the fact that Tom Norman brought back duals to the Uptown theatre. Now the Crown and Capitol are again showing doubles.

Double featuring difficulty hit Memphis this week. Loew's, Warner and RKO are participating.

Similarly the situation in downtown Milwaukee, which has been comparatively free from double bills, has changed. The Warner theatre has adopted a policy of doubles and two other theatres have given double features a trial.

In St. Louis, the Film Board of Trade has notified Radio-Keith-Orpheum that it is opposed to the double bill policy in force at the Missouri theatre. RKO, replying that the policy has been in force three years, ever since it was started by the Skouras brothers, informed the board that if it wants to operate the house the circuit will be glad to turn it over. Meanwhile, Publix has continued to show double features.

At a recent meeting in Baltimore of the Motion Picture Theatre Owners of Maryland, it was decided that each theatre owner will have to settle the questions of admissions and double features for himself. Herman A. Blum, president, informed members that the organization would be glad to help straighten out any problem involving competitive theatres.

Under the new local decentralized management of Publix theatres in New England, three Boston first run houses are changing from a single feature to a double feature policy. The important Fenway, Paramount and Uptown are all going to doubles and the Beacon theatre will continue as a second run double feature house. The Modern, which has been playing double features under a second run policy, is reported returning to singles.

In addresses delivered last week in Milwaukee before the Better Films Council and the MPTO of Wisconsin and Upper Michigan, Carl E. Milliken, secretary of the MPPDA, deplored the "double feature nuisance."

Chicago theatres, according to Carl Lesserman, of Warners, are keeping their anti-double feature agreement with but a few unimportant exceptions. This city practiced the system for years, to a greater extent than elsewhere, until a sudden agreement was effected by all local owners several weeks ago.

Kansas City is another spot where double billing regulations self-imposed by exhibitors have fallen by the wayside through lack of observance by those who adopted them as a "constructive measure."

A "Code of Ethics" limiting twin bills to one a week and none on Sunday is being tacitly ignored by neighborhood houses. They embraced the pact several months ago but soon thereafter double billing cropped up again and the Independent Theatre Owners Association solemnly swore its members to stick by the "gentlemen's agreement." With a couple of exceptions, all agreed.

The agreement, reiterated and reaffirmed, was short-lived, and now the lid is off and the bars are down. Where a house has four changes a week, three are likely to be a double program. Houses charging from 15 to 25 cents run doubles on 10-cent nights, twice or more times a week. Double bills on Sunday have made their appearance at houses which hitherto scorned the practice. Two features and a program of shorts, or one feature and two shorts are apt to be billed as a "mammoth triple program."

The Independent Theatre Owners in Kansas City even went so far as to appoint a grievance committee with powers to investigate violations of the pact and report back to the membership for consideration. But this is seemingly useless, as no penalties are imposed and the association is powerless to enforce the agreement.

Generally, exhibitors give two reasons for failure of the various "gentlemen's agreements": Conditions and the fact that some exhibitors will not adhere to the regulations 100 per cent. Where an exhibitor is willing to stick to single features, his competition starts double billing, and the first exhibitor has to follow suit to keep business. At least that is the general excuse.

What the remedy is, exhibitors are not saying. In the meantime, catch-as-catch-can rules prevail.

E. M. Herr, Ex-President Of Westinghouse, Is Dead

Edwin Musser Herr, who had been president of the Westinghouse Electric & Manufacturing Company from 1911 to 1929, died at his home in New York last Saturday at the age of 72.

Paramount Lists $5,206,887 Loss For 3rd Quarter

Paramount Publix Corp., in its consolidated statement, which includes subsidiary companies, reports a combined net loss, exclusive of capital losses which were charged to capital surplus, of $5,206,887 for the three months to October 1, 1932, after deducting interest, depreciation and all other charges and reserves. This compares with a loss of $8,199,544, reported for the three months ending July 2, 1932, and a profit of $1,252,000 for the third quarter of 1931.

During the period, a reserve was provided for depreciation of fixed assets amounting to $2,884,634, of which $2,659,634 was charged off and the balance of $225,000 was capitalized to film production cost.

The corporation proposes to provide reserves for revaluation of fixed assets as of April 3, 1932, which reserves will be charged against the capital surplus which was created by the stockholders in changing the common stock of the company from shares without par value to shares with par value of $10. When these reserves are placed on the books, there will be a saving in depreciation of approximately $750,000 for the three months to October 1, 1932, which adjustment will reduce the three months' loss to approximately $4,457,000.

McIntyre, Clarke Associate, Commits Suicide in New York

D. E. McIntyre, executive associate of Harley L. Clarke for some years, who committed suicide by jumping from an upper floor of the St. Moritz Hotel in New York last week, was buried this week in Boston. Mr. McIntyre handled the Fox studio on the Coast during the absence of Winfield Sheehan. His work with certain of the utilities enterprises of Mr. Clarke led to his being sent to Hollywood to study the production situation.

His recommendations for economy resulted in his taking over operation of the plant for about six months, after which he returned to New York. He is reported to have had no business affiliations at the time of his death. Mr. McIntyre had been suffering from an ailment in his neck for some time and Chicago physicians had suggested he return for treatment after the first of the year.

Nat Saland Resigns as Craft Laboratory Head

Nat Saland, a pioneer in the laboratory field, announced his resignation Wednesday as president of Craft Film Laboratory, New York. Mr. Saland, who joined Craft in 1929 after operating independently, also resigned from the directorate.

A NEW DAME
has them
SCRAPPING
again!

It was WARM with "Hilda" in "What Price Glory"

It was STORMY with "Charmaine" in "What Price Glory"

It was BLISTERING with "Mariana" in "Cock Eyed World"

It was SCORCHING with "Elsa" in "Women of All Nations"

but

THAT'S NOTHING to . .

how HOT "Pepper"

A comedy drama with the characters Quirt and Flagg originally created by Laurence Stallings and Maxwell Anderson.

makes it for them

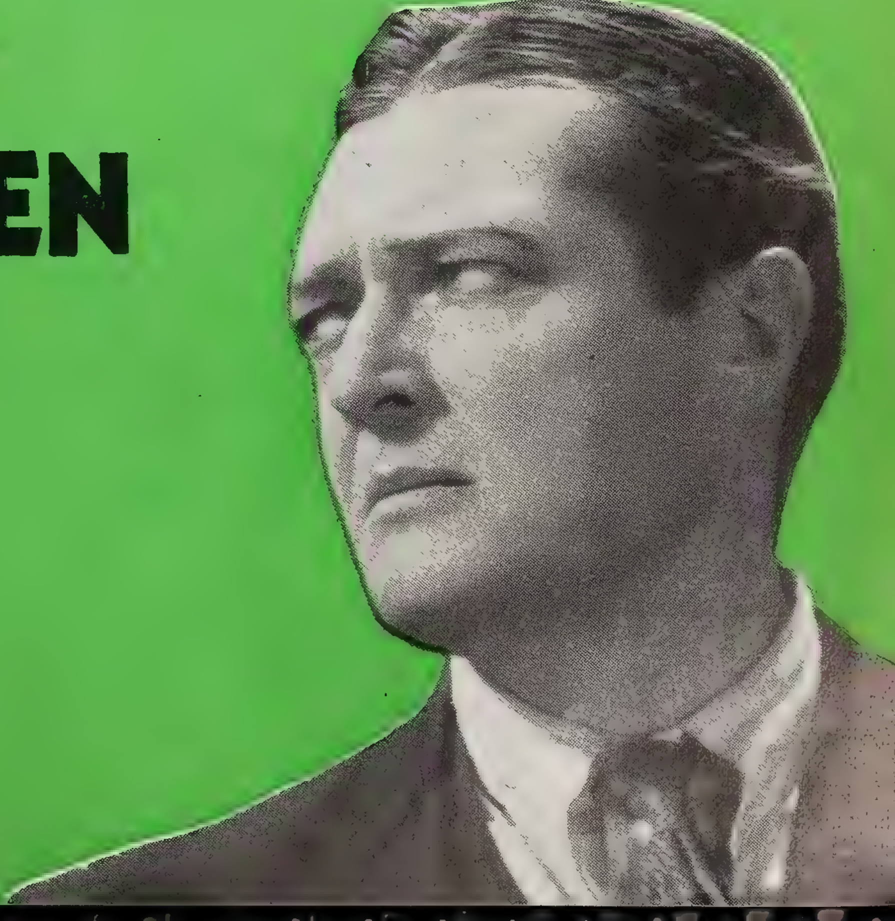
Flagg and Quirt...back again...and cockier than ever. New cock-eyed gags. New knockout dames headed by Lupe (Voluptuous) Velez. New records as these frolicking, flirting, fighting fools convulse the nation with antics that put belly-laughs where they belong.

PEPPER

EDMUND LOWE
VICTOR McLAGLEN
LUPE VELEZ
EL BRENDEL

Directed by John Blystone

It's a **FOX** *picture*



HOTTER and PEPPIER

than

"WHAT PRICE GLORY"

"COCK EYED WORLD"

"WOMEN
OF ALL NATIONS"

HOT PEPPER

"FASCINATING PICTURE CAN BE MADE"

Is DeCasseres' Opinion of Play "Firebird"; Critic Takes Stock Of the Stage's Latest Output

by BENJAMIN DeCASSERES

FIREBIRD

Judith Anderson and Henry Stephenson (a corking team) pulled a well-bred crime thriller out of Lajos Zilahy's (Budapest) "Firebird." Why it is called "Firebird" I do not know.

As a stage play, it is rather dull and leaky, it all having been done once before by one Oscar Wilde in "Lady Windermere's Fan." But when the Mystery Squad of scenario pluggers in Hollywood and a hand-picked, high-bred cast who can move in ultra-swell Budapest circles squared off a fascinating picture can be made of this play for those who, like myself, would walk away from a Camille and walk a mile for a good crime story.

Here are the angles: In a swell apartment house an actor—matinee idol and a girl-tumbler—have been murdered.

In this house lives the owner, his wife and daughter. He is a mighty fellow in the councils of the Hungarian government. He (Henry Stephenson) tries to ferret out who did the job. He doesn't like actor-killing on his property.

He is unconsciously running down his wife (with the aid of the Police Commissioner). She finally confesses the crime. She was the actor's mistress and the latter threatened exposure. The Big Fellow is inexorable. His wife must face the music.

But the Police Commissioner (Montagu Love) suddenly says Tush! and Bull! He has witnesses that she (Judith Anderson) was out of the house during the hour the crime was committed. Here is a tense and exciting second act. We all remain mentally cock-eyed in our seats guessing who killed the actor. Percy Hammond said it was Lee Shubert. I guessed Sam Goldwyn.

Well, Mates, it was the daughter, whom we only saw once for a moment in the prologue. She was having an affair with her Clark Gable when in a dispute the gun (there's always a gun) went off. And the mother tried to take the blame. But the girl goes off to jail—and is probably adjudged not guilty and buried in flowers for killing another ham.

Picture value, 90 *per cent.*

SINGAPORE

This play by Robert Keith contains conventional, and therefore, generally profitable, picture material. It is for those who like to take their East hot off the passion-griddle.

We'll take you somewhere east of Suez where a man can raise a thirst, where there "ain't" no Ten Commandments and a director can do his worst—and still click at the box-office.

Eric Hope is a young Englishman who works for a big-time Sultan. Eric has a bungalow in Singapore. He had also in his bungalow Malaya, a pretty half-breed girl (played with a ravishing It-noose by Suzanne Caubaye). Naturally, Eric and Malaya are—yes, just as you thought.

Now, the gasp-and-pop-eye angle (called the Creeping Menace in old Fort Lee days) gets working when Eric's bride comes out from England. Malaya naturally becomes active. Her meal ticket is sinking into a Depression.

So—Malaya by peeping here and listening there discovers that something is a-doin' between Eric's bride and the Sultan. She even hears the bride say she'd like to see hubby bumped off so she could become La Sultana and wear the big "jools."

So the Sultan brings his cobras to court with a gang of goona-goona dancing wenches (grand old picture stuff now begins to jell) and while the revels are at their flurriest the Sultan has one of the cobras sting the wife to death.

Well, it won't need a Rupert Hughes to make a picture of this, anyhow.

Picture value, 90 *per cent.*

THE PERFECT MARRIAGE

Should old married people spill the beans to one another about what happened when they were newly married and the flood was still beyond the control of Will Hays' Commandments?

That is the theme of Arthur Goodrich's new play, "The Perfect Marriage." A chateau in Auvergne, France. A famous aged playwright and his wife are about to celebrate their fiftieth wedding anniversary. They have had a peaceful time of it. The President of France and other bourgeoises send their congrats. They bill and coo like two old people will.

But in pops the Devil—Miss Fay Bainter. She had been the playwright's secretary in years agone and she knows where the bodies of both the husband's and wife's early infidelities are buried. In fact, she herself is the old man's sin.

We fade back forty-five years (grand transformation of all actors and actresses) and we see just how the two old happy people cheated on one another. An old fellow in the first act was the wife's boy friend.

Back to the anniversary celebration—the cat is out of the family bag. Great swearing and wringing of hands and threats. But all's well that ends Broadway. Clever.

Picture value, 50 *per cent.*

AUTUMN CROCUS

With the success of "Music in the Air" and "Autumn Crocus" (by C. L. Anthony) we may expect a craze for the bucolic, the pastoral, the yodeler, Tyrolean troubadours and romances in mountain moonlight. Away with goona-goona and Bali. Comes now the Alps!

"Autumn Crocus" contains a picture, a pretty picture, a sweet picture. It is laid in the Tyrol. There is an inn. Ruling this inn is the latest New York sensation, Francis Lederer. He's an English actor and he's got Clark Gable, John Gilbert, John Barrymore, Clive Brook and all the rest laid out flat so far as the girls go. They say six picture producing companies have already opened their safes to Francis.

The story: An English Lady in Spectacles (Patricia Collinge) falls in love with the inn-keeper. They meet on a mountainside where the Englishwoman is willing to take a plunge into sex-life. But he informs her that he has a wife. She nearly falls down the mountain. But, still, afterward, she thinks she'll take a dip into what every woman should know. But now her old-maid friend warns her that familiarity breeds babies. Ouch!

Well, nothing happens. The Tyroleans sing, the harpist plays his harp and the English lady goes away.

There are other side issues, somewhat comic, in the inn. The public is strong for the play—and there are many good picture angles in it. And there are so many idle Alps sets at present in Hollywood!

Picture value, 40 *per cent.*

DEAR JANE

When crime begins to wane, when we get fed up on lounge-pawing and when the Marx Brothers and Schnozzle have banked twelve millions for their picture getaway, then, maybe, some director will turn yearningly toward something soft, dreamy, old-fashioned, with minuets, moonlight, eighteenth-century gurgles and giggles, Sam Johnson, Sir Joshua Reynolds, Davy Garrick, Jimmy Boswell—and the Battle of Trafalgar done in the old tank (long shot).

He can find all this in "Dear Jane," the first new production of Eva Le Gallienne's Civic Repertory Company. It concerns love episodes in the life of Jane Austen, famous English novelist.

Jane (played delightfully and without a trace of psychological stuffing by Josephine Hutchinson) giggles and flirts and jilts three lovers. The third is a Nelson hero (1798), and as he is about to marry Jane she quits his castle to resume the production of book-worm fodder.

Joseph Schildkraut stalks through "Dear Jane," in which the motion picture angles are dependent on a change in film styles. For my part, I'm thirsty to see some old-time screen romance as clean as a Methodist angel.

Picture value, 10 *per cent.*

26 BOOKS AND PLAYS PURCHASED; HOLLYWOOD SEEKS STORY SOURCES

Nine Producers Buy Material During November; Total Less Than October; Paramount, Fox Lead with Six Purchases

All Companies Bought 184 Books, Plays Since March When Season Began; Seeking New Source of Material

Nine producers concluded negotiations during November for motion picture rights to 26 books and plays. Paramount and Fox each bought six; Metro acquired four; Radio and Warners took three each. Columbia, Fanchon Royer, Reliance and Universal each bought one.

Story buys during November were slightly fewer than in October when producers negotiated rights to 28. Since March 1, which marked the real beginning of story activities for current season production, independent producers and large companies, combined, bought 184 books and plays.

New types of stories for pictures and the cultivation of additional sources of material are problems which are currently occupying the attention of Hollywood as never before. The pointed suggestion that plays stress realism too greatly and do not realize the value of a return to idealism was voiced by Actors' Equity, which argues that people must be "desperately tired of stories of disaster, of faithlessness, of sordid characters and evil deeds." Equity is "convinced that this is a strategic point and a favorable moment to shift the emphasis" in plots. How fast and far the swing may travel in the other direction "may safely be left to the general temper of the time," Equity said, "but to the first dramatists and producers who strike the right note there will go both profit and honor."

Meanwhile William LeBaron, producing executive, said in Hollywood that newspapermen are finding a warm welcome at the studios. "With the stage and book-publishers able to provide only a small percentage of the vehicles necessary to meet the ever-increasing picture output, the producers," he said, "must look to the men and women who write the daily newspapers of America."

Before returning to Hollywood, Mervyn LeRoy, director, said in New York that today the story transcends the director, star, players and technical staging.

A word of advice to writers was passed on by Frederick Melcher, editor of *Publishers' Weekly*, who said last week that by writing books that children like to read, an author can best make certain of being remembered. He cited Mark Twain and other popular stories. However, few of these have ever been successfully produced in celluloid.

An analysis of the stories and plays purchased during November for motion picture production discloses many well-known authors represented, including I. A. R. Wylie, Theodore Dreiser, Gene Fowler, Noel Coward, Ann Bridge, Eric Noel, Zane Grey, and others. A complete list of the November purchases follows:

Columbia

Murder of the Circus Queen, a Thatcher Colt detective story, by Anthony Abbot; adaptation by Milton Raison; starring Adolphe Menjou.

Fox

Warrior's Husband, play by Julian Thompson; for Jesse Lasky.

Dangerously Yours, by Eric Noel; featuring Warner Baxter and Miriam Jordan.

Mommer, by Jerry Horwin; starring Henrietta Crosman.

Peking Picnic, prize novel by Ann Bridge; adaptation by Irene Kuhn and Harry Chandlee; for Jesse Lasky.

I Loved You Wednesday, play.

Pilgrimage, by I. A. R. Wylie; John Ford directing; featuring Norman Foster and Frank Craven.

Fanchon-Royer

Behind Jury Doors, by Frank Fenton; adaptation by Jack Neville; releasing through Mayfair.

Metro-Goldwyn-Mayer

Men Must Fight, a play by Reginald and S. K. Laurence.

Excess Baggage, a play by John McGowan; made as a silent in 1927.

Another Language, a play by Arthur J. Beckhard and Rose Franken.

He Who Gets Slapped, a play by Leonid Andreyev; silent version made in 1926.

Paramount

Queen Was in the Parlor, romantic comedy, by Noel Coward; adaptation by Edwin Justus Mayer; direction by Stuart Walker; starring Claudette Colbert.

Shoe the Wild Mare, by Gene Fowler.

Jennie Gerhardt, by Theodore Dreiser; starring Sylvia Sidney; direction by Marion Gering; production by B. P. Schulberg.

Great Magoo, comedy-romance from the play by Ben Hecht and Gene Fowler.

Chrysalis, a play by Rose Albert Porter.

Under the Tonto Rim, western, by Zane Grey; starring Kent Taylor; direction by Henry Hathaway.

RKO Radio

Romance of a Spahi, by Pierre Loti.

Green Mansions, South American jungle story, by W. H. Hudson; Merian Cooper will produce.

Greta, the Great, by Louis Heifetz and Neil Brandt; Joseph Schnitzer and Samuel Zierler will produce.

Reliance

Mr. Helen Green, by Prescott Chaplin and William Robson; for United Artists release; Edward Small will produce.

Universal

Terror Trail, by Grant Taylor; adaptation by Jack Cunningham; direction by Armand Schaefer.

Warner Brothers

Red Meat, by David Karsner.

Junior Republic, by Islin Auster; Edward Chodorov will adapt.

Ed-Lady, by Carl Erickson and David Boehm; featuring Gene Raymond; direction by Howard Bretherton and William Keighley.

Hollywood Writers Busy

Meanwhile writers at practically every studio in Hollywood were busily adapting books and plays for immediate production. Assignments included:

Columbia

Jeanne Cohen was appointed eastern story editor. The scenario staff was augmented by four playwrights, including: Lew Levenson, Dore Schary, Edwin Gilbert and Lawrence Pohle. Adaptation assignments were, Charles Condon on "Obey the Law"; William Kay, "Public Be Damned"; Gertrude Purcell, "Cocktail Hour." Frank Dolan and Charles Auerbach were assigned to write an original.

Fox

Writers signed were: Sidney Mitchell, Lex Neal, Grace Perkins, Horace Jackson, Gladys Lehman, Kate Horton and William Conselman.

Freuler Film

F. McGrew Willis finished an original and started dialogue and continuity; Edward Sinclair was writing two originals.

Metro-Goldwyn-Mayer

Writers signed included: John Wexley, John Lawson and F. A. Mitchell Hedges. John Mahin's contract was extended and William Faulkner completed an original for Joan Crawford.

Monogram

Columbia loaned Charles Logue to adapt "Black Beauty."

Paramount

Additions to the scenario staff included: Llewellyn Hughes, Robert N. Lee, Manuel Seff, Glenn Tryon, formerly an actor, Bayard Veiller and Frank Butler. Randolph Scott's contract was renewed and Keene Thompson rejoined the staff. William H. Wright was appointed assistant to Howard Hurley in the production department, having been transferred assistant director of scenarists. Erwin Gelsey, scenarist, was appointed assistant to B. P. Schulberg. Mr. Gelsey was with Warners. Dialogue-writing and adaptation assignments were: Harvey Gates, dialogue for "Mysterious Rider"; Maurine Watkins on "Sanctuary"; Lawrence Hazard, dialogue on "Eleven Lives"; Tiffany Thayer and Vincent Lawrence on an original; Joseph Lovett and Joseph Moncure March, to adapt "Jennie Gerhardt," and Joseph Mankiewicz, to adapt "Good Company."

RKO Radio

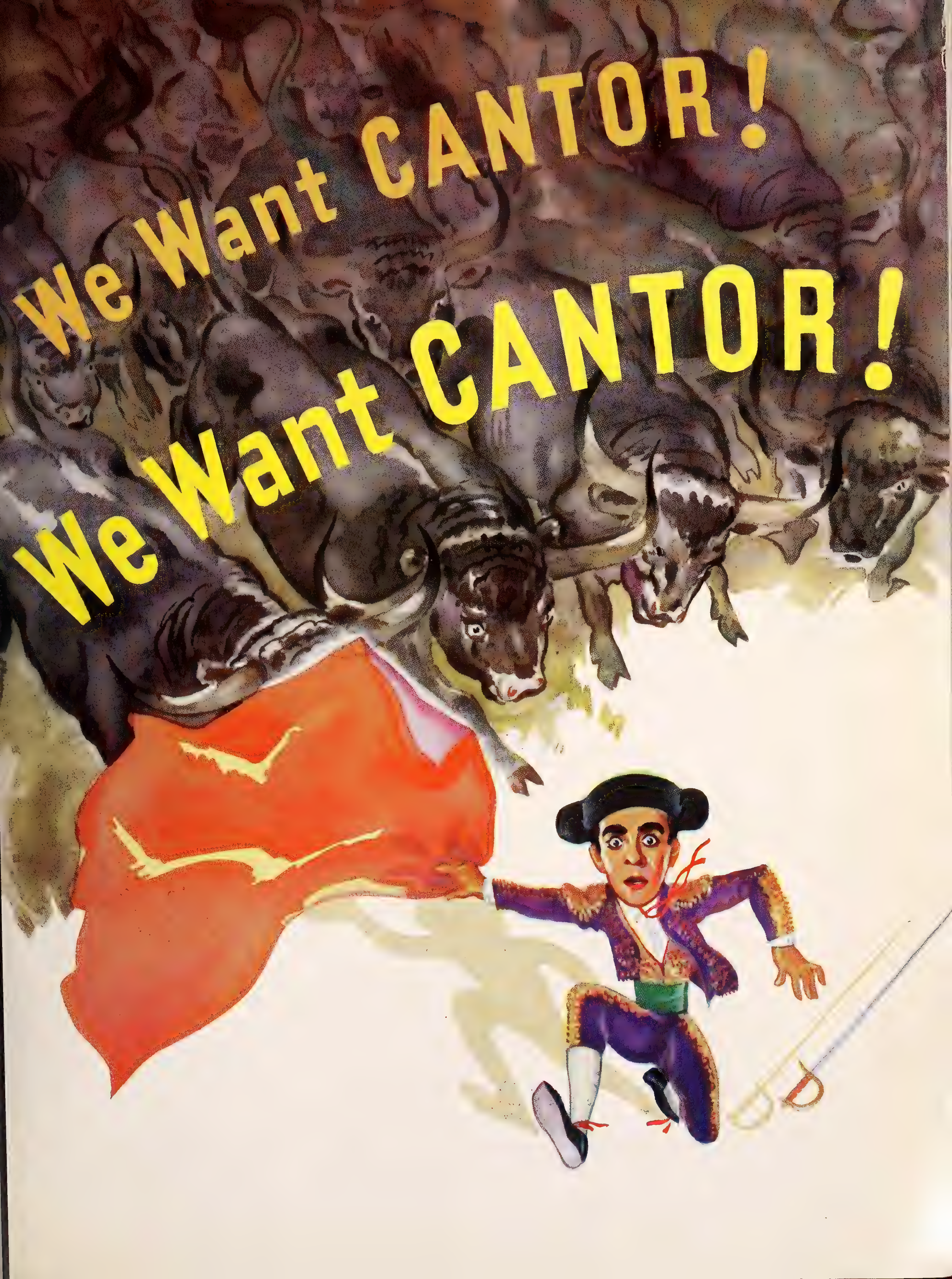
Radio officials signed the following writers: G. B. Stern, Felix Riesenberg, Dick Grace, Harold Shumate, Joe Mankiewicz, Henry Myers and Philip MacDonald. Rosalie Stewart, stage producer, succeeded Kenneth Macgowan as scenario editor. Keene Thompson was assigned to write an original and Bob Tasker will collaborate with Fulton Oursler on adapting "Great Jasper."

Universal

Arthur Brilant was signed to prepare the scenario of "Suicide Club." Other assignments were Philip McKee, to adapt "Black and White Clown"; George Green, on "Out on Parole"; Don Ryan, on "Black Pearl," and William Harburt to dialogue "Only Yesterday."

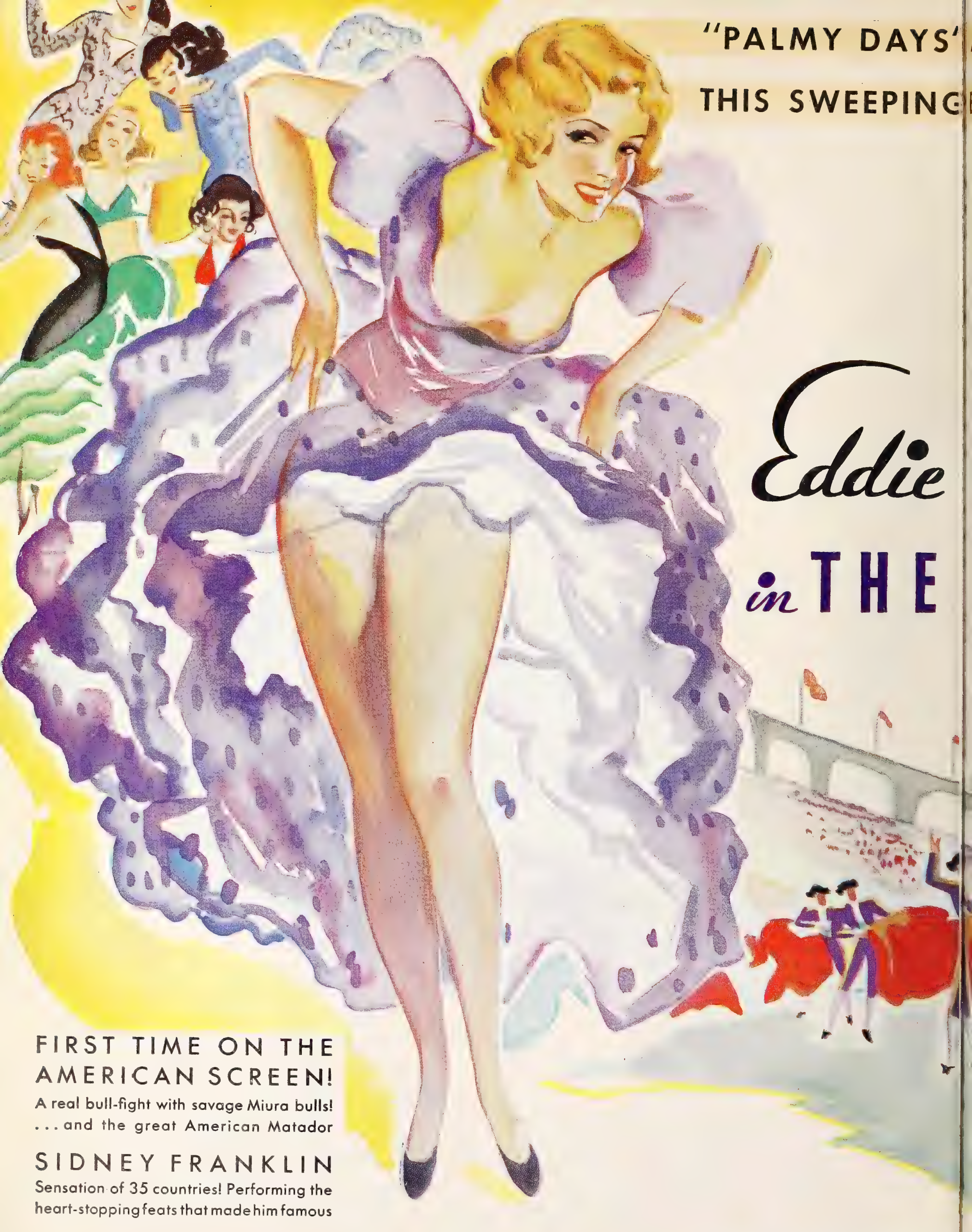
Warner Brothers

Charles Kenyon and Sidney Sutherland were adapting "Red Meat."


We Want CANTOR!
We Want CANTOR!

"PALMY DAYS'

THIS SWEEPING



Eddie

in THE

FIRST TIME ON THE AMERICAN SCREEN!

A real bull-fight with savage Miura bulls! . . . and the great American Matador

SIDNEY FRANKLIN

Sensation of 35 countries! Performing the heart-stopping feats that made him famous

THE SAMUEL

AND "WHOOPEE" WERE ONLY CURTAIN-RAISERS TO

BREATHLESS PANORAMA OF ENTERTAINMENT

It's here! Ready for you to play! The dashing Mexican bull-fighting romance with EDDIE as a pop-eyed matador! Funny? Screaming! But thrill with the yelling, frenzied thousands as men brave death in the bull-ring! Revel in the glittering gay fiesta, as 700 beautiful dancers sway to one glorious song!

CANTOR

KID FROM SPAIN

with LYDA ROBERTI
The Hotcha Blonde Comedienne
SIDNEY FRANKLIN
Famous American Matador
AND THE GORGEOUS GOLDWYN GIRLS

OLDWYN PRODUCTION

JUST LOOK AT THESE LINES!

- "Knockout! Funniest Cantor picture yet! Grandest screen performance the writer has ever seen!"
  —*N. Y. Illustrated Daily News*

- "One of the biggest causes for merriment ever offered in a talking picture... dazzles with its spectacular musical numbers."
  —*L. A. Times*

- "One of the funniest, most exciting and most eye-filling comedies yet offered on the screen."
  —*Los Angeles Herald and Express*

- "A triumph for all concerned." —*N. Y. American*

"EDDIE CANTOR THE KID FROM SPAIN"

- "Smash hit . . . the king of cinema musical comedy."
  —*Hollywood Citizen News*

- "It's about four editions of the 'Ziegfeld Follies' wrapped into one pretentious package." —*Motion Picture Herald*

- "If they would all be like this, theatres would need rubber walls." —*N. Y. Exhibitor*

- "IT SHOULD GRAB ALL THE MONEY LYING AROUND, SO STEP UP, MR. EXHIBITOR AND CUT YOURSELF A SLICE OF IT!"
  —*Hollywood Reporter*

UNITED ARTISTS PICTURE

PRINTED IN U. S. A.

CENSORSHIP—A BOX OFFICE FACTOR

Regulation, Whether Statutory Or Informal, Affects the Box Office and Industry's Income

by LEO MEEHAN
Hollywood Staff Correspondent

It is a common statement among film people—production, distribution and exhibition—that the right answer is the box office answer. The Academy of Motion Picture Arts and Sciences may present awards for artistic achievement, clubs and societies may vote this picture or that highly commendable. Resolutions, or threats, may be issued against gangster films, sex films. Humane societies may object to western pictures because, they say, horses are sometimes injured in wild riding episodes. But, says the industry, what does the picture do at the box office? Only there, it holds, may the great mass of the public voice its approval or disapproval.

There are some authorities who differ emphatically with those who hold for the box office standard of measurement in motion picture entertainment. There are those who hold that the purveyors of such entertainment, in any of its branches, have a moral responsibility to the public, to the wide world, in the matter of film presentations. Speaking for the industry, Will Hays has acknowledged that responsibility on numerous occasions ever since he became affiliated with the motion picture. The adoption of a code of regulation regarding subjects and their treatment in films by the producers themselves is an admission that such a responsibility exists.

Nevertheless, and more especially in these difficult days when picture theatre attendance has hit an all-time low, the box office standard is quoted by many leaders as the only important one. Pictures must be made for a profit, or the picture business will cease to exist, they properly declare. We cannot make artistic successes and commercial failures. We cannot produce films for the edification and approval of certain classes, if the masses will not support them. We must make pictures that the public will pay for.

Public Opinion Important

Looking at the matter, then, from purely a "box office" angle, let us see whether or not the moral responsibility is definitely related to the dollars-and-cents problem of the producer and exhibitor. For the moment let us forget about artistic ambitions, ethics, religious views, personal codes or any other standard of judgment for motion pictures. What is the box office reaction if pictures step beyond the commonly accepted limits set, for example, by the producers in their own Code of Production Ethics?

It is a favorite saying of Will Hays that "every one in America has two businesses—his own and the motion picture business." By that he means, of course, that the universality of motion picture entertainment is such that almost every person who has reached the age of reason forms some personal opinions about pictures, or, if not opinions, at least personal tastes. So far as millions of people are concerned, these views are either not expressed at all, or are expressed within a very small group of personal associates. It is the word-of-mouth expression which so often affects attendance at a given picture, favorably or adversely. Obviously, therefore, it is a box office factor, even though it is difficult to actually analyze and compile statistically.

But there is a channel of expressed public opinion which can be measured with considerable accuracy, and that is the censorship, statutory or informal, which is placed upon motion picture entertainment, the potency and extent of which is sometimes misunderstood or lost sight of by people within the industry. Whether we approve of it or not, the motion picture business is a regulated business, regulated by the public or their constituted agencies. It faces regulations affecting its income just as definitely as do the railroads through the Interstate Commerce Commission, or big business through the Sherman Act, or radio broadcasting through the Federal Radio Commission.

Every Film Must Run Gantlet

It is estimated that the population of this country which provides 60 per cent of the revenue earned by the average picture has set up mandatory regulations governing motion pictures in one form or another. Now this is a cold, passionless box office fact. Whether these regulations are old fashioned, prejudiced, unjustified, un-American, Victorian, archaic, blue-nosed or the "will of the minority," the fact remains that every motion picture which comes out of Hollywood must run the gantlet of some sort of censorship before it reaches the public. It should be obvious, therefore, to any thinking person, that a film which is objectionable to any considerable portion of this regulated territory is going to be adversely affected as to box office returns. Even though the liberal application of scissors to the film eliminates objectionable episodes or dialogue, it is likely that such elimination will so emaciate the quality of the whole picture that people who see the revised versions will be disappointed and thus become more or less alienated or indifferent toward motion picture entertainment. Imagine, if you will, a book reader purchasing a novel or borrowing one from the library, only to discover that whole paragraphs, or even whole chapters, had been clipped from the book by the librarian or the bookseller! Would there be a yell?

Unfortunately, in the case of the motion picture, it is difficult, if not impossible, for the layman, the average picture goer, to tell whether or not sequences and dialogue have been eliminated before he sees a picture. All he knows is that the picture is jumpy, or that things happen or are said without relation to something else in the story, or that characters do things without any apparent rhyme or reason. He goes out with a feeling of dissatisfaction, with his expressed or inarticulate criticism aimed at the producer who made such a senseless picture. And possibly the next time he contemplates going to the "movies" he turns on the radio instead, stays at home.

Eight great states, among them some of the largest in the union, have official state censoring agencies. With the exception of one, Florida, they all are functioning actively. The two most populous states in the nation are included: New York and Pennsylvania. A substantial loss of box office revenue from a motion picture in these two states alone spells the difference between a profit and a loss to the producer. Add to these the other states—Kansas, Ohio, Maryland, Virginia and Massachusetts—and it is immediately evident that the restrictions of state censorship alone have a potentially vital bearing upon the box office results.

A motion picture which is banned wholly, or in any considerable portion, in these states, or even some of them, is seriously crippled at the box office so far as the producer is concerned. Furthermore, exhibitors must consequently be more or less affected by censorship deletions which materially alter the original version and in most cases lower its value as entertainment. Saw a leg off a chair and you still can sit on it, but it isn't very satisfactory. Same way with a picture which has been chopped up in a cutting room.

Local Boards in Many Cities

Statutory censorship does not end with the aforementioned states. There are approximately 267 municipal boards of censorship in these United States in addition to the state boards. And they include some of our largest key cities, where first run revenue is important. Chicago, Atlanta, Birmingham, Ala.; Denver, Boston, St. Louis, Milwaukee, Detroit, Portland, Ore.; Springfield, Ill.; Evanston, Ill.; Kansas City, Mo.; Pasadena, Calif.; Dallas and Houston, Texas; Memphis, Madison, Wis.; Oklahoma City, Glendale, Calif.; Palo Alto, Calif.; Seattle, New Orleans, Sacramento—these are among the many larger centers of population which have set up local boards which must pass upon the moral and ethical merits of every production before it may be exhibited. Eliminate the box office returns, or cripple them, from several of these centers, and again the "box office" of a production has been substantially affected. Here again the point should be emphasized that a picture may be so revised, such cuts made, that a permit to exhibit is obtained, but the strength of the original attraction has been more or less sapped, and what is left is more likely to resemble buttermilk than cream, so far as its entertainment value is concerned. And the public, not knowing or caring, probably, what their duly appointed censors have done, thumb their noses at the picture as poor or indifferent product from the studios of Hollywood, losing their taste

(*Continued on page 26*)

UFA AND TOBIS UPHOLD GERMANY'S FILM BUSINESS IN TIME OF TRIAL

Ufa's Profit of $6,960,000 in Fiscal Year Presents Contrast to Experiences of Emelka, DLS and Südfilm Companies

by HANS TINTNER
Berlin Correspondent

UFA's financial statement showing a profit of $6,960,000 for the fiscal year ended May 31 must be considered imposing, in view of the general business situation in the motion picture market of Germany.

Ufa and Tobis today are the supports of the German film business against developments which in the last few weeks have seen the announcement of insolvency of several companies which for many a year had the best financial standing in the European film industry, such as Emelka, DLS and Südfilm.

The Emelka was the representative film company of Southern Germany, with Munich as headquarters. Splendid studios, a considerable theatre circuit and a progressive production policy were assets of this company. Many a fight was carried on for its control; even the Reich was once interested in it. Finally the majority passed into French financial circles and recently it was rumored that the radical German Hitlerites tried to get the leadership.

The DLS was the syndicate of German exhibitors. The sale of product was largely secured by the exhibitors united in the syndicate.

But here, as in the case of the Südfilm, the economic situation and the pronouncedly faulty investment have finally led to insolvency.

Political Background

The Ufa statement, however, is in decided contrast and its astounding assets must not be overlooked. A comparison with other industries, in which likewise can be observed the development and concentration of the most efficient groups as well as the decline and dissolution of the weak individuals, is not sufficient for a clear understanding of the Ufa announcement.

To appreciate the unrivaled superiority of the Ufa it is necessary to consider the details which have distinguished this company for many a year from the rest of the industry.

The Ufa sound news, to define it with the terminology of the newspapers, is a semi-official information bureau. The offices of this large organization could be called the German Film Ministry, although not officially so. There is an extremely close understanding between German governmental circles and the Ufa, and the mutual contacts are numerous. Whereas in other countries even the most powerful film company will exclusively concentrate its product to the greatest possible profit, the Ufa is taking other viewpoints into consideration so that a separation of its production policy from political background scarcely is possible.

In 1931-1932 Ufa produced 19 German pictures, 11 films in a foreign language, 21 German cultural films, 21 cultural films in a foreign language, 11 shorts, 179 issues of sound news and 149 educational and advertising films.

Some time ago the Ufa started production of a special edition of its weekly sound news for foreign countries. The activity of the Ufa studios at Tempelhof and at Neubabelsberg was satisfactory. In 1931-32 the studios were occupied for two-thirds of the time available. In 1930-31 this figure amounted to 83 per cent and it was 64 per cent in 1929-30. It was easily possible for the Ufa to realize a considerably higher percentage of employment in its studios but the company did not intend to follow the credit policy of the other Berlin studios.

It is frankly admitted that the credit granted from the various studios to the film producers has frequently made the proprietor of the studio an involuntary partner of the producer.

The same reasons led to a 25 per cent decline of the turnover of the Afifa, the editing company of the Ufa.

Controls 100 Theatres

The Ufa controls mare than 100 theatres with a seating capacity of 103,219. In 1931-32 these theatres registered 30,700,000 attendance, compared with 29,300,000 in 1930-31 period. By a reduction of admission prices the income of the theatres declined by 10 per cent in spite of the augmentation of patronage.

In the last season the Ufa has acquired 14 new houses, two from the Emelka, one with 2,175 seats in Munich, and the other, seating 1,043, at Nuremberg.

The Ufa has 73 branch offices, among them the Ufa ton Verlag, manufacturing and selling Ufa records. The daily sales of this subsidiary amount to 6,000 records.

Ufa has 14 branches in foreign countries which in 1931-32 reported an income of 11,000,000 reichsmarks, an increase of 50 per cent. The whole German film export business of 1931-32 is given as 20 million reichsmarks, Ufa being represented with half this figure.

The net profit of the Ufa in 1931-32 amounts to 2,019,583.77 reichsmarks compared with 3,002,934.17 in the same period of the preceding year. No less than 14,333,336.98 marks will be carried forward for the next season.

The film holdings of the Ufa consist of 1,680 feature films and 731 educationals.

The close cooperation of the Ufa with Gaumont-British in England, and the recently signed agreement with France which in reality is for an unlimited, mutual exchange of product, are expanding the Ufa's international activities.

Skouras Returning to Coast

Spyros Skouras, theatre operator, leaves New York for the Coast some time in January to continue the survey of Fox West Coast theatres which was interrupted by a recent visit to New York. An option for renewal of operation of the circuit is due on February 10, which it is understood will be exercised.

National Board Lists Best Films

For the first time, the National Board of Review, through its Committee on Exceptional Photoplays, has chosen the one best film out of all American pictures produced during the year. The choice for 1932 is "I Am a Fugitive From a Chain Gang," Warner Bros.

The National Board also announced its selection of the ten best American and the ten best foreign pictures for 1932. "The past year," the board stated, "while providing many pictures of excellence from an entertainment standpoint, has not offered many films as outstanding contributions to the art of the cinema. Therefore its list of the ten 'best' includes some that can accurately be called 'best' only in comparison with the rest of the year's output, because they are good examples of their type. The list of the ten best foreign films, outside of some that are outstandingly important, is presented on the same comparative basis," it is said. The titles of the pictures are listed alphabetically:

AMERICAN

"As You Desire Me," "A Bill of Divorcement," "A Farewell to Arms," "I Am a Fugitive From a Chain Gang," "Madame Racketeer," "Payment Deferred," "Scarface," "Tarzan," "Trouble in Paradise," "Two Seconds."

FOREIGN

"A Nous La Liberte," "Der Andere," "The Battle of Gallipoli," "Golden Mountains," "Kameradschaft," "Mädchen in Uniform," "Der Raub," "Der Mona Lisa," "Reserved for Ladies," "The Road to Life," "Zwei Menschen."

Roxy To Retain Name for Radio City Picture House

S. L. (Roxy) Rothafel last week was granted permission by Federal Judge Francis G. Caffey to use the name Roxy for the new motion picture theatre in Radio City, New York. This decision, concluding a long drawn out court battle, means that the Seventh avenue house must find another name. At the same time, Judge Caffey confirmed the recommendation of Addison S. Pratt, special master who reviewed the case, that the use of the trademark, "Roxy Theatres Corporation," could not be taken from the old Roxy theatre group.

"As I see it," the court ruled, "a cancellation contract dated January 27, 1931, wholly terminated the right of the defendant to call its theatre the Roxy, save only as specified in the cancellation contract itself for the period from March 29, 1931, when the resignation of Mr. Rothafel as manager of the theatre became effective, and September 11 of this year, when the period of grace ended." Howard S. Cullman, receiver of the Roxy Theatres Corporation, stated that he had advised counsel to appeal from the decision.

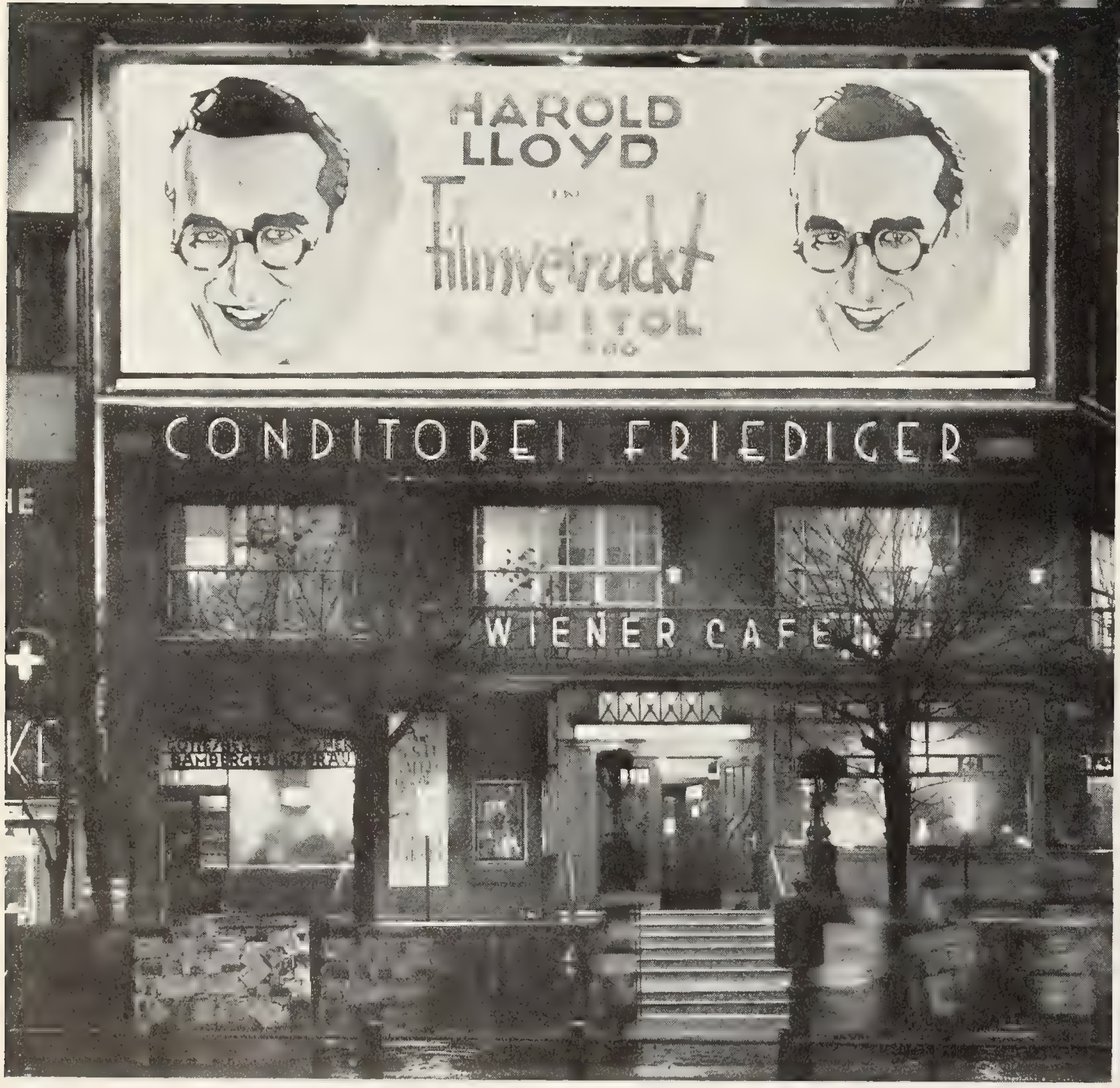
THE CAMERA REPORTS

AT RADIO CITY OPENING. Left: Merlin H. Aylesworth, NBC and RKO head, and Mrs. Aylesworth. Right: John D. Rockefeller, Jr.

CHRISTMAS LUNCHEON. Taking place just before the holiday, at the regular weekly meeting of the AMPA, at Sardi's in New York. Guests of honor shown are Lilian Miles, Capt. Bob Bartlett, Frankie Basch, Pat O'Brien, Marcella Burke and George Raft. At extreme left is Al Siegel, a member. At extreme right is Rutgers Nielson, vice-president of the society.

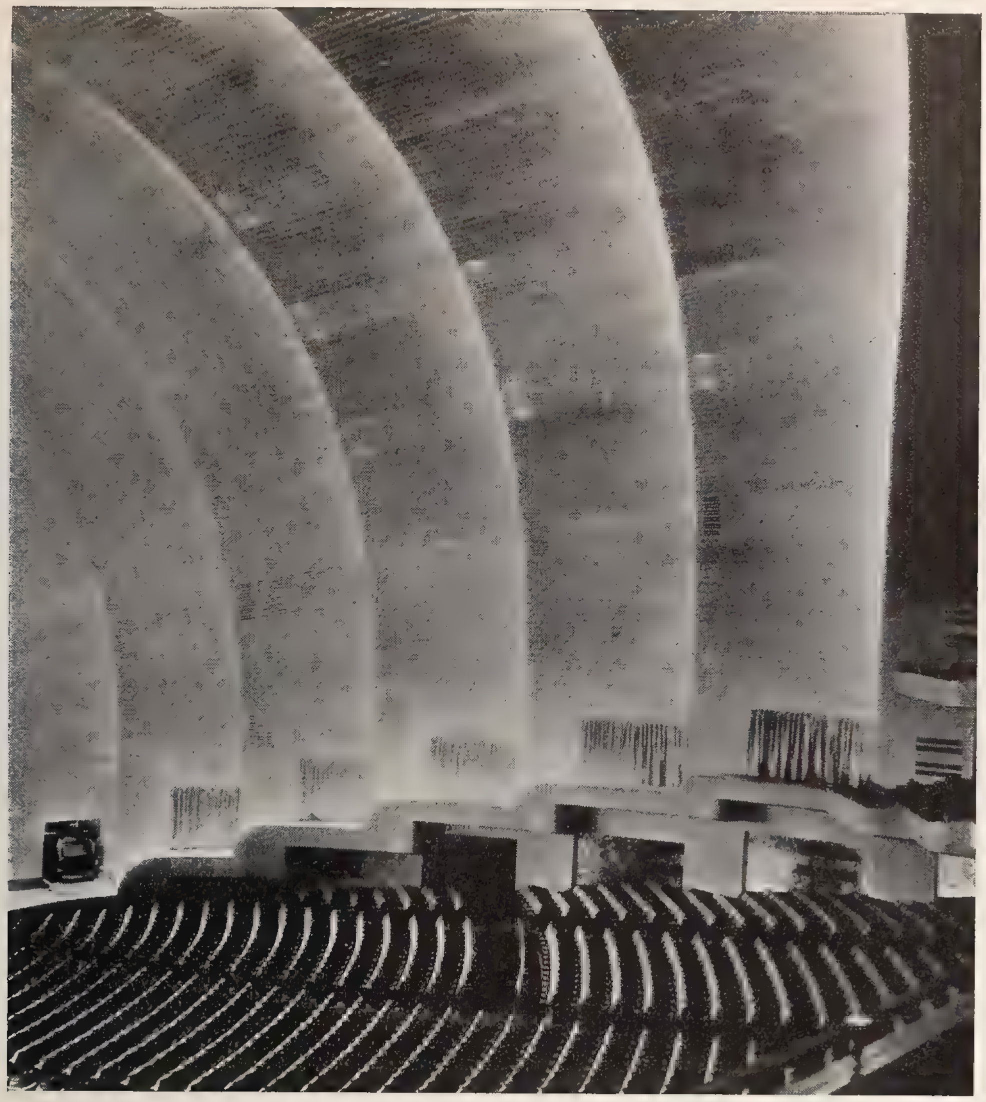
INTRUDING. On Warren William, First National star, as he manages a few minutes for a morning wash-up within the private precincts of his own home. How these still photographers do get around!

RUSTICATING. Two of Fox's most celebrated stars becoming "just folks" for the time being, while on location for "State Fair." They are, of course, Janet Gaynor and Will Rogers, and they are just two of an all-star cast.

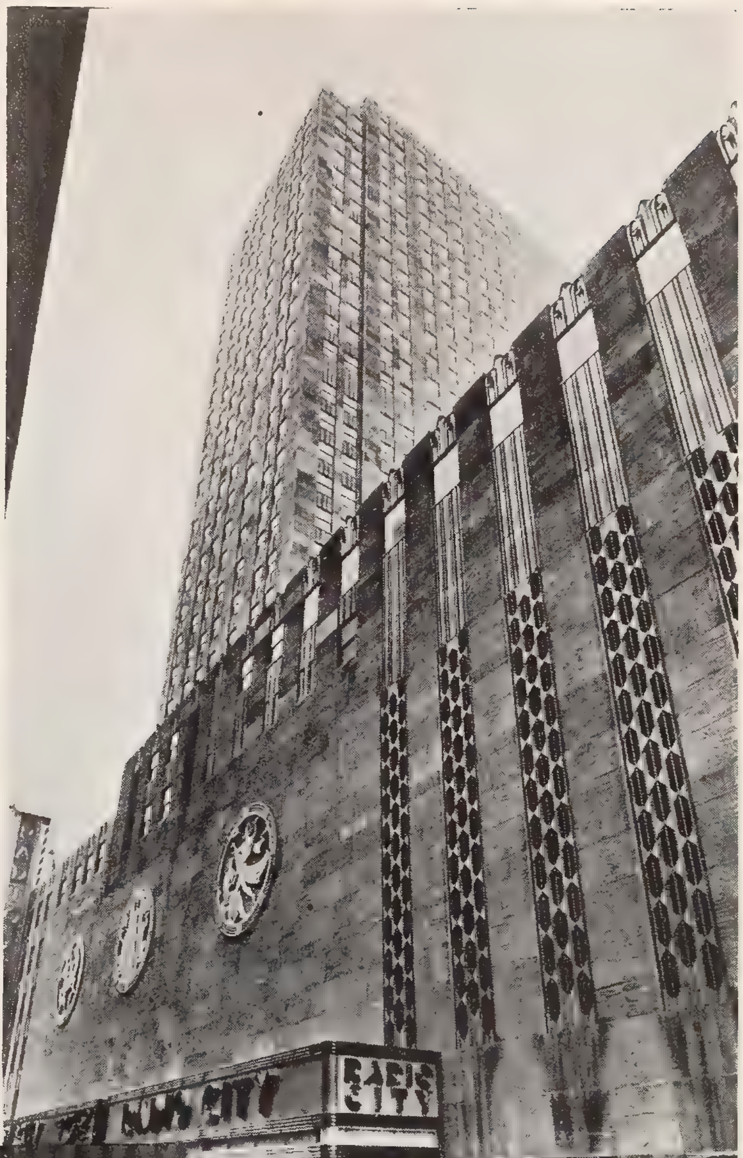


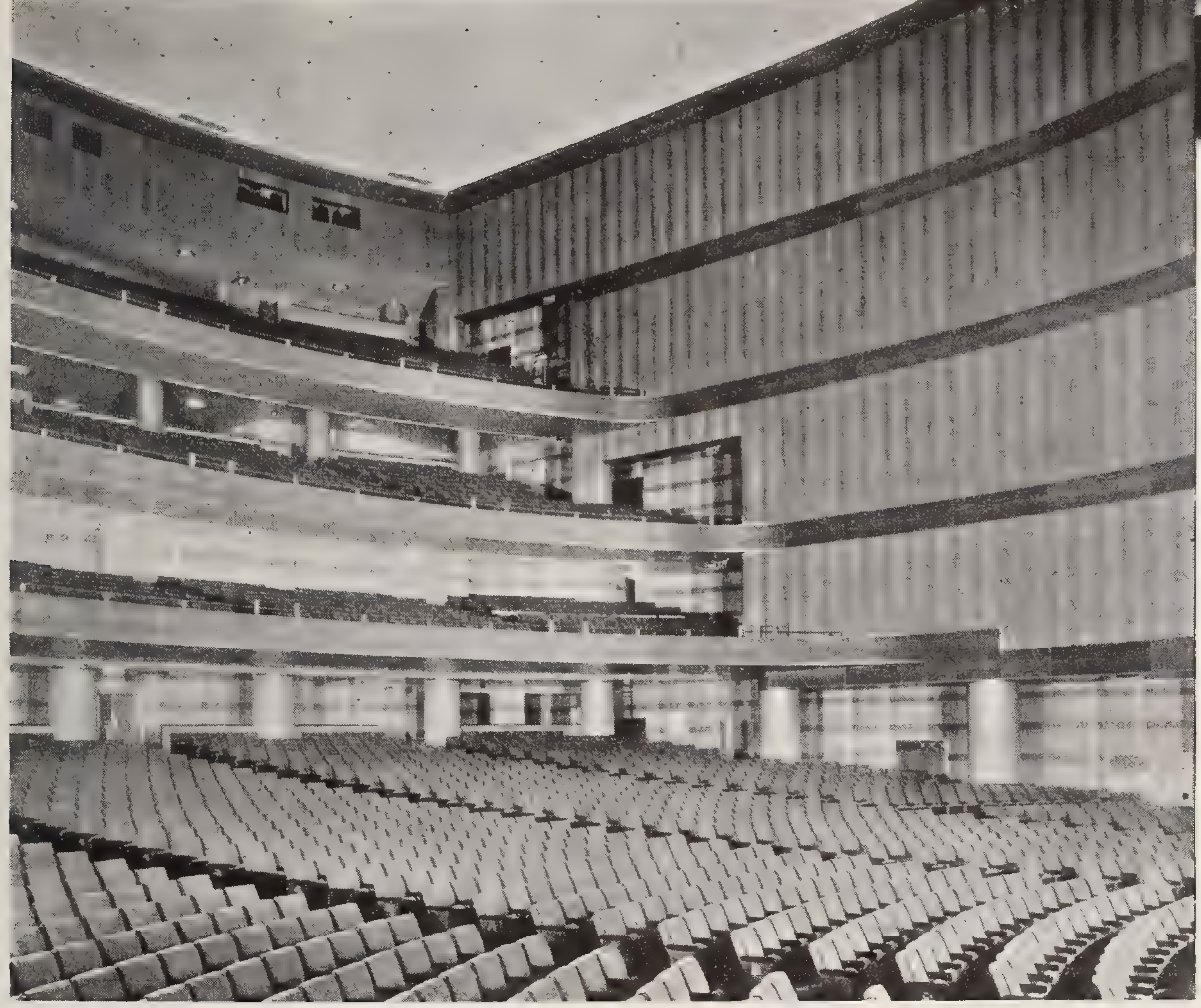
BERLIN AMERICANIZES ITS EXPLOITATION. To those used to Yankee ballyhoo methods, there's nothing unusual in the erection of a large electric sign to exploit a picture. But in Germany such costly and flamboyant media are noteworthy, and so we show what was done in Berlin to advertise the showing of Paramount's latest Harold Lloyd comedy, "Movie Crazy." This sign is located on the famous Potsdamer Platz in Berlin.

BLONDE WAVES. Marion Davies, MGM star, in a brand new portrait featuring the Davies tresses. Miss Davies, last seen in "Blondie of the Follies," has no new vehicle scheduled.



Above and at right: Radio City Music Hall.





At left and below: RKO Roxy.
Auditorium and main lounge.

THEATRES OF RADIO CITY OPENED. With the initial performances this week at the Music Hall and RKO Roxy, Radio City in the Rockefeller Center development in New York was placed in operation. These two theatres, pictured above, are capable of supplying entertainment to more than 9,600 persons at the same time. The Music Hall, devoted to vaudeville, light opera and extravaganza, seats over 6,000, while the RKO Roxy, presenting motion pictures and stage features, has a capacity of approximately 3,600. Both houses are of modern architecture and decoration. The motion picture theatre employs no proscenium in its architectural scheme, and the walls are of wood. The Music Hall auditorium is in an arch pattern.

TWO GREAT STARS IN PHILIP BARRY'S

Sparkling romance . . . deep-rooted drama of a man, his wife . . . and the woman he could not marry who learned that in "The Animal Kingdom" we're only human after all.

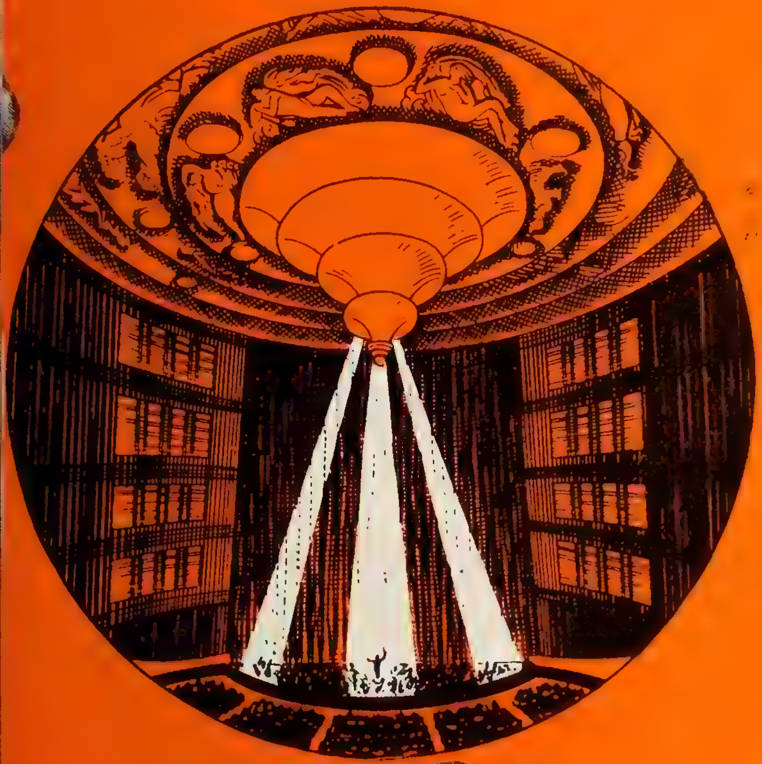
RKO RADIO Picture

David O. Selznick, Executive Producer

SENSATIONAL STAGE SUCCESS

with Myrna Loy . . William Gargan . .
Neil Hamilton . . Henry Stephenson . .
Ilka Chase . . Directed by E. H. Griffith

ANN HARDING
LESLIE HOWARD
in
"THE ANIMAL KINGDOM"



AN ATTRACTION WORTHY OF THE HONOR IT HAS WON . . . the first picture to grace the screen of the New RKO ROXY THEATRE in Radio City, New York.

Two Radio City Theatres Lavish

(*Continued from page* 11)

of wood, consisting of mahogany panels divided by strips of contrasting shade and grain. Adjacent to the stage opening are tiers of grills, illuminated from the rear and admitting the tones of the organ pipes. The ceiling is of plaster molded in a pattern and dominated decoratively by an immense chandelier. Piercing the ceiling are apertures behind which are located small spotlights, which supply the major portion of the house illumination. The Roxy seats approximately 3,600.

The Roxy's opening program is characteristic of the policy to be followed. The theatre has a large symphony orchestra for overtures and incidental music, and a resident ballet. Around these are built a stage program of dancing, musical and comic acts booked in. The opening screen program consisted of a newsreel which followed the dedication overture, augmented by a dance feature, and RKO Radio's "The Animal Kingdom," which was given the final spot. This performance was the premiere of that production.

The opening Music Hall program offered, in addition to numbers by the orchestra and resident ballet and chorus, Taylor Holmes in a musical dramatic sketch, aerialists, comedy by Sisters of the Skillet, Doctor Rockwell and H. Ray Bolger; Fraulein Vera Schwarz of the Berlin Opera, the Tuskegee choir, an allegorical dance by Harald Kreutzberg, excerpts from "Carmen" featuring Titta Ruffo, Coe Glade, Aroldo Lindi and Patric Bowman, the Martha Graham dancers, Weber & Fields and a concluding minstrel number with De Wolf Hopper acting as a master of ceremonies.

Among those present at the Music Hall opening, which was conducted on a more elaborate scale than that of the RKO Roxy, were John D. Rockefeller, Jr., Nelson Rockefeller, Owen D. Young, M. H. Aylesworth, David Sarnoff, Gen. James G. Harbord, Walter P. Chrysler, the acting mayor and mayor-elect of New York, Will H. Hays, Adolph Zukor, Jules Brulatour, Hope Hampton, Dr. A. H. Giannini, Major Edward Bowes, Eugene Zukor and innumerable others representing the financial and social as well as the theatrical worlds.

Personnel of the Radio City theatre staffs, which are the same for both houses, is as follows:

Leon Leonidoff, director of production; Robert Edmond Jones, general art director; Erno Rapee, general musical director; Charles Previn, Macklin Marrow and Joseph Littau, associate conductors of the theatres' orchestras.

Staff organists—Dick Liebert, Arthur Gutow, O. A. J. Parmentier and Betty Gould.

James Reynolds, associate art director; Florence Rogge, ballet director; Desire Defrere, opera director; Lasar Galpern, associate ballet master; Russell Markert, director of Roxyettes; Leon Rosebrook, director of chorus; Leo Russotto, in charge of radio programs; William Stern, stage manager; Eugene Braun, electrical engineer; Harry Hiller, chief sound engineer; Arthur Smith, chief projectionist; Hattie Rogge, in charge of costumes.

James H. Turner, chief of administration; Charles W. Griswold, manager of theatres; Martha W. Wilchinski, director of publicity; S. Jay Kaufman, assistant to Roxy; Leah Klar, secretary to Roxy; David P. Canavan, in charge of maintenance; Anne Beckerle, R. N., supervisor of Radio City hospitals.

The openings were broadcast over NBC hookups.

Censorship Called Box Office Factor

(*Continued from page* 19)

for motion picture entertainment. Thus the censored picture may not be vitally affected, but every subsequent attraction for some time is likely to feel the effect in declining weekly box office grosses through indifference upon the part of potential patrons.

Here in America, however, there is still another important angle of censorship, too often "poo-poohed" by some picture makers. It is the gratuitous or unofficial censorship of a large group of organizations and individuals who either control or partially affect the entertainment selections made by millions of people. Call them meddlers, bigots, parlor agitators or whatever you like, the fact remains that they are drops in the bucket, that they make up the ranks of those who have two businesses, "their own and the film business." Directly or indirectly, they have a bearing upon the box office receipts.

And we should not forget that in addition to those whose interest and efforts are most sincere and honest, there are hordes of political fakirs and front-page publicity seekers who are smart enough to realize and use the possibilities of slinging mud at the "movies" to further their own selfish ends. They get and deserve only our contempt, but they exist, and from a purely box office business angle, we cannot ignore their existence.

Powers Continues BIP Agreement

Negotiations whereby P. A. Powers Pictures will continue distribution in America of the product of British International Pictures, English producer, were near completion at press time.

Arthur Dent, general manager of BIP, was scheduled to return to London from New York Wednesday night, following conclusion of negotiations.

Gabriel Hess, MPPDA, Testifies in Quittner Suit

Gabriel Hess, general counsel of the Motion Picture Producers and Distributors of America, gave testimony on Wednesday in the damage suit brought against Paramount and others by Joseph Quittner, Middletown, N. Y., exhibitor. The trial is being heard before Justice McCook in federal court, New York.

Companies Adopt Board of Appeals

(*Continued from page* 9)

tral" territory, or in territory in which there is both an Allied and an MPTOA unit, the independent exhibitor or exhibitor parties to the dispute shall have the right to choose the independent representatives from panels designated individually by Allied and MPTOA.

Distributors likewise will select a panel in New York. This will rotate continuously in order to fulfill the plan's stipulation that no distributor may have a sales manager sitting on the board in cases to which the distributor is a party.

A member of such board, before taking his seat, shall subscribe to an obligation, in a form to be agreed upon, to do full justice in every case on the facts presented, regardless of former associations, friendships or declarations.

The board in every case shall have and consider all relevant facts relating to the dispute. For example, in disputes growing out of protection, the size and location of the theatres involved, their admission prices and operating policy, the feature of the program emphasized (whether pictures or vaudeville), the film rentals paid, the receipts, advertising, type of neighborhood and patrons, and all other circumstances bearing on the competitive situation and the extent to which they can or do draw patronage one from another. The board, however, shall have the right to exclude all irrelevent evidence having no bearing on the issues and tending to delay.

In the submission of disputes to the national appeal board "every effort shall be made to constitute such submission a legal and binding arbitration, so far as the law will permit; and the agreement of the parties to accept the decision of the board as a binding award shall be a condition precedent to the right of any disputant to invoke its jurisdiction," according to the pact.

In case the board's decision is evenly divided in any case, it will be necessary to call in a ninth or fifth member, as the case may be, and such odd member shall be the unanimous choice of the representatives sitting in the particular case. Failing unanimous agreement on such odd member, the same shall, upon request of the board, be designated by the Governor of the State of New York, or other official or agency unanimously agreed upon.

The important obstacle to adoption of the appeals board revolved around situations where affiliated circuit interests, not fully controlled by the distributor, did not adopt the program. Obviously, this would leave the independents in the territory which is dominated by the affiliated circuit without any redress because these circuits would not be compelled to arbitrate. The method of settling disputes which might arise out of such situations, and which would involve protection, principally, is for a local committee to meet with the dominant circuit to work out a protection schedule favorable to all. Then, if this is not successful, the question would be submitted to the national appeals board sitting as a conciliatory body. If the board is unable to affect a settlement its members may then "recommend" changes to the offending affiliated circuit.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

In an exhausting (and how) interview with Mike Simmons, who signs his name with a Monogram, we learned that the film world is destined to wake up tomorrow only to discover that "Monogram Has the Right Idea." "This asserveration is not merely a declarative sentence," declared Monogram's minnesinger, who is more popularly known around Times Square as "Six-Syllable Simmons." "It is a trade axiom, a committal of faith, a symbol of truth as bald as the mosque of Ophir."

When pressed for further details, Monogram's lexicographer screwed a monocle tightly in the frame of his eyebrow, a stunt which he learned while editing a British picture, and avowed hotly: "Wherever I go, and I certainly do go places these days, as my batch of due bills will show, I am constantly reminded by discerning members of this industry that Monogram has the right idea." (Note, Mr. Simmons is also a press agent.)

"I said to Ray Johnston, our president," he continued, "that these people can't be wrong. Who are we to say 'neigh'" (Monogram will soon release "Black Beauty").

"'All right,' Mr. Johnson sighed, 'just to preclude any further titillating witticisms of that sort, have it your own way,' and so, beginning tomorrow, the company's official slogan will be, 'Monogram Has the Right Idea!'"

▽

Will Rogers was master of ceremonies at the dedication of the new writers' building on the Fox lot at Movietone City. He told the gathering that "we have two cornerstones for the building: one for the first and one for the second mortgage."

▽

The other day, a squad of policemen of the little town of Hull, in Quebec, paid a call on a gambling resort and carted away some of the best customers. When it was all over, the police blotter read like the telephone directory of Hollywood or Beverly Hills. Joe E. Brown's name was on it and so were those of Eddie Cantor, Doug Fairbanks, Jack Holt, Clark Gable, and even the dignified George Arliss, among others.

▽

Hollywood Herald's pithy personal paragraphs report that Bert Wheeler has a gold mine which insures him $100 a day for the rest of his life. . . . And that Jimmy (gangster) Cagney received a letter from a fan in the South who asked Jimmy to send a machine gun, because the writer was starting a small racket of his own.

▽

Paramount pictures, the company claims, are being shown in more theatres, to more people than those of any other maker, and have been for the past 15 years. The sales department is hot after non-theatrical sales. Salesmen in the field are urged to sell every school, college and social center that has facilities for presenting pictures, except where competition is a barrier.

▽

We recently wrote about Sue Carol's activities, publicity and otherwise, in connection with adopting a baby for somebody else, while in New York. The following communication, in answer, was received from George Landy (Landy and Hunt, publicist, Hollywood):

> **"Although I haven't talked to Sue Carol or Nick Stuart since they advertised in New York in an effort to adopt a baby, I do want you to know that they have advised me that the baby Sue selected is being adopted by L. Lombardo, a brother of Guy and a member of his organization.**
>
> **"I don't know why Sue was intermediary, rather than the Lombardos getting the baby themselves; but, at least, in justice to her, you should know that—while she did get a lot of publicity out of it—a baby was adopted, so the kid gets a break, too."**

THE following inquiry to readers was received through *Toys and Novelties,* a trade publication serving that field:

> **"Dear Friend:**
>
> **"I know about this book. I read a picture book motion picture shows. Here's a toy that will bring crowds to me store for the first time in toy history, a practical real honest to goodness precision made motion picture projector at a retail price which allows you to meet the greatest market. Here's the chance of lifetime to do the kind of merchandising job you've dreamed about. Suggested list price $3.95 and a darn good profit for me. Get the Movie Master proposition now. 2 week salary me $26.75 Union State Bank cashier. I have money half dollar. Pocket book check cashier. I buy you 2 week $3.95. I borrow like that, moving show machine. I want to see motion picture profit. I am 32 years old. How much money motion picture. I thing longa reel—reel. Blue, green, yellow, black, red reel film show.**
>
> **"Merry & Christmas tree. Motion picture projectors. Now you write me a letter."**

▽

The "red terror" has struck the picture business. Following the kidnapping of six men from jail at Vacaville, Cal., and their resultant manhandling 15 miles from town, the citizenry of that otherwise peaceful community was thrown into fearful frenzy and now no one will venture forth at night. When word of the incident reached main street there immediately developed a rumor about a march of a "red army" into town. The Vacaville theatre's night shows are light.

▽

Very observing people might notice in "The Sign of the Cross" replicas of the first flyswatters used by mankind. Emperor Nero was the inventor. Noting one day the efficiency with which horses dispatched the flies which bothered them, Nero caused 1,000 horses to be separated from their tails, which he distributed among the palaces of the empire.

▽

Clark Gable has a very expensive new 16-*cylinder automobile. "It really is economical in the long-run," explains Clark. "Every time a cylinder misses I save a quarter."*

▽

Metro offers this little news nugget: "At a recent party given by Jeannette MacDonald in honor of Lily Pons, noted operatic star, Wallace Beery was the chief masculine attraction, when he explained all the new wrestling holds he learned for his new picture, 'Flesh.'"

▽

Fifty pounds of fog daily went into the latest screen drama of London life. It arrived every morning in cans, being nothing more than Russian mineral oil, which is atomized in a series of sprays, under compressed air pressure, and then hangs about the buildings in a perfect imitation. Metro used it in "The Lady."

▽

When death suddenly overtook Abraham E. Lefcourt, on November 13, it interrupted the career of what might have been a great power in motion pictures. Mr. Lefcourt was a close friend of Joseph M. Schenck. He had always nurtured an ambition to enter films. This desire was realized one day last summer when he launched an independent concern to produce and distribute as a means of recouping an enormous fortune which he had lost in New York real estate during the depression. In 1928, Mr. Lefcourt's realty holdings were estimated to be worth $100,000,000. His building program in that year represented an investment of $50,000,000. He built 20 skyscrapers in or near the film sector of Times Square. Mr. Lefcourt's will, filed for probate last week, disclosed an estate worth $2,500.

▽

The total number of steady radio listeners in the United States is 61,200,000.

Once he makes up his mind, Persia's sharp-nosed "King of Kings," Reza Shah Pahlevi, is a tiger for action, although theatre owners do not always enthuse over his decisions. Last week he sprang on Anglo-Persian Oil, stock control of which is held by the Government of Britain's King George V, no tiger. In Teheran, with Raza Shah presiding, the Persian Cabinet denounced and cancelled Anglo-Persian's concession to exploit 500,000 square miles of Persian oil land which was to have run until 1961

"Rejoice!" exhorted a special edition of Teheran's evening *Ettelaat*. "The last foothold of foreigners has been removed! Indeed, indeed, this is a time for the greatest national rejoicing!"

Organized rejoicing, which promptly began, was quenched by a snowstorm—but not for long. By command of the King of Kings, picture theatres all over Persia were thrown open to the public free. *Time* reported the incident the other day.

▽

When 10,000 high school students are permitted to see selected pictures as a part of their course of study they need a substantial, not to say ponderous, organization to speed and steer their halting footsteps. This is now being provided by the newly created Steering Committee of the Committee on Photoplay Appreciation of the National Council of Teachers of English in America.

▽

One of the strangest of all Oriental torture devices, the "bell torture," is shown in Metro's new picture, "Mask of Fu Manchu." In operation, the victim is bound upright under a great bell, the crashing and unceasing notes of which eventually drive him mad.

▽

Wilfred F. Funk, poet and publisher, says the ten most beautiful words in the language are dawn, hush, lullaby, murmuring, tranquil, mist, luminous, chimes, golden and melody. Has he ever spent a December day in a picture company's home office and heard a press agent mention colossal, stupendous, gigantic, enormous, spectacular, terrific, magnificent, titanic, immense and superb?

Or has he ever tried to sell film to an exhibitor and heard the one word "Yes?"

▽

Russell Birdwell, publicity writer at Radio's studio in Hollywood, independently filmed "Main Stem," which is supposed to have cost only $508 *and a Saturday off. Mr. Birdwell once made "Street Corners" with a little money. It netted* $6,000. *The cost sheet of his latest experiment shows an expenditure of* 30 *cents to the telephone company for the rent of an instrument used as a prop and* $4.20 *for a turkey which he gave to a woman running a lunchroom used in the film which paid her for opening early so he could shoot both the establishment and the bird. Reports coming from Hollywood indicate that the new picture was generally acclaimed at a preview the other day.*

▽

The management of RKO theatres is still talking about the big economy job ahead. Every week the men in the field hear about it from executives in the home office. One of the choicest messages, addressed to managers of de luxe operations, comes from Herschel Stuart, who says:

> **"Take that de luxe theatre of yours. You have coddled her, babied and spoiled her. She is snooty and gaudy and a prostitute. You have sweated and slaved to pay for her keep . . . You have kept her in luxury, in Park Avenue splendor, and often said: 'I can't cut this and can't cut that . . . ' WHY NOT? You can and we must strip her of her fine feathers and place her on army rations. . . ."**

Majestic Meets On New Budget

Territorial franchise holders and executives of Majestic Pictures will meet in New York Thursday to decide upon increased negative costs on the remaining 14 features of the 1932-33 schedule. Five pictures of the 20 scheduled are already completed and one other is in production.

Herman Gluckman, president, will preside at the meeting which will be attended by William D. Shapiro, vice-president, of Boston; B. N. Judell, second vice-president; Phil Goldstone, treasurer, in charge of production; Eddie Eschmann, distribution executive at the home office, and the following franchise holders: Anthony Luchese, Philadelphia and Washington; J. Simmonds, San Francisco and Los Angeles; Morris Segal, Cincinnati and Cleveland; Jack Berkowitz, Buffalo; Thomas A. Branon, Atlanta; H. H. Clemmons and J. Silverman, of Dallas and Oklahoma City; B. H. Mills, Albany; Nat Levine, Seattle, and Oscar Hanson, Toronto.

Decision has already been made to increase costs of future pictures; the convention will merely decide to what extent. Following the meeting, Mr. Gluckman, who also operates Capital Film Exchange in New York, will hold open house in his new offices on the tenth floor of the Film Center Building, at 630 9th Avenue.

Majestic this week signed Paul Lukas and Leila Hyams for "Sing You Sinner," a play by Wilson Collison and adapted by Edward T. Lowe, which Frank Strayer will direct. Next on the company's production schedule will be "The Public Be Damned," co-featuring Edmund Lowe and Constance Cummings, with Irving Cummings directing.

Herman Gluckman has purchased territorial rights to Nat Levine's single reeler, "Technocracy." Tony Luchese purchased the reel for Philadelphia and Joe Simmonds, for the coast.

Urge Exhibitor Support For Independent Producers

At a meeting in San Francisco of the Independent Theatre Owners of Northern California, a resolution was passed urging independent exhibitors to support independent producers. About 65 exhibitors, representing 75 theatres, are members of this organization.

A review committee of five exhibitors was organized to preview releases of independent producers. A report will then be sent to independent theatres in northern California.

Selznick Will Continue As Radio Production Head

David O. Selznick will remain in charge of production for Radio, it was announced late Wednesday in Hollywood by B. B. Kahane, president, who went to the Coast to confer with Mr. Selznick on contract renewal. Radio will not shift to a unit policy of production.

Van Every Succeeds Schayer

Dale Van Every succeeded Richard Schayer as editor at Universal City on Tuesday.

CHINESE ENJOYING FOREIGN "TALKERS"

The total of theatres and consequent total of seating capacity in the motion picture houses of China has more than doubled within the past five years, according to a recent news dispatch from Peiping, China. One leading American exchange is reported to have indicated that of the 34 countries in which it operates, the greatest increase in business was in China during a five months' period. In 1927, following 20 years of motion pictures in China, 106 theatres had a seating capacity of 68,000. The last census shows an increase to 233 houses and a combined seating total of 137,000. The ratio of seats to the total Chinese population is pointed out as still very low, but an indication for the future is noted. Americans and Europeans in Chinese cities are reported amazed at the manner in which the native Chinese, knowing only their own language, attend and apparently enjoy the films in English or German. American films still remain the most popular. In Shanghai several studios are currently producing talking pictures in the native Chinese. These are said to be very well received.

Motion Picture Society Formed in Bombay, India

The Motion Picture Society of India has been organized at Bombay for the purpose of "promoting a more scientific interest in the entire technique of motion pictures, both silent and talking." The science, it is noted, has not yet received any great attention in India. A constitution has been drawn up and officers elected.

H. K. Vakil, dramatic critic of the *Bombay Chronicle,* has been named president. Other officers are: vice-presidents, A. Zazalbhoy, managing director Bombay Radio Company, Ltd., and M. B. Pater, owner, Shri-Krishna Film Company; treasurer, Dr. S. R. Mulgaockar; secretary, K. S. Hirlekar, technical adviser, Agfa Photo Company, Bombay. Members of the executive committee, in addition to the officers, are: Jamnadas Subedar, Ranjit Film Company; C. H. Webber, Kodak, Ltd., Bombay; C. M. Luhar, Mehta-Luhar Productions, Bombay; S. R. Kantebet, Indian Radio and Cable Communications, Ltd., Bombay; A. T. Johnson, Western Electric Company, Bombay. The technical committee includes Mr. Kantebet, S. J. Khambata, St. Xavier's College, Bombay; Mr. Subedar, Mr. Luhar, Professor G. R. Paranjpye, Royal Institute of Science.

Movietone Denied Tariff Cut

The United States Tariff Commission at Washington has dismissed an application of Fox Movietone News, Inc., filed last August, seeking an investigation under the flexible provisions of the tariff act of the rate of duty on negative and positive newsreel film, with a view to seeking a reduction.

Western Electric Sues Ultraphone

Western Electric has brought suit for patent infringement against Ultraphone Sound System, of Minneapolis. Named as co-defendant is the Twin City Theatre Corporation, owning the Princess theatre, Minneapolis, which has an Ultraphone installation. The action was filed in the United States district court, district of Minnesota.

The suit is based upon the Lowenstein Patent, No. 1,231,764, covering negative grid bias amplification to prevent distortion. This patent was declared valid and infringed in a recent decision of the court of appeals for the second circuit in an action brought by Western Electric abainst Sol Wallerstein of the Broadway theatre, Buffalo, using Pacent equipment, according to the company. This suit was defended by Warner Brothers.

J. W. Davis Among Receivers Named for New York Local 306

John W. Davis, Democratic presidential candidate in 1924; Hugh Frayne, New York State president of the American Federation of Labor, and James J. Dooling, a New York lawyer, have been named receivers by Supreme Court Justice Cotillo for Local 306 of the International Alliance of Theatrical Stage Employees and M. P. Operators, New York union.

They will act as receivers pending the determination of the suit brought several months ago by four members of Local 306 against Samuel Kaplan, president. Shortly after the trial started, Mr. Kaplan and other officers of the local were ordered out of office by William C. Elliott, president of the IATSE. In the meantime the trial of Mr. Kaplan and other officers on indictments charging conspiracy and coercion has been adjourned to January 26 when it will be resumed in general sessions court in New York.

Rubenstein Joins Supreme Screen Service; Heads Sales

Leon J. Rubenstein, some years ago vice-president and recognized as one of the founders of National Screen Service, has joined Supreme Screen Service, New York trailer company. Mr. Rubenstein will supervise the national selling campaign of Supreme, an agreement also giving him possession of a share of the company's stock.

"The cardinal sin of the trailer," said Mr. Rubenstein, "is monotony. The trailer has not changed throughout the years. Those responsible for it, and who have taken profits from it, have failed to inject that entertainment value which it was originally designed to have."

RKO Theatre Manager Dead

Robert Hawkins, manager of the RKO Keith theatre in Flushing, N. Y., for the past year, died at a New York hospital last week following an operation. Mr. Hawkins was 42, and is survived by his widow and several brothers and sisters.

Connolly Quits Fox

Myles Connolly this week resigned as Fox supervisor at Movietone City.

HAPPY
NEW YEAR !

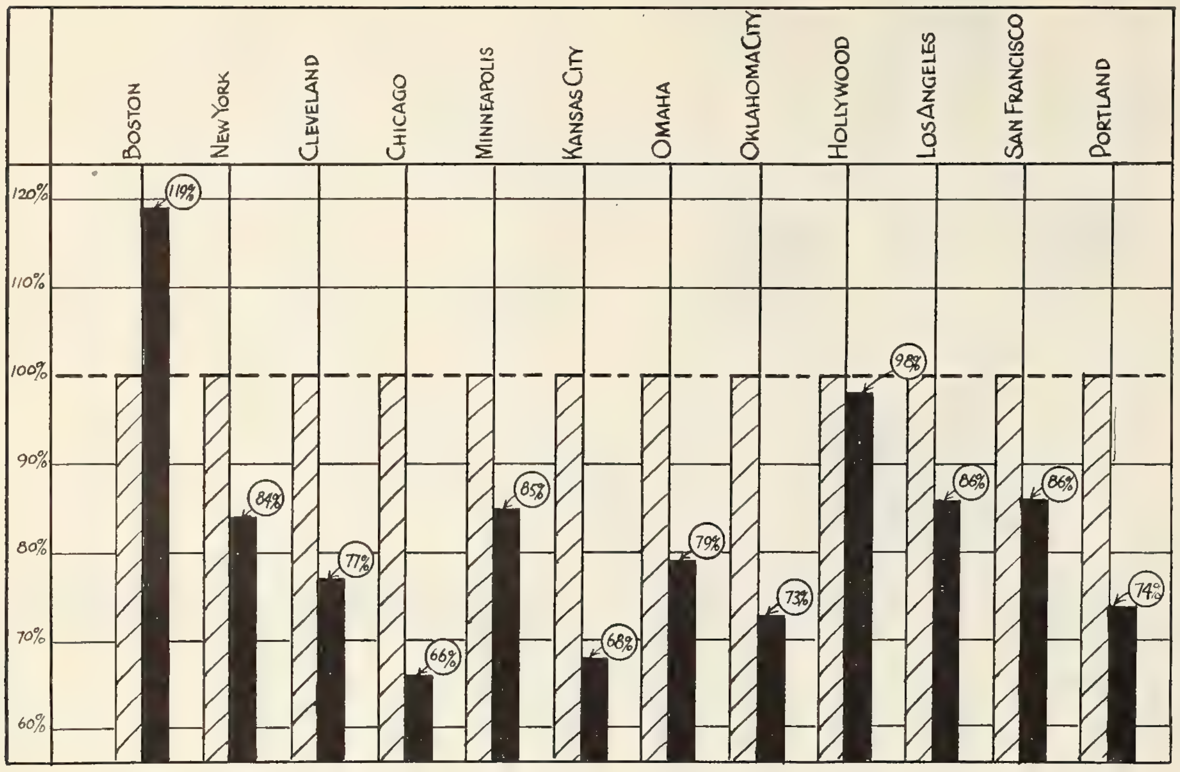
THE FACTS!

6 BOX-OFFICE CHAMPIONS out of 15 for LEO!

The votes for the year are counted! Hundreds of leading theatres were canvassed week by week in M. P. Herald's Box-Office Championship poll. And here's how the various companies shaped up for the year 1931-32:

M-G-M	**6**
Next company	3
" "	2
" "	2
" "	1
" "	1
Six for M-G-M out of 15	

M-G-M's New Year's Party continues on next page



In the above chart, based on the Motion Picture Herald's listing of box office grosses, the vertical black bars represent the total business done in the 12 cities indicated during the seven-week period from November 5 to December 17 in 1932. The shaded bars represent the business done in the same cities during the corresponding period in 1931.

PLAN NEW SYSTEM FOR SELLING TALKER RIGHTS

New Policy Being Considered Would Alter Payment Basis to Film "Arbiter" Who Handles Sales of Stage Productions

A new plan is understood to be under consideration which would alter the basis of payment to the so-called motion picture "arbiter," who, through a tieup with the Dramatists' Guild, negotiates the sale of motion picture rights to Broadway stage productions. A change in the rate to be paid the arbiter is included in the new plan. Screen rights to plays are said to cost the industry about $1,000,000 yearly.

Joseph P. Bickerton, Jr., an attorney who has also been a producer, has been the arbiter for the past six years. According to the original agreement he has been entitled to 3½ per cent of the sums paid by picture producers for the rights to Broadway plays. Fees other than those provided in this agreement have not been mentioned, although it is understood that the Dramatists' Guild has specified that any surplus should be disposed of by a two-thirds vote of that organization.

The proposed plan follows a request of Herman Shumlin, New York theatrical producer, for a report of the plays sold to film companies through Mr. Bickerton and financial returns derived therefrom. The request was refused by Mr. Bickerton who did, however, turn in the report to the counsel for the Guild. That group in turn referred the matter to the committee, consisting of Warren Monsell and Brock Pemberton, who had represented the managers in drawing up the current basic agreement.

Dr. Henry Mockowitz, director of the New York Theatre League which includes most of the leading producing managers, has been asked by this committee to call a meeting of the League. It is understood that some action will be taken within a week, after which the League can then meet with the Dramatists' Guild and take final steps in revising the arbiter's payment plan.

The estimate made by Mr. Bickerton of sales for the past four years shows a total of $4,000,000, which would place his income at $25,000 annually.

In discussing the situation, Mr. Pemberton pointed out that there have been a number of complaints regarding the work and income of the arbiter. The office was originally established to act as a safeguard for authors, but, Mr. Pemberton said, the arbiter did not participate in all sales. Moreover, Mr. Bickerton has recently re-entered the theatrical producing field, which is in violation of the original agreement.

Although Mr. Pemberton did not know of any specific proposals that had been made, he thought it likely that the percentage of sale price would be lowered and a maximum sum to be earned in any year established.

George Kann Leaves MGM

George Kann, representative of the foreign department at the MGM Coast studio, resigned last week. No successor has been appointed as yet. The future plans of Mr. Kann are indefinite.

MPPDA Board Meets

The regular quarterly board of directors meeting of the Motion Picture Producers and Distributors of America, Inc., was held in New York last Friday.

Film Society Is Formed to Study Unusual Pictures

The Film Society, Inc., an organization for the exhibition of motion pictures which cannot be shown commercially because of lack of box office appeal or because of censorship, to a private membership, has been formed in New York. Distinguished names are included in the published list of sponsors.

It is planned to offer 10 Sunday evening performances throughout the year, with the exception of July and August. The membership will be limited to 500, each person being required to pay dues of $12 per year. The organization will not be conducted for profit, according to Julien Levy, president. The directors include Iris Barry, James Shelley Hamilton, Henry Hart, Lincoln Kirstein, Mr. Levy, Dwight MacDonald, Harry Alan Potamkin, Critchell Rimington, R. De Roussy De Sales, Irvin Shapiro, Louis Simon, John A. Thomas. Morris L. Ernst is counsel. Offices are at 602 Madison avenue.

In the course of the announcement Mr. Levy said: "There are many films of both foreign and domestic origin which never even reach the little playhouses because they appeal, in their subject matter or technique, to a limited audience, or because the censor forbids their exhibition. We believe there are 500 persons in New York so genuinely interested in the motion picture that they will pay $12 a year to support an organization which offers the opportunity to study selected programs of unusual films."

Erpi Case Settlement Is Possible Warner Precedent

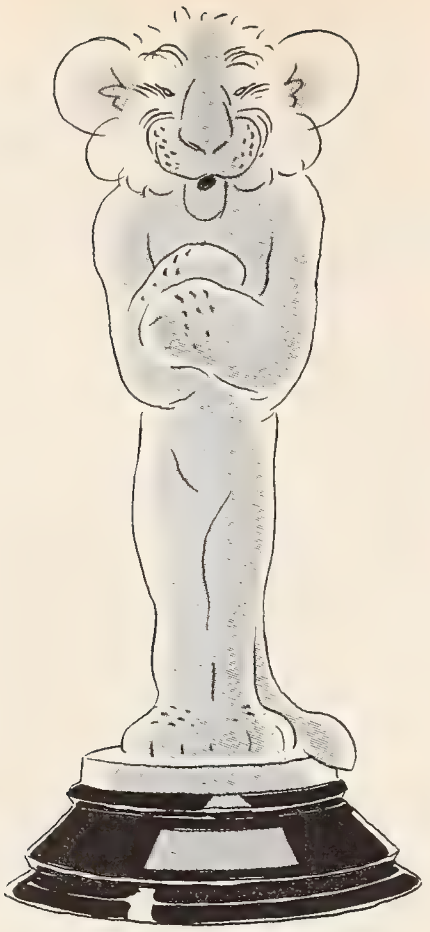
The settlement out of court of a recent breach of contract action between Electrical Research Products, Inc., and the Capitol theatre, Springfield, N. H., is seen as pointing a precedent possibly bearing on the litigation now pending in Wilmington, Del., between Warner and Erpi.

The attorney for the defense in the New Hampshire action, involving a sound installation, had raised in defense the principal claims made by the Stanley Corporation of America, a wholly owner Warner subsidiary, at Wilmington. The attorney offered a settlement before Erpi witnesses took the stand. Erpi accepted on terms involving payment by the defense of accrued charges in full and a "substantial" amount of liquidated damages.

Balaban Assumes Duties of Harry Katz in Chicago

Theatres operated by Publix in Indiana and Illinois, including the Great States circuit, are now being supervised by John Balaban, from Chicago, as the result of the recent resignation of Harry Katz, who was director of the division.

Alex Halperin, division booker of the Illinois-Indiana theatres, has also resigned. With the addition of these theatres, the Balaban & Katz circuit becomes the largest unit in the decentralized Publix organization.



THEY OUGHT TO MAKE THIS PRIZE STATUE INTO A LION!

Every year Leaping Leo of M-G-M cops the industry's highest honors!

HERE'S THE 1931-1932 M-G-M LANDSLIDE!

BEST ACTRESS:
Helen Hayes (*And now watch her in "Son-Daughter"*)

BEST PICTURE:
"Grand Hotel" (*It'll be "Rasputin & The Empress" in 1933*)

BEST STORY:
Frances Marion (*"The Champ"*)

BEST SHORT:
Laurel-Hardy in Hal Roach's *"Music Box"*

EXTRA AWARD:
Wallace Beery in *"The Champ"*

MORE
Happy M-G-M New Year Fun on next page

FINANCIAL REVISIONS OF RKO ARE OUTLINED

Further Revisions Indicated in Balance Sheet of Sept. 30 After Exchange Approval of Additional Listing of Stock

Radio-Keith-Orpheum Corp. last week disclosed further revisions of its financial structure. These are outlined in the September 30 balance sheet which was made available after the New York Stock Exchange had approved the listing of 100,000 additional common shares which are to be issued to Rockefeller Center, Inc., in consideration of a substantial reduction in the amount of space in Radio City originally contracted for by RKO. Radio Corporation of America, which controls RKO, is issuing a similar block of stock to the Rockefeller interests, making the latter one of the large stockholders both of RKO and RCA.

Reduction in space required by RKO and Radio became necessary owing to the consent decree obtained by the Department of Justice last month stipulating the severence of General Electric and Westinghouse from Radio and RKO. With the additional listing, RKO will have outstanding 2,571,355¾ shares, including 16,437 shares held in the company's treasury.

The September 30, 1932, balance sheet of RKO gives effect to the revision as of January 1, 1932, of book values of certain assets of the corporation and its subsidiaries, the changes being subsequent to the recapitalization of the company and the underwriting of a new debenture issue by the Radio Corporation.

RKO's table of depression and amortization shows that the corporation annually writes off depreciation of buildings at the rate of from 2 to 5 per cent; sound equipment, at 20 per cent per year; furniture, equipment and furnishings, from 10 to 33 1/3 per cent; organs 5 per cent; automobiles, 33 1/3 per cent, and trucks, at 25 per cent. The book values of leaseholds and leased properties are being amortized over the terms of the leases or over the estimated life of the properties—whichever is the shorter.

Feature negatives are amortized 98 per cent in about 16 months, and 100 per cent by the 20th month. They are amortized 52 per cent within the third month. Feature positives reach complete amortization at the 13th month, 98 per cent by the 10th, and 65½ within the third.

The September 30 balance sheets shows current assets of $17,590,676, compared with $26,878,694 on December 31, 1931, against current liabilities of $8,722,554 compared with $9,527,875 on December 31, 1931. Capital assets have been written down to $17,590,676 from $26,878,694 on December 31, 1931. Buildings and equipment, under this heading, have been written down to $25,419,847 from $36,242,868 and improvements and equipment on leased property have been written down to $14,160,290 from $21,990,961.

Among the current assets it is shown that unpaid subscriptions on debentures and stock amount to $3,854,231, compared with $10,674,170 at the close of 1931. Notes receivable increased to $207,319 from $87,655 and accounts receivable to $1,165,133 from $1,120,827.

Changes in investments and advances to affiliated and other companies show equities in capital stocks of affiliated and other companies unchanged at $1,073,523, based on appraisal. Unappraised capital stocks were reduced on the books to $1,060,732 from $1,307,651 and an item of $695,544, representing equity in investments and advances to wholly owned foreign subsidiary companies not consolidated, was eliminated entirely. Advances to affiliated companies were increased to $1,740,706 from $735,443.

Deferred charges, many to be disposed of before the end of 1932, totaled $4,979,289, compared with $3,662,625 at the end of 1931.

Among the liabilities a special reserve of $7,382,952 has been set up for the revaluation of capital assets, bringing total reserves to $11,086,356, compared with $4,351,926 at the end of 1931. The company has funded debt of $3,310,833 maturing before September 30, 1933, out of total funded debt of $38,491,784.

The new common stock of the company has been revalued on the books at $24,557,457, compared with $48,587,713 at the end of 1931. After deducting net loss of $4,964,331 incurred for the nine months ended September 30 the capital account, including capital surplus of $2,899,792, stood at $21,403,784, compared with $132,294,935 at the end of 1931.

After giving effect to the nine months' net loss the capital surplus of the company was completely wiped out, leaving net deficit of $6,053,465 deducted from the company's capital.

The detailed profit and loss statement of the company shows heavy economies made in salaries, the total being $17,579,547 for the nine months ended September 30, compared with $29,394,016 for the full year 1931. Operating and general expenses were $12,424,157 for the nine months, compared with $19,486,853 for all of 1931. Total expenses of $47,577,408 compare with $76,983,140 for all of 1931, and exceeded gross income of $46,830,645 by $746,762. Gross income for the nine months was $46,830,645, compared with $79,232,392 for all of 1931.

Wanger Leaving Columbia; May Join Radio Pictures

Walter Wanger, vice president of Columbia, will sever his connection with that company on January 16, according to Harry Cohn, president. Active in Columbia production for the past seven months, Mr. Wanger was previously general manager of production for Paramount.

Hollywood reports indicate Mr. Wanger may join Radio as an associate producer, perhaps under the unit system thought likely at that plant. Richard Schayer will leave Universal in January, three months before expiration of his contract, to join Columbia as associate producer and head of the scenario department, succeeding Mr. Wanger. Howard Estabrook may join Universal in place of Mr. Schayer, who was scenario head.

TRAVELERS...

Leo Carrillo, player, arrived in New York from Hollywood.

Colin Clive arrived in New York from London, en route to Radio studio in Hollywood.

Alan Livingston will arrive in Movietone City from Canada next week to join Fox.

William K. Howard, Fox director, arrived in New York from Europe, en route to Coast.

Nate Blumberg, midwest manager; Ben Berkowitz, publicist, arrived at RKO's New York office from Chicago.

George R. Batcheller returned to New York from Chicago.

Harry Thomas, president of First Division, returned to New York from sales trip.

Pat O'Brien, player, returned to Hollywood from New York.

Karl MacDonald, Latin America manager for Warners, returned to New York from South America.

Cecil B. De Mille left New York for road tour with "Sign of the Cross."

Herman Greenwood, General Electric, sailed for Europe.

Guy Bolton, musical composer, left New York for Europe.

Jascha Heifetz, violinist, sailed from New York for Europe.

Phil Goldstone, producer, arrived in New York from the Coast.

Hal Horne, United Artists' advertising director, will return to New York from Hollywood next week.

Miriam Hopkins arrived in Hollywood from New York.

Charles Rosenzweig, Columbia sales executive, will return soon to New York from Hollywood.

A. Kompel, Irving Pictures, left New York for Hollywood.

Lloyd Hughes, player, arrived in New York.

J. H. Seidelman, Paramount foreign executive, left New York for Europe.

Frank Mastroly, Carl Laemmle's representative, left New York for Universal City.

Sam Sax, Vitaphone executive, left New York for Bermuda.

Willard S. McKay, Universal legal director, returned to New York from Universal City.

Sam E. Morris, in charge of foreign distribution at Warners, will soon sail for Europe.

Jules Levy has arrived in New York.

Arthur Loew returned to New York from Europe.

Philip Merrivale, player, arrived in Hollywood from New York to start work for Fox.

Helen Twelvetrees, player, accompanied by her husband, Frank Woody, arrived in Hollywood from New York.

John R. Frueler, president of Freuler Film Associates, Inc., was due in Hollywood from New York.

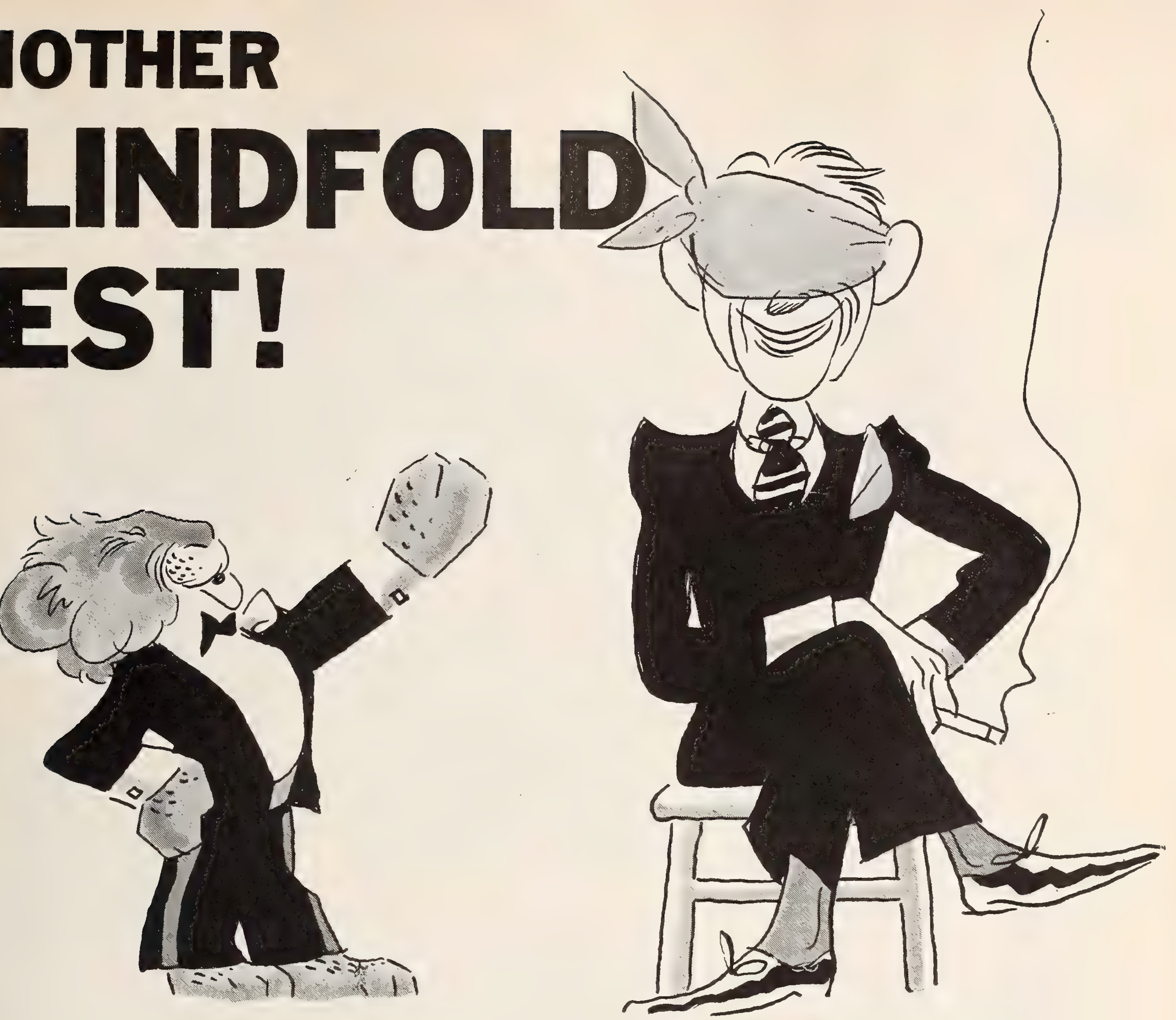
Charles L. Glett, vice president of Freuler Film Associates, Inc., will visit distributing centres of Excellent Film Exchange at Montreal, Toronto and St. John.

Academy Gains 159 Members Since July; Total Is Now 876

The Academy of Motion Picture Arts and Sciences on the Coast reports membership, as of December 15, 1932, of 876 members, consisting of 578 in the Academy class and 298 in the Associate class. The total of 876 represents an increase of 159 since July 15, 1932.

Of the 159 added since July, 106 were in the Academy class and 52 in the Associate class. Taken by branches, the report divides the increase as follows: actors, 43; directors and assistants, 14; producers, 26; technicians, 40; writers, 31; special, five.

ANOTHER BLINDFOLD TEST!



"Guess which company will lead all others in the annual **TEN BEST PICTURES OF THE YEAR** conducted by Film Daily?"

Soon comes the time when hundreds of newspaper critics in every city of America cast their votes for the past year's TEN BEST PICTURES!

Will M-G-M top the list again as it has so many times before? We think so! Don't you?

(M-G-M's New Year's party goes on at next page)

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

DECEMBER

29—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

31—**New York Motion Picture Club:** New Year's Eve Celebration, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

JANUARY

2—**Associated Assistant Directors of New York:** Executive board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

3—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

4—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

5—**Allied States Association:** Special meeting, board of directors, at Washington. President, W. A. Steffes.

Associated Motion Picture Advertisers of New York: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Allied Theatres of Illinois: General meeting, at Congress Hotel, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

6—**MPTO of Western Pennsylvania:** Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

10—**New York Motion Picture Club:** Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatre Owners of New Jersey: Regular meeting, Hotel Lincoln, New York. Headquarters, 303 West 42nd Street, New York. President, Sidney E. Samuelson.

11—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

12—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

16mm. Motion Picture Board of Trade: Regular luncheon and meeting, at Hotel Victoria, 51st Street and 7th Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

16—**Associated Assistant Directors of New York:** Regular meeting and executive committee meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel: Secretary, Walter Sheridan.

17—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

18—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

19—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

The Lambs Club: Monthly meeting of the Council, at 130 West 44th Street, New York.

WEST

JANUARY

2—**International Alliance of Theatre Stage Employees, Studio Branch:** Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive in charge.

3—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

Assistance League: Board of directors' weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Matrin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard. Managing Director, Mrs. Abraham Lehr.

4—**The Wampas:** Weekly meeting, at 6700 Sunset Bouelvard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

The Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

Brotherhood of Studio Carpenetrs, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

5—**Independent Motion Picture Producers Association:** Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

International Photographers of the M. P. Industry, Local 659: Regular quarterly meeting, at 1605 North Cahuenga Avenue, Los Angeles. Business Representative, Howard Hurd.

9—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

10—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Executive committee monthly meeting, also board of directors' weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators' Union, Coast Branch: Monthly meeting, at 1489 West Washington Boulevard.

11—**The Wampas:** Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

The Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

13—**International Alliance of Theatrical Stage Employees, Coast Branch:** Directors' semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

15—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

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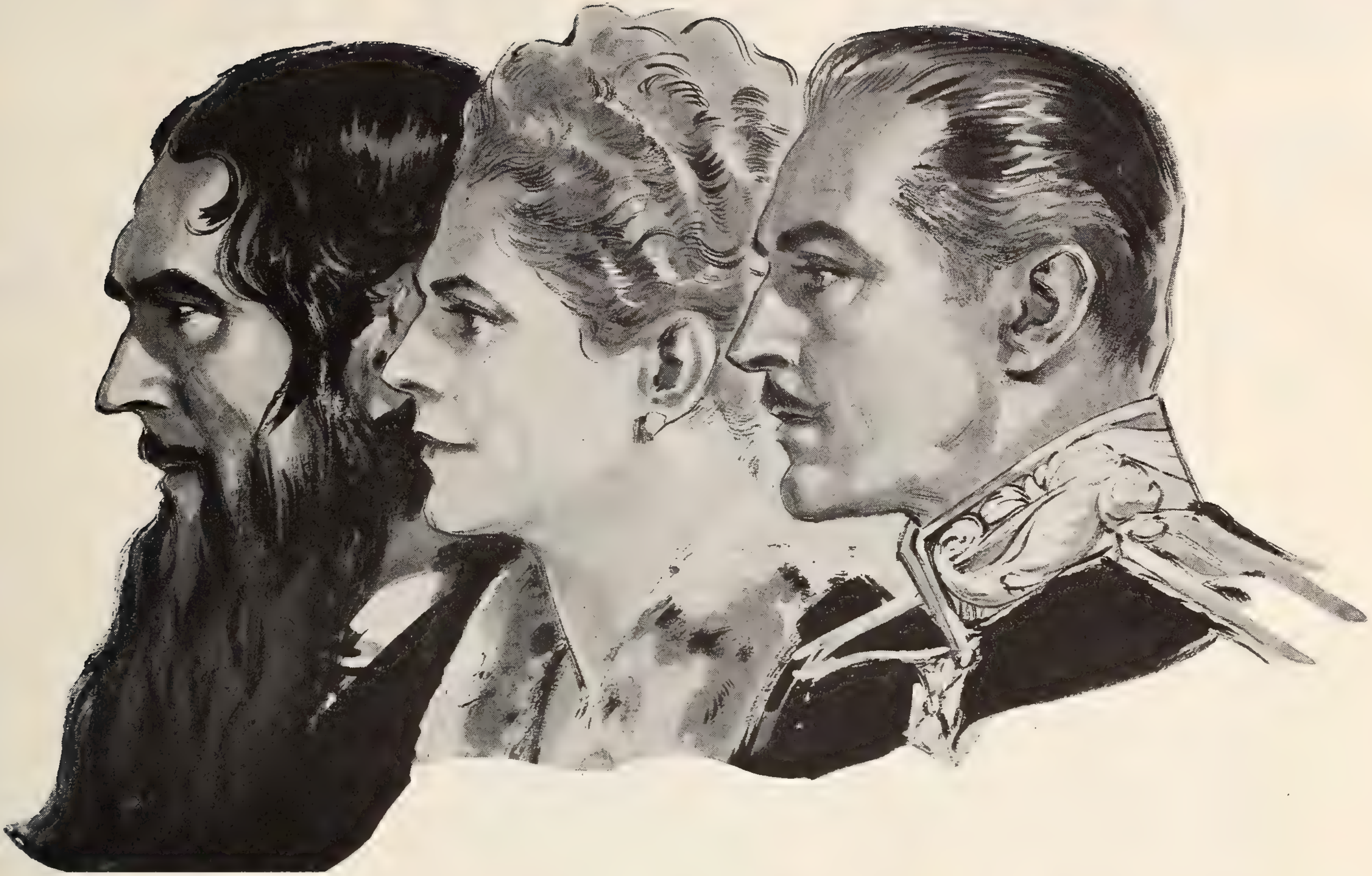


BARRYMORES PLEASE NOTE!

"Rasputin and The Empress" at M-G-M's celebrated $2 Astor Theatre, New York.

FRIDAY NIGHT. World Premiere. Riots at the Astor. The house could have been sold out ten times!
SATURDAY. 4 shows to absolute capacity.
SUNDAY. 3 shows with customers turned away, alas!
MONDAY. 3 shows to S. R. O.
TUESDAY. On regular twice-daily schedule a sell-out!

(and so on, far into 1933!)

(More M-G-M high jinks on next page)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

"RASPUTIN AND THE EMPRESS"

as seen by

BENJAMIN DeCASSERES

The Barrymore family will, in a hundred years, be a legend, or an historical fact both glamorous and romantic. They are the Medici Family of the stage—Catherine-Ethel Medici-Barrymore, Lorenzo the Magnificent, alias John Barrymore, and Allesandro Lionel Medici-Barrymore.

Metro-Goldwyn-Mayer had the grand idea of putting the three Barrymores into a play. They chose a subject that fits the three Barrymores like a slug of whisky fits the gullet of a drink-snooper. The story is "Rasputin and the Empress," done by Charles MacArthur and splendidly directed and sumptuously conceived by Richard Boleslavsky. At its world-premiere at the New York Astor it was followed absorbingly by as brilliant and as famous an audience as I have seen at an opening in many years.

I can see nothing for "Rasputin and the Empress" but a hundred per cent box office attraction. Besides the tremendous pulling power of the names Lionel, Ethel and John (they could drop their last names entirely and still everybody would know who you are talking about), the scenarist and the director have put into this terrific (but sometimes slow-moving) drama of the fall of a mighty empire every ingredient that attracts and holds all classes of picture fans: romance, suspense, murder, battle, war-tensity, bitter humor, palatial sets, gaudy costuming and vivid characterizations.

The story of the strange monk who cured the Czar's son by hypnotism when all medical aid had failed, his life-and-death grip on the Romanoffs, his decline, his murder and the catastrophe of 1914 follows very closely the historical facts. There has been injected into the story—and very plausibly—a Prince Chegodieff and his sweetheart, Princess Natasha. It is because Rasputin, feeling his power invincible, has assaulted Natasha that Prince Chegodieff falls upon this diabolical monk and in a terrific scene—one of the most effective ever seen on the screen—pounds Rasputin almost to death with an iron bar and throws his body into the Neva.

As for the story, the only criticism I can make is that it should be tightened up in the first few reels. There are scenes where I felt the audience fidget.

The acting of the Barrymores was, in the main, superb, with the palm going to John Barrymore as the romantic Prince Chegodieff. I have always affirmed that John was the greatest of the Barrymores—when he wanted to be. Lately he has played a lot of monkeyshines. He seems, sometimes, to be spoofing himself, the role and the public. But in this picture he gives us the very best that is in him. Here are artistic sincerity, simplicity and directness, with the irritating mannerisms entirely deleted.

Ethel Barrymore looked superb and acted with dignity (every inch a queen) as the Czarina. She is at her best when she is awakened to the real character of Rasputin after the attack on Princess Natasha. A little less eye-rolling, however, would have aided her.

Lionel Barrymore as Rasputin was powerful and compelling—in spots. He has, of course, got to wear whiskers, and that always is a cause of laughter (mental, at least). When he tries to be diabolical he is least effective and more effective when he suggests evil than when he dishes it out.

"Rasputin and the Empress" will, I believe, be shown eventually in every picture-house in the country. It is a major event, both from an artistic and a box office point of view.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Richard Boleslavsky. Author, Charles MacArthur. Musical score by Herbert Stothart. Photography by William Daniels. Film editor, Tom Held. Running time, 127 minutes.

CAST

Prince Chegodieff	John Barrymore
The Czarina	Ethel Barrymore
Rasputin	Lionel Barrymore
The Czar	Ralph Morgan
Princess Natasha	Diana Wynyard
The Czarevitch	Tad Alexander
Grand Duke Igor	C. Henry Gordon
Doctor Remezov	Edward Arnold

The Billion Dollar Scandal

(Paramount)

Drama

Almost forgotten headlines—the great oil scandals of a couple of presidential administrations ago—constitute the real background for this rather vivid story. Yet the story is so treated that a straight bid for human interest rather than a trite ethical political preachment seems to be its main objective.

So presented that it is broken up into three acts, the story opens with two confidence men, Ratsy and Kid McGurn, being paroled, as Fingers, who expected to go out with them is held in jail. Drama is introduced in this sequence as the disappointed Fingers plans to shoot his way out, only to have the warden, who is his friend, go to bat for him and get his parole.

Second act is in New York and comedy is its highlight as the punch-drunk Kid is knocked out in a ludicrous bout and the slangy Fingers and the wise-cracking Ratsy begin to wonder how they are going to eat as their hoped-to-be meal ticket blows up. Close of this episode features an auto accident, which might return the three to the pen, yet serves to bring about a meeting between Fingers and Masterson, who, after Fingers fixes him up, hires him as his trainer.

The job gives Fingers an opportunity of making "real people" out of his young brother, Babe. Opening the third act we find Fingers making a hit with Masterson and his "big shot" business and governmental associates. In on many tips, Fingers cashes in one the stock market and boosts his brother along, who in the meantime has fallen in love with Doris. Masterson, learning of the romance, decides to break it up and a fake stock tip ruins Fingers, who plans revenge.

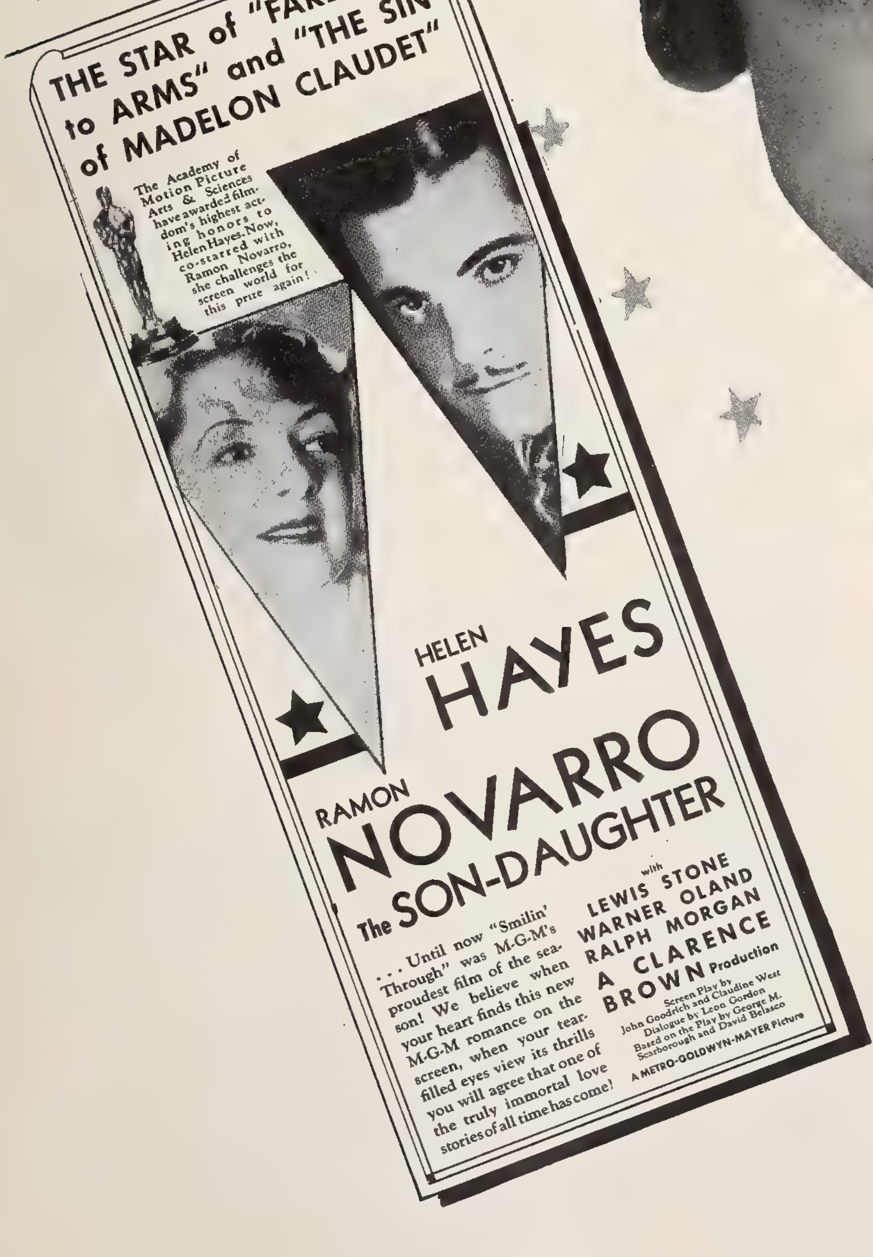
It comes as a newspaper publisher, Griswold, gets to him and then the sensational headline stories that result in a senatorial investigation and the repurcusions with which every adult is familiar. Into it are woven all the scandal, framing, murders, suicides and double-crossings as well as personalities that featured those glaring stories. Fingers considers himself the "champeen of 120,000,000 peepul," but in the end, after all the drama, pathos and emotion-stirring incidents have run their course, he's just as dead as yesterday's hero, unable even to get a job from Griswold or any who have profited by his thrilling revelations.

As may be noted, a picture based on this type of news story, is lacking in any great love-interest romance, consequently its appeal to women will have to be created by the right kind of a campaign. The same admonition will likewise apply to the general campaign. In this line, it would appear that any too great description of the story will hurt rather than help the box office draw. One of the concluding lines in the picture is "nothing is as cold as yesterday's news," which should serve as a tip as to angles which should be ignored.

Without revealing the plot, personalities should carry the brunt of the selling campaign and catchlines that feature the characters as they are should predominate. Following up the title, which is intriguing enough and about which it is possible to erect some curiosity-

1933 is the year which will be famed for the glorious performance of HELEN HAYES in M-G-M's **"SON-DAUGHTER"**

Use this ad when you play it!



THE STAR of "FAREWELL to ARMS" and "THE SIN of MADELON CLAUDET"

The Academy of Motion Picture Arts & Sciences have awarded filmdom's highest acting honors to Helen Hayes. Now, co-starred with Ramon Novarro, she challenges the screen world for this prize again!

HELEN HAYES

RAMON NOVARRO

The SON-DAUGHTER

. . . Until now "Smilin' Through" was M-G-M's proudest film of the season! We believe when your heart finds this new M-G-M romance on the screen, when your tear-filled eyes view its thrills you will agree that one of the truly immortal love stories of all time has come!

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LEWIS STONE
WARNER OLAND
RALPH MORGAN

A CLARENCE BROWN Production

Screen Play by John Goodrich and Claudine West
Dialogue by Leon Gordon
Based on the Play by George M. Scarborough and David Belasco

A METRO-GOLDWYN-MAYER Picture

(Come on over to M-G-M's New Year's frolic on next page) creating ideas, selling Fingers as a "jailbird" who went to bat and won for 120,000,000 plain people, building up his pals Ratsy and the Kid with plenty of side-walk human interest and painting Masterson, the big financeer-political racketeer and his associates as men who would loot the nation for their own gain, may be the peg upon which you can stir up interest.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Harry Joe Brown. Story and screen play by Gene Towne and Graham Baker. Dialogue by Willard Mack and Beatrice Banyard. Photography by Charles Stumar. Release date, January 6, 1933. Running time, 78 minutes.

CAST

Fingers	Robert Armstrong
Doris Masterson	Constance Cummings
Anna	Olga Baclanova
Masterson	Frank Morgan
Ratsy	James Gleason
Griswold	Irving Pichel
Kid McGurn	Warren Hymer
Babe	Frank Albertson
The Warden	Berton Churchill
Carter B. Moore	Sidney Toler
Parker	Walter Walker
Mr. Jackson	Hale Hamilton
Mrs. Jackson	Dorothy Peterson
Haddock	Edmund Breese
Anderson	Ralf Harolde

The Flag Lieutenant

(British & Dominions)

Comedy-Drama

If precedent is to be trusted, "The Flag Lieutenant" was a good picture before it went into production, for the silent version had a great vogue several years ago. And it may just as well be said, here and now, that the new version carries forward the reputation of its silent forbear, and provides a solid slice of entertainment for the mass. The glamour of the navy makes a fine background for this romantic comedy-drama, and it should make an equally solid background for your exploitation campaign. True, the ways of the British navy are not altogether those of Uncle Sam, but the kinship of the services is such that your patrons will readily appreciate all the atmosphere of the sea you put into your efforts.

But if there's capital to be made out of the marine element—and the naval sequences bear the stamp of authenticity—you also have a pull in selling the story on its "greater love hath no man" plot. It isn't exactly that, but it tells of how a certain Dicky Lascelles, putting the welfare of his best friend before his own, very much balls up his own chances, with the result that several hundred feet of good celluloid need to be used up before the tangle is unravelled and everything is set for him and his sweetie to make the middle aisle trip together. Plenty of rapid action characterizes the working out of the plot, and the long sequences showing bluejackets in action against the unleashed hordes of Mahound will hold your patrons firmly in their chairs.

Surely, then, I don't have to tell you how to exploit a picture of this type; for your best bet is to play it up on conventional lines. The names of the players won't mean much to your customers, though they may, after seeing the piece, hanker after a return visit from Henry Edwards and Anna Neagle. For both are of the type that makes pleasant watching to the romantically minded (as if there were any film "fan" who is not!), and they are supported by players who fit neatly into their roles. Customers will find something to laugh at, something to grip them and—most important—a little something to pipe their eye about.—Charman, London.

Produced by British & Dominions at Elstree, England. Directed by Henry Edwards. Story by Lt. Col. W. P. Drury and Major Leo Trevor. Adapted by Joan Wentworth Wood. Photography by Stanley Rodwell. Recording by J. S. Dennis. Film editing by Michael Hankinson. Naval technical advisor, Commander F. W. Gleed. Running time, 85 minutes.

CAST

Lt. Dicky Lascelles	Henry Edwards
Hermione Wynne	Anna Neagle
Admiral Sir Berkeley Wynne	Louis Goodrich
Major Thesiger	Peter Gawthorne
General Gough-Bogle	O. B. Clarence
Colonel McLeod	Sam Livesay
Lt. Palliser	Michael Hogan
Midshipman Lee	Peter Northcote
Midshipman Hood	Tully Comber
Mrs. Gough-Bogle	Sybil Grove
Mrs. Cameron	Joyce Bland

Parachute Jumper

(Warner)

Drama

As a regular-run feature and for smaller town entertainment, particularly, this rather exciting romance drama, pepped up with a lot of circus airplane flying, is a reasonably active show.

Throughout the entire story there is ample evidence of attempts to present a brand of entertainment that will have an appeal for both adults and children and to both sexes. Thus there is much gayety surrounding the gyrations of the two ex-Marine Corps aviators which lets them indulge in a little excitement with the native damsels in a little Nicaragua jungle cantina. Also there is romance, drama, spectacle, thrills, scores of laughs in the dialogue, a digression with a "kept woman," a lot of broad hints of gangster menace and finally a thrilling mid-air brush with the Border Patrol Air Fleet, some breath-taking crashes and an interesting search climax. Yet in inserting the love interest, several bits of dialogue and action have been included that might not set so well with those other than the most liberal minded.

The picture covers a lot of territory from South America, with the sidewalks of New York as the first stopping point, where, in search of a job, Bill Keller meets Alabama, who is also looking for work. She goes to live in the same apartment with Bill and his pal Toodles, which may or may not be understood in its right meaning—a charitable gesture—by every audience. Stunt flying leads Bill to a job with Mrs. Newberry, who is Weber's sweetheart, and when their happy evening is interrupted by that gangster gentleman Bill trades his life for a job with him and then follow the rum-narcotic running episodes. Scenes are broken up by Alabama also getting a job with Weber and of course arousing Bill's jealousy. Several typical gangster gun fights precede Bill's and Toodles' final flight, which winds up when they are trapped in the air. Toodles bails out when his ship goes down, Weber is killed and Bill miraculously escapes unscathed when his plane crashes. Then the finding and straightening things out with Alabama.

The title and aeronautical atmosphere of the picture provide plenty of opportunity for interest creating exploitation. Tie up with airport fliers for aerial ballyhoo is in order. There is hardly enough of the Marine element to justify any contact with that branch of the government service. The dialogue contains many lines that can be transposed into punchy ad copy which stresses the thrills, excitement and colorful comedy of the picture. Several names in the cast—Douglas Fairbanks, Jr., Frank McHugh, Leo Carrillo and Bette Davis should answer the demands for personalities.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Based on an original story by Rian James. Screen play by John Francis Larkin. Directed by Alfred E. Green. Photographed by James Van Tress. Film editor, Ray Curtis. Art director, Jack Okey. Release date, January 28, 1933. Running time, 65 minutes.

CAST

Bill Keller	Douglas Fairbanks, Jr.
Weber	Leo Carrillo
Alabama	Bette Davis
Toodles	Frank McHugh
Mrs. Newberry	Claire Dodd
The Secretary	Sheila Terry
Steve	Harold Huber
Coffey	Thomas E. Jackson
Crowley	George Pat Collins
The Colonel	Reginald Barlow
Pilot	Pat O'Malley
Wilson	Harold Healy
Hocheimer	Ferdinand Munier
Pilot	Walter Miller

Madame Butterfly

(Paramount)

Drama

The long famous "Madame Butterfly" comes to the screen as the first of the features B. P. Schulberg, as an independent producer, has made on the Paramount lot and for Paramount release. Originally a story by John Luther Long and later a play by the late David Belasco, the dramatic story of the Japanese girl who loves an American officer not wisely but too well, has been transferred to the screen with painstaking effort and attention to detail.

The picture, however, by reason of its content, rather than any fault of production, is rather slow-moving. In consequence, its popularity at the box office is in a measure problematical. The cast is good, and the names popular. Sylvia Sidney offers a highly appealing Madame Butterfly, and with Cary Grant, who is in favor with the feminine contingent of the audience, and Charles Ruggles for comedy, the exhibitor has three excellent selling names for his marquee lights. In support are such well known names as Irving Pichel, Edmund Breese and Louise Carter.

The story is simple in itself. Grant and Ruggles, American officers, on shore leave in Japan, meet Miss Sidney, about to become a Geisha Girl. Despite a sweetheart, Sheila Terry, at home, Grant takes Miss Sidney as his wife. She learns to love him in the American manner, and when Grant leaves with the fleet, continues to keep his home in Japan as he left it. She awaits his return, which is delayed for three years, during which time she has a child. Meanwhile, he has married Miss Terry. Finally returning with his American wife, to whom he has told the story of the Geisha Girl, Grant goes to Miss Sidney, who has been elaborately preparing for his arrival, and tells her that their affair is ended. Sending her child with a servant to her family, Madame Butterfly commits suicide as the picture ends.

This may be rather "touchy" material in some communities, so perhaps it would be better to concentrate on the background of the famous story, plus the players performing in the film. Strike the dramatic side of the waiting Japanese wife and son, remaining away from any moral situations which may be discerned in a consideration of the subject matter.

The possibilities for lobby displays of the Oriental, particularly Japanese character, are excellent for attracting pedestrian attention. The picture will require hard work in selling, but should find reasonable favor with the women in particular.—Aaronson, New York.

Produced and distributed by Paramount. Directed by Marion Gering. Screen play by Josephine Lovett and Joseph Moncure March. From the story by John Luther Long and the play by David Belasco. With music from the opera by Giacomo Puccini. Incidental music by W. Franke Harling. Photographed by David Abel. Release date, December 30, 1932. Running time, 86 minutes.

CAST

Cho-cho San	Sylvia Sidney
Lieut. B. F. Pinkerton	Cary Grant
Lieut. Barton	Charlie Ruggles
Goro	Sandor Kallay
Yomadori	Irving Pichel
Cho-cho's Mother	Helen Jerome Eddy
Cho-cho's Grandfather	Edmund Breese
Mme. Goro	Judith Vasselli
Suzuki	Louise Carter
Peach Blossom	Dorothy Libaire
Mrs. Pinkerton	Sheila Terry

Lucky Devils

(RKO Radio)

Drama

The motion picture stunt men are glorified here and their glorification results in a show that is packed to the guards with thrilling entertainment and is so loaded with showmanship and exploitation possibilities that the sky is the limit in advertising and ballyhoo.

Starting with a sequence that whirled the preview audience into a welter of excitement, there is an expose shot that shows the whole thrilling bank holdup scene as just a part of a picture and then goes on to show the contributions which the stunt men make that put the nerve-jangling smashes into screen entertainment. All the inside stuff is revealed—the airplane dare-devilling, auto crashes, swings, leaps, jumps, rescues and what not.

Yet there is a real story behind all the thrills. One that is romantic, dramatic, breezy with sparkling comedy, sometimes tragic—as the stunt misses fire and the performer is killed—a love story that is full of emotion stirring

MARION DAVIES

plus

"PEG O' MY HEART"

plus

LAUGHS!
TEARS!
ACTION!
THROBS!

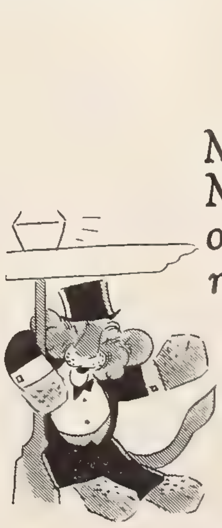
plus

A NATIONAL
AD CAMPAIGN

plus

M-G-M SHOWMANSHIP!

Isn't that a pretty dish to set before the fans!



More M-G-M on next page

human interest and a real stunt punch at the finish, a boat ride over a roaring cataract that enables Skipper, who had turned yellow in the eyes of his pals, to get the money that will insure his wife being properly taken care of while their baby is born.

All the colorful superstitions of the stunt men have been included, as have a whole host of interesting side lights on the way they live and love and hope that their names wont be the next to be scratched off the board. In such a fast moving succession of thrills, it would appear that the picture would be lacking in appeal to the women. But such is not the case. Interwoven through all the excitement is a love story, which portrays the woman's fear of her mate's hazardous calling that will sink right down into the heart of every woman who sees it. Likewise it might seem that a continuation of thrills would become monotonous, yet each different episode is so much a part of the main story that it tends to add to the suspense and create new interest.

Properly exploited, making use of an atmospheric campaign, that it just as exciting and interesting as the picture itself, in both advertising and ballyhoo, it appears that "Lucky Devils" can easily be turned into a real moneymaker. Stress the novelty of this show, its color and startling realism. Assure your patrons that this show features a brand of entertainment that will alternately hold them sitting on the edges of their chairs and then stirring their deepest sympathies; that it will make them gasp and laugh and that the breath taking climax will give them a new insight into just what men and women sometimes have to do to provide screen entertainment.

There is more than enough to hold the tense interest of adults of both sexes and the youngsters will be talking about it for weeks after they have seen it.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Ralph Ince. From a story by Casey Robinson and Bob Rose. Screen play by Agnes Christine Johnston and Ben Markson. Photographed by J. Roy Hunt. Release date, February 3, 1933 (tentative). Running time, 60 minutes.

CAST

Skipper	Bill Boyd
Fran	Dorothy Wilson
Bob	William Gargan
Gabby	Roscoe Ates
Happy	Bruce Cabot
Frankie	Creighton Chaney
Doris	Julie Haydon
Midge	Phyllis Fraser
Ginger	Betty Furness
Slugger	William Bakewell
Rusty	Bob Rose
Neville	Gladden James
Toots	Sylvia Picker
Spence	Edwin Stanley
Cameraman	Charles Gillette

Teilnehmer Antwortet Nicht

The Party Does Not Answer

(Capital Film)

Drama

A drama of a crook, a girl and a clever detective, this is fair German screen entertainment, but offering no assistance to the potential patron lacking a knowledge of the language. In consequence, the picture must be offered to an audience which can fully appreciate it through understanding of the dialogue.

Dorothea Wieck is the best cast name for the exhibitor who can advisably show the picture, since she acquired a considerable and wholly justified reputation for her performance in the notable "Maidens in Uniform," still playing on a two-a-day policy in New York. It must be recorded, however, that her work in the present film does not measure up to the standard reached in the earlier film, chiefly by reason of the material with which she has to work. The name is nonetheless important in selling the film.

The narrative is concerned with the manner in which the detective solves the origin of the mysterious thefts of the contents of the safe of a large company. The gentleman under suspicion, posing as the operator of an automobile school, is finally forced into admission of guilt through the efforts of his attractive secretary, played by Miss Wieck, and a young man who worms his way into the confidence of the criminal, but is in reality the son of the owner of the company which the crook victimized. The romance develops in expected fashion, and a bit of comedy, as well as excitement is introduced when the students of a police school become closely involved in the discovery of the criminal. When he escapes in a high-powered car the students give chase, mounted on motorcycles.

This is fair entertainment for those who, through an understanding of German, can more readily appreciate the plot and its development. One name will mean something to the patrons, and should be used to the best advantage. There is no real mystery element involved, consequently it would be inadvisable to place any stress on that angle.—Aaronson, New York.

Produced by Elite Tonfilm. Distributed by Capital Film Exchange. Story by Eis and Katscher. Directed by Rudolf Katscher and Marc Sorkin. Photographed by Franz Planer. Sound by Jansen. Release date, November 29, 1932. Running time, 76 minutes.

CAST

Nikolai	Gustav Gruendgens
Doris	Dorothea Wieck
Konrad Quandt	Gustav Diessl
Inspector Roller	Oskar Sima
Student	Tibor von Halmay
Brika	Truus von Alten
Body	Vladimir Sokoloff

SHORTS

The Gay Nighties

(RKO Radio)

Speed and Laughs

Clark and McCullough take a dab in politics and use the age-old gag of a vampire lure to put their opponent out of the race and incidentally get themselves into a peck of trouble. McCullough is the political manager; Clark is his candidate. Arriving at the convention hotel, they find their opponent almost sure of the nomination. The hotel is a madhouse of strange happenings. A gangster battle, with popping pistols and roaring machine guns, rages up and down the corridors and through their rooms. A newspaper reporter can't find a place to pitch his bed.

Just as McCullough is dressed up to impersonate a woman and a date is made with his rival, a sleep-walking beauty wanders upon the scene. Politics is forgotten and even while a squad of motorcycle policemen race through the corridors, Clark is engrossed in trying to meet the sleep-walker. And when all is thought to have been arranged, instead of the beauty being in the room, it's the wandering reporter.

The picture moves with lots of speed, and laughs tumble over each other. Running time, 18 minutes.—McCarthy, Hollywood.

Duck Hunter's Paradise

(MGM)

Fair

Thousands of ducks of all species swarm overhead as Mr. and Mrs. Hunter in their duck blind among the rushes take quick and invariably successful shots at the flocks wheeling above. Interesting is the manner in which their dog retrieves the fallen ducks, instinctively choosing a wounded rather than a dead duck, knowing the wounded may escape, and amusing is his encounter with a skunk, which ends in disaster and sends him home in disgrace. A fair subject.—Running time, 10 minutes.

Glad Rags to Riches

(Educational)

Appealing

The Baby Stars present a likable bit with melodrama made richly humorous by the youth of the players. The tot who played the villainous proprietor of the night club is particularly good. There's a natural appeal to juveniles here.—Running time, 11 minutes.

Gorges of the Ganges

(Fox)

Splendid

Pictorially beautiful, striking in subject matter and material, this subject of the Magic Carpet series carries the audience into the racing currents of the turbulent waters of the Ganges River, where the huge and unwieldy river junks laboriously make their way up the stream, where women beat their clothes against the rocks in a crude laundry beside the rushing tide. Reaching a pinnacle of pictorial impression is the sequence showing the peasant natives, harnessed like horses, dragging the boat up stream, sometimes wading to their waists, again struggling with animal-like doggedness at their slaving task. There is certainly no need for the absent dialogue here.—Running time, 9 minutes.

The Sponge Divers of Tarpon

(Stanley)

Excellent

The use of Western Electric wide range recording equipment at the location of the filming has provided this subject with a unique and interesting feature of difference. Pictured is the work of the Greek sponge divers of Tarpon Springs, Fla., with the actual sound of their voices, the movement of the divers and the hum of the activity adding much to the effectiveness of the subject. Produced by Cinelog Corporation under the supervision of Lorenzo Del Riccio, the short is of wide appeal and general interest, worth a spot on any bill. Lowell Thomas renders accompanying dialogue. Running time, 11 minutes.

The Pie-Covered Wagon

(Educational)

Novel

Rather novel, in a measure amusing, is this short subject featuring a group of cute baby stars, infants but shortly out of the safety pin stage, who enact a burlesque upon the covered wagon-Indian raid theme, with entertaining results. The babies are in the first place attractive, in the second amusing in their costumes and lastly apparently having the time of their lives which reaction with little doubt should transfer itself to the audience. An amusing novelty. Running time, 10 minutes.

The Tiger Hunt

(Principal)

Unusual

After a brief introduction, Commander Dyott, famed English explorer, renders the accompanying descriptive dialogue to these scenes of a tiger hunt, in the grand manner, in the jungles of India. Indicating that the death of the marauding tiger, the lord of the jungle, is a worthwhile event in the jungle, the explorer describes the hunt, conducted on the backs of one hundred huge elephants trained for the purpose. Unusually effective closeups of the fleeing tigers are interesting, but the actions of the elephants are perhaps of greater appeal. An interesting subject.—Running time, 20 minutes.

Broadway Gossip

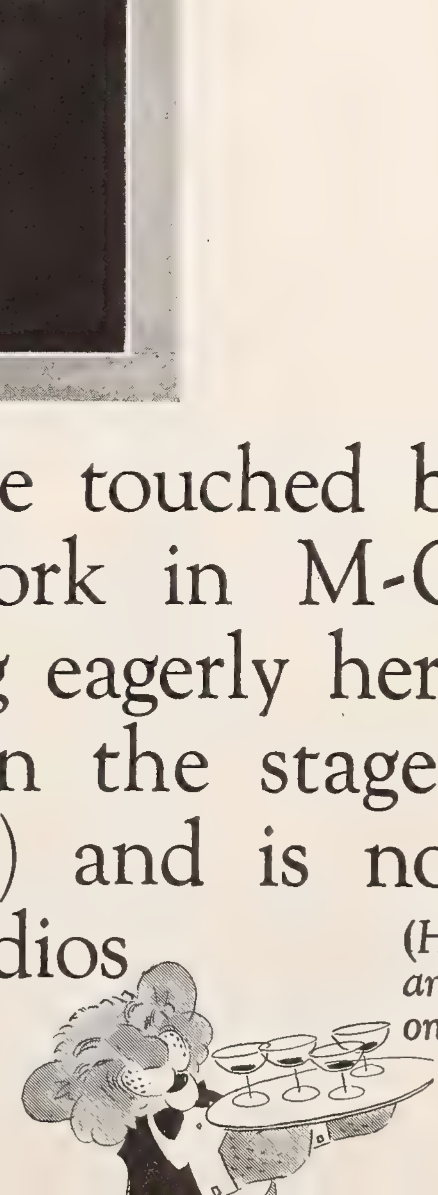
(Educational)

Interesting

There is newness and newsiness in the series of the "columnist newsreel" as reported by Leo Donnelly. Whether there's a danger of overfeeding the public with sensational news of the stars and their loves is a subject in itself. That the material should be well received seems indisputable.—Running time, 9 minutes.

"Norma Shearer's at the Capitol. Let's go!"

The millions whose hearts were touched by the pathos and beauty of her work in M-G-M's "Smilin' Through" are awaiting eagerly her next romantic role. It is based on the stage play "La Tendresse" (*temporary title*) and is now in production at the M-G-M studios



(Have another on next page)

THEATRE RECEIPTS

The total of theatre receipts from 106 houses in 20 key cities of the country for the calendar week ended December 24, 1932, reached $1,009,254, a decrease of $126,749 from the total for the previous calendar week, ended December 17, when 109 theatres in 20 cities grossed an aggregate of $1,136,003. During the more recent seven-day period no new high individual theatre record figures were established, while 18 new low record individual house totals were noted. This compares with no new "highs" and eight new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1931 to date)**
Boston							
Fenway	1,800	30c-50c	"Me and My Gal" (Fox) and "Those We Love" (Tiffany)	13,000	"The Devil Is Driving" (Para.) and "Central Park" (F. N.)	15,000	....
Keith's	3,500	30c-55c	"Penguin Pool Murder" (Radio)	19,500	"Goona Goona" (First Div.) and "Slightly Married" (Chesterfield)	22,000	**High 12-5 "Frankenstein" 27,000** **Low 3-25-32 "Explorers of the World". 16,000**
Keith-Boston	2,900	25c-55c	"Afraid to Talk" (U.)	20,000	"Rockabye" (Radio)	22,500	**High 4-9-32 "Steady Company" 26,000** **Low 7-9-32 "By Whose Hand?" 16,500**
Loew's Orpheum	**2,200**	**25c-55c**	"Fast Life" (MGM)	20,000	"Flesh" (MGM)	21,500	**High 1-24 "Hell's Angels" 32,500** **Low 8-4-32 "Unashamed" 18,000**
Loew's State	**3,700**	**25c-55c**	"Fast Life" (MGM)	21,000	"Flesh" (MGM)	22,500	**High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000** **Low 7-18 "Man in Possession" 19,000**
Metropolitan	4,350	35c-65c	"Under-Cover Man" (Para.)	36,000	"Call Her Savage" (Fox)	40,000	**High 1-31 "No Limit" 44,500** **Low 7-4 "I Take This Woman" 30,000**
Paramount	1,800	30c-50c	"Me and My Gal" (Fox) and "Those We Love" (Tiffany)	16,000	"The Devil Is Driving" (Para.) and "Central Park" (F. N.)	17,000	....
Buffalo							
Buffalo	**3,500**	**30c-65c**	"Under-Cover Man" (Para.)	14,300	"Call Her Savage" (Fox)	17,500	**High 3-28 "My Past" 39,500** Low 12-23-32 "Under-Cover Man" 14,300
Century	**3,000**	**25c**	"Central Park" (F. N.)	5,100	"Red Dust" (MGM)	6,300	**High 2-14 "Cimarron" 25,600** **Low 12-9-32 "Rain" 4,700**
Great Lakes	**3,000**	**25c-40c**	"The Conquerors" (Radio) (9 days)	8,900	"Too Busy to Work" (Fox)	8,200	**High 8-8 "Politics" 35,100** **Low 11-25-32 "Night After Night" 7,800**
Hippodrome	**2,100**	**25c**	"The Devil Is Driving" (Para.) (4 days) "They Call It Sin" (F. N.) (3 days)	2,300 2,100	"The Mask of Fu Manchu" (MGM)	9,800	**High 2-14 "Free Love" 26,300** **Low 7-16-32 "New Morals for Old" 4,200**
Lafayette	**3,300**	**25c**	"Wild Girl" (Fox) (7 days) "The Thirteenth Guest" (3 days) (Monogram)	7,100 2,000	"False Faces" (World Wide)	6,700	**High 4-11 "Ten Cents a Dance" 24,100** **Low 6-11-32 "The Secret Witness" 5,800**
Chicago							
Chicago	**4,000**	**35c-68c**	"The Match King" (F. N.)	20,000	"Flesh" (MGM)	26,000	**High 1-23-32 "Two Kinds of Women". 67,000** Low 12-22-32 "The Match King" 20,000
McVickers	**2,284**	**35c-68c**	"The Big Drive" (A. L. Rule) (25c-55c)	15,000	"Call Her Savage" (Fox) (2nd week)	8,200	**High 2-7 "Doorway to Hell" 38,170** Low 12-20-32 "The Big Drive" 15,000
Oriental	**3,940**	**35c-68c**	"Secrets of the French Police" (Radio)	13,000	"Me and My Gal" (Fox)	15,000	**High 3-7 "My Past" 46,750** Low 12-22-32 "Secrets of the French Police" 13,000
Palace	**2,509**	**35c-75c**	"The Sport Parade" (Radio)	22,500	"False Faces" (World Wide) (6 days)	14,000	**High 4-2-32 "Cheaters at Play" 33,000** Low 12-15-32 "False Faces" 14,000
Roosevelt	1,591	25c-55c	"They Call It Sin" (F. N.)	10,000	....		High 4-11 "Dishonored" 30,350 Low 12-21-32 "They Call It Sin" 10,000
Cleveland							
Mall	**753**	**15c-25c**	"The Crooked Circle" (World Wide)	1,250	"Rackety Rax" (Fox)	1,700	....
RKO Palace	3,100	25c-60c	"The Penguin Pool Murder" (Radio)	17,000	"False Faces" (World Wide)	17,500	**High 5-2 "Laugh and Get Rich" 40,000** Low 12-23-32 "The Penguin Pool Murder" 17,000
State	**3,400**	**25c-60c**	"Under-Cover Man" (Para.) (25c-50c)	15,500	"If I Had a Million" (Para.) (35c-60c)	18,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	**1,900**	**25c-35c**	"Mr. Robinson Crusoe" (U. A.)	4,300	"Sherlock Holmes" (Fox)	3,600	....
Warner's Lake	**800**	**15c-50c**	"The Old Dark House" (U.)	3,100	"Central Park" (F. N.)	3,000	**High 10-3 "Five Star Final" 15,000** **Low 7-4 "Big Business Girl" 2,000**
Denver							
Denham	**1,700**	**15c-25c**	"White Eagle" (Col.) and "Silver Lining" (Patrician)	3,000	"Strange Love of Molly Louvain" (F. N.)	1,800	....
Denver	**2,500**	**25c-50c**	"You Said a Mouthful" (F. N.) (8 days)	11,000	"Silver Dollar" (F. N.) (2nd week)	8,000	**High 8-8 "Politics" 25,000** Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	**900**	**20c-40c**	"The Golden West" (Fox) (3 days) "Big City Blues" (W. B.) (4 days)	1,200 1,300	"One Way Passage" (W. B.)	2,750	....
Orpheum	**2,600**	**25c-50c**	"Air Mail" (U.)	10,000	"Call Her Savage" (Fox)	12,000	....
Paramount	**2,000**	**25c-40c**	"Fast Life" (MGM) (3 days) "Central Park" (F. N.) (4 days)	1,500 2,000	"Faithless" (MGM) (3 days) "The Devil Is Driving" (Para.) (4 days)	1,500 2,500	**High 1-10 "Hell's Angels" 22,000** **Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450**
Detroit							
Downtown	**2,750**	**25c-50c**	"Goona Goona" (First Div.) and "False Faces" (World Wide)	7,500	"No More Orchids" (Col.)	9,600	....
Fisher	2,700	25c-65c	"Faithless" (MGM)	10,400	"The Mask of Fu Manchu" (MGM)	11,200	....
Fox	**5,100**	**25c-50c**	"The Golden West" (Fox)	12,500	"Call Her Savage" (Fox)	21,500	....
Michigan	4,000	25c-75c	"Fast Life" (MGM)	14,600	"Flesh" (MGM)	20,400	....
United Artists	**2,000**	**25c-75c**	"Life Begins" (F. N.) and "Virgins of Bali" (Principal) (2nd week)	6,700	"Life Begins" (F. N.) and "Virgins of Bali" (Principal) (1st week)	9,200	....

NORMA SHEARER - CLARK GABLE
STRANGE INTERLUDE

Following its 5 months run at the $2 Astor Theatre on Broadway and its Road-Show engagements in principal cities, "Strange Interlude" comes at popular prices to the theatres of America. M-G-M is proud to give to theatres a new impetus in entertainment, a remarkable stage play made into a talking picture to which time will accord an immortal place in film annals.

"The M-G-M New Year's party is still going strong on next page"

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-40c	"Prosperity" (MGM)	7,000	"The Mask of Fu Manchu"	10,700	High 4-30-32 "Careless Lady" 22,400 Low 12-7-32 "Rain" 6,300
W. B. Hollywood	3,000	25c-55c	"Central Park" (W. B.)	9,800	"They Call It Sin" (F. N.)	8,800	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Little Orphan Annie" (Radio)	3,000	"Air Mail" (U.)	3,000	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"The Match King" (F. N.) (4 days) "Follow the Leader" (Para.) (3 days)	5,000	"Central Park" (F. N.)	4,500	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"No More Orchids" (Col.)	8,000	"The Devil Is Driving" (Para.)	6,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"Men Are Such Fools" (Radio)	7,000	"Me and My Gal" (Fox)	7,000	....
Palace	2,800	35c-50c	"Payment Deferred" (MGM)	4,500	"Flesh" (MGM)	6,000	High 5-2 "Trader Horn" 22,000 Low 12-23-32 "Payment Deferred" 4,500
Kansas City							
Liberty	1,000	15c-25c	"The Most Dangerous Game" (Radio)	2,300	"Hell's Highway" (Radio)	2,500	....
Midland	4,000	25c-50c	"Payment Deferred" (MGM) (7 days and Sat. midnite show)	6,500	"Flesh" (MGM) (7 days and Sat. midnite show)	12,800	High 1-23-32 "Hell Divers" 30,400 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"The Devil is Driving" (Para.) (7 days and Sat. midnite show)	5,500	"Under-Cover Man" (Para.) (7 days and Sat. midnite show)	6,000	High 2-27-32 "Shanghai Express" 25,000 Low 12-8-32 "Evenings for Sale" 5,000
Uptown	2,000	25c-40c	"Life Begins" (F. N.)	4,900	"Sherlock Holmes" (Fox)	4,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-65c	"Me and My Gal" (Fox)	10,700	"Flesh" (MGM)	14,750	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"He Learned About Women" (Para.)	17,000	"The Devil Is Driving" (Para.)	19,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Penguin Pool Murder" (Radio)	6,500	"No More Orchids" (Col.) (3 days)	1,500	....
United Artists	2,000	25c-35c	Mr. Robinson Crusoe" (U. A.)	8,000	"The Mask of Fu Manchu"	8,650	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"Central Park" (F. N.)	9,400	"They Call It Sin" (F. N.)	9,700	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	55c-$1.65	"The Kid From Spain" (U. A.) (4th week-5 days)	6,900	"The Kid From Spain" (U. A.) (3rd week)	10,000	....
Minneapolis							
Century	1,640	25c-40c	"Evenings for Sale" (Para.)	4,000	"Mr. Robinson Crusoe" (U. A.)	4,500	....
Lyric	1,238	25c-40c	"Six Hours to Live" (Fox)	2,000	"Tiger Shark" (F. N.)	2,000	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"The Sport Parade" (Radio)	11,000	"Rockabye" (Radio)	12,500	High 12-14 "Cimarron" 30,000 Low 12-24-32 "The Sport Parade" 11,000
State	2,300	25c-55c	"Rain" (U. A.)	6,000	"Call Her Savage" (Fox)	7,200	High 1-2-32 "Sooky" 10,000 Low 12-24-32 "Rain" 6,000
Montreal							
Capitol	2,547	25c-75c	"Too Busy to Work" (Fox) and "Sherlock Holmes" (Fox)	9,000	"Payment Deferred" (MGM) and "Sport Parade" (Radio)	8,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"Cendrillon de Paris" (French) and "Le Fils de l'Autre" (French)	1,800	"M. de Porceaugnac" (French) and "Coiffeur pour Dames" (French)	2,000	High 1-17 "Office Wife" 10,000 Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre" 1,800
Loew's	3,115	25c-75c	"Faithless" (MGM)	10,000	"Kongo" (MGM)	11,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Life Begins" (F. N.)	8,500	"If I Had a Million" (Para.)	10,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"The Crusader" (Majestic) and "Hearts of Humanity" (Majestic)	6,000	"Night Club Lady" (Col.) and "Wild Girl" (Fox)	6,500	High 4-1 "City Lights" 22,500 Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000
New York							
Cameo	549	25c-75c	"Virgins of Bali" (Principal) (2nd week)	2,900	"Virgins of Bali" (Principal) (1st week)	4,780	....
Capitol	4,700	35c-$1.65	"Flesh" (MGM) (2nd week)	45,674	"Flesh" (MGM) (1st week)	52,504	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	50c-$1.65	"A Farewell to Arms" (Para.) (2nd week)	15,200	"A Farewell to Arms" (Para.) (1st week)	15,500	High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	5,893	All Newsreel	6,277	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
44th Street	1,482	25c-$1.10	"Maedchen in Uniform" (Krimsky & Cochran) (14th week)	4,500	"Maedchen in Uniform" (Krimsky & Cochran) (13th week)	4,400	....
Mayfair	2,300	35c-85c	"The Sport Parade" (Radio)	9,000	"Secrets of the French Police" (Radio)	14,650	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U. A.) (5th week)	8,700	"The Kid From Spain" (U. A.) (4th week)	7,750	....
Paramount	3,700	40c-$1.10	"The Devil Is Driving" (Para.) (8 days)	35,200	"Uptown New York" (World Wide) (6 days)	23,200	High 2-7 "Finn and Hattie" 85,900 Low 12-23-32 "The Devil Is Driving" 35,200
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.) (3rd week)	13,100	"Sign of the Cross" (Para.) (2nd week)	9,700	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"If I Had a Million" (Para.) (3rd week-8 days)	14,500	"If I Had a Million" (Para.) (2nd week)	16,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Strand	3,000	35c-$1.10	"The Match King" (F. N.) (2nd week)	18,974	"The Match King" (F. N.) (1st week)	9,400	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"Afraid to Talk" (U.)	9,513	"Central Park" (F. N.)	23,742	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

"As they desire her . . ."

joan
crawford
in a new
de luxe
role with
slinky clothes
and luxurious
backgrounds
peppy
pretty
dramatic
sexy
thrilling
title to be
announced!

(*On to next* M-G-M *page*)

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"The Devil Is Driving" (Para.)	3,000	"Hold 'Em Jail" (Radio)	3,000	High 2-7 "Illicit" 11,000 Low 12-24-32 "The Devil Is Driving" 3,000
Criterion	1,700	10c-55c	"Fast Life" (MGM)	4,900	"Flesh" (MGM)	5,000	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Me and My Gal" (Fox) (4 days)	1,000	"Once in a Lifetime" (U.) (4 days)	1,100	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"Central Park" (F. N.) (3 days)	1,000	"Breach of Promise" (World Wide) (3 days)	950	
Mid-West	1,500	10c-55c	"The Call It Sin" (F. N.)	3,000	"Rockabye" (Radio)	3,000	High 9-19 "Young As You Feel" 11,000 Low 12-24-32 "They Call It Sin" 3,000
Victoria	850	15c-35c	"Men of America" (Radio) (4 days)	750			
Omaha							
Paramount	2,900	25c-50c	"Rain" (U. A.)	5,500	"Tess of the Storm Country" (Fox)	6,250	High 4-23-32 "Tarzan, the Ape Man". 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous 4,000
State	1,200	25c	"Tiger Shark" (F. N.) (3 days)	600	"Virgins of Bali" (Principal)	1,650	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
			"Evenings for Sale" (Para.) (2 days)	400			
World	2,500	25c-40c	"Mr. Robinson Crusoe" (U. A.) and "Six Hours to Live" (Fox)	5,750	"Rackety Rax" (Fox) and "Sherlock Holmes" (Fox)	6,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Night After Night" (Para.) (6 days)	2,300	"Smilin' Through" (MGM) (8 days)	5,000	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"If I Had a Million" (Para.) (6 days)	12,000	"Red Dust" (MGM) (2nd week-6 days)	12,000	
Earle	2,000	40c-65c	"Hell's Highway" (Radio) (6 days)	13,000	"Scarlet Dawn" (W. B.) (6 days) (35c-65c)	13,500	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Uptown New York" (World Wide) (6 days)	17,000	"False Faces (World Wide) (6 days)	18,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Virtue" (Col.) (6 days)	3,000	"Payment Deferred" (MGM) (6 days)	3,500	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Stanley	3,700	35c-75c	"Evenings for Sale" (Para.) (6 days)	11,000	"Under-Cover Man" (Para.) (8 days)	13,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"The Sport Parade" (Radio) (6 days)	8,500	"The Old Dark House" (U.) (8 days)	9,500	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"The Mask of Fu Manchu" (MGM)	12,000	"You Said a Mouthful" (F. N.)	11,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Fox Liberty	1,800	15c-25c	"Under-Cover Man" (Para.)	1,000	"Wild Horse Mesa" (Para.)	1,000	
Oriental	2,040	25c-35c	"This Sporting Age" (Col.)	3,000	"The Crooked Circle" (World Wide)	4,000	
United Artists	945	25c-35c	"Six Hours to Live" (Fox)	3,500	"If I Had A Million" (Para.)	2,500	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"The Inn at the Rhine" (Foreign)	1,100	"The Last Company" (Foreign)	1,850	
Golden Gate	2,800	25c-65c	"No More Orchids" (Col.)	14,500	"The Sport Parade" (Radio)	12,500	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Orpheum	2,800	40c-50c	"Passion Play"	4,000			High 12-12 "Frankenstein" 23,000 Low 12-23-32 "Passion Play" 4,000
Paramount	2,670	25c-75c	"If I Had a Million" (Para.)	15,300	"Flesh" (MGM)	16,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists	1,200	25c-55c	"The Last Mile" (Tiffany) (10 days)	8,000	"White Zombie" (U. A.) (2nd week-10 days)	8,000	
Warfield	2,700	35c-90c	"Under-Cover Man" (Para.)	14,000	"Me and My Gal" (Fox)	16,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 12-24-32 "Under-Cover Man" 14,000
Warner Bros.	1,380	35c-75c	"They Call It Sin" (F. N.)	4,000	"Trouble in Paradise" (Para.)	7,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"The Mask of Fu Manchu" (MGM) and "Evenings for Sale" (Para.) (25c-55c)	7,000	"Faithless" (MGM)	7,000	High 7-30-32 "Milion Dollar Legs" 18,500 Low 12-23-32 "Mask of Fu Manchu" and "Evenings for Sale" 7,000
Liberty	2,000	10c-25c	"Hell's House" (Zeidman) (4 days)	2,000	"Explorers of the World" (Raspin)	3,500	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
			"Out of Singapore" (Goldsmith) (4 days)	1,800			
Music Box	950	25c-50c	"They Call It Sin" (F. N.) (5 days)	2,000	"Three on a Match" (F. N.)	3,250	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
			"Little Orphan Annie" (Radio) (4 days)	2,250			
Paramount	3,050	25c-75c	"If I Had a Million" (Para.)	9,000	"Sherlock Holmes" (Fox)	9,000	High 1-10 "Paid" 18,000 Low 4-9-32 "No One Man" and "Devil's Lottery" 7,000
Washington							
Columbia	1,232	25c-40c	"Uptown New York" (World Wide)	2,500	"Stranger in Town" (W. B.)	2,750	
Earle	2,323	25c-66c	"Under-Cover Man" (Para.)	15,500	"The Match King" (F. N.)	16,000	
Fox	3,434	25c-66c	"Night After Night" (Para.)	19,750	"Me and My Gal" (Fox)	20,750	
Loew's Palace	2,363	35c-55c	"Red Dust" (MGM) (2nd week)	11,250	"Red Dust" (MGM) (1st week)	17,500	
Metropolitan	1,600	25c-55c	"Scarlet Dawn" (W. B.) (6½ days)	4,500	"Goona Goona" (First Div.)	7,500	
RKO Keith's	1,832	25c-55c	"The Unwritten Law" (Majestic) (6 days)	4,500	"Secrets of the French Police" (Radio)	6,500	

"MIN AND BILL" HISTORY REPEATS WITH

"TUGBOAT ANNIE"!

Sure it's Marie Dressler and Wallace Beery! What a pair for one show! What a title! And what a story it is! Thank you Showmen of M-G-M!

(and more on next page)

JENKINS' COLYUM

Alamo, Texas

DEAR HERALD:

Don't let anybody tell you that it doesn't get cold down here in the Rio Grande valley. This town is said to be 300 miles south of the southern part of Florida where they grow fruit and we have been colder down here than we have been in many places in the north.

It has rained constantly for ten days and ten nights and the mercury has hung around 32 degrees and that is colder than 10 below in Nebraska, at least you get colder. Last night it dropped to 24 degrees and that fixed their beans, corn, tomatoes and peppers, and outside of their grapefruit, those are their main crops, and this is going to be pretty tough on this valley country.

We have had our tarpon tackle all ready, and a man and boat engaged to take us out in the Gulf to catch a tarpon and hammer-head shark, but the weather has been so rough we have been unable to go. That's some more of our luck. We wanted to show some of those Izaak Waltons up north what real fishing was and now we are leaving for the north and won't be able to do it.

▽

Hip hurrah, out comes "What the Picture Did for Me," and when we sit down with our old Jimmy pipe and a copy of the HERALD and turn to that department we feel like we could lick Jack Dempsey, Mike Malony and a Texas Longhorn in one round. It certainly is good to see all those familiar names in print again, boys we have called on and who have shown us such a royal time, and each name calls to mind some particular thing or event that made a lasting impression on us. For instance, there's Joe Hewitt of Robinson, Illinois, who walloped the tar out of us on the golf links and then staked us to a good dinner but who gave a woman a check for a renewal of his subscription to the HERALD when it wasn't out and who never had authority to take subscriptions, but we got there just in time to save him. Joe shouldn't fall for strange women, we never do.

Then there is R. V. Fletcher of Hartington, Nebraska, who has to be a swell fellow to live in Hartington; we know him and he is. Charles Lee Hyde of Pierre, South Dakota, one of the boys who helped to make that state a glorious place to live provided you are not particularly adverse to grasshoppers. Charles Lee furnishes entertainment for the South Dakota solons when the legislature is in session and the citizens of that glorious estate during the balance of the year. Charles knows a good show and nothing short of that will satisfy Charles.

We note also our old friend Harry Pace of Audubon, Iowa. There's a regular guy. He never carries a gun when we call on him and he always calls us "Daddy," which we don't like very much. Steve Farrar of Harrisburg, Illinois, has his name in that department also. Steve is a lover of liver and onions but says he doesn't like home brew. He always treated us like we were one of the family.

P. G. Estee of Parker, South Dakota (the champion fish liar of the Northwest), gets in on the first issue (we knew he would) and if the HERALD will blue-pencil some of his fish yarns it will save us from having to give the readers the low down on his piscatorial ability, we know him pretty well and would dislike to show him up, because he's a pretty fine chap.

Mrs. P. J. Zorn of Julesburg, Colorado, told us when we called on her recently that she would send some reports on pictures. We knew she'd do it because she prides herself on her record for truthfulness. She is not only a delightful lady but she's a booster for the HERALD, and that alone would cover a multitude of sins, if she had any, which she hasn't.

We can't remember whether we have met P. A. Stallings of Bowie, Texas, or not. If we haven't that's just too bad for both of us, but we think we did meet him some three years ago. We may meet him again before we leave the state.

W. T. Biggs of Adair, Iowa, says he is no kin to Uncle 'Leazer and Aunt Polly Biggs. We don't think he is because Uncle 'Leazer was a shiftless kind of a guy and W. T. is right on the job all the while, that's why the Adair folks know they will always be entertained at his theatre.

H. J. Longaaker of Glenwood, Minnesota, has always been pretty jealous of P. G. Estee of Parker, S. D. There's a rivalry between them as to who can tell the biggest fish yarn, but neither of them are in it with Elmer Gailey of Wayne, Nebraska. Elmer is a decendent of Ananias and always cops the blue ribbons.

We were glad to note that Joseph J. Greene of Macomb, Illinois, has also reported to the department. We met him last summer when we were touring Illinois. He manages the Illinois theatre for our old friend Mr. Hainline. Mr. Hainline was confined to his bed when we called but Mr. Greene showed us every courtesy. Those Illinois boys always do.

There are a lot of other familiar names in this department but space forbids further mention. Many of them are familiar to us, but what we would like to know is why H. G. Stuttmund of Chandler, Oklahoma; Phil Rand of Salmon, Idaho; C. J. Hartman of Carnage, Oklahoma; that guy Zimmerman of San Marcus, Texas; Reeves of Minard, Texas; Creel of Omaha, Nebraska, and dozens of others are not shooting in reports. We wouldn't dare say that these guys are lazy, that wouldn't sound good, but b'gosh, that's our judgment just the same, and now if you birds don't want to get a good bawling out you better get busy and this goes for a lot more of you, too.

▽

Mr. Ramsaye, editor of the HERALD, says that the cow is largely responsible for the motion picture because she eats mustard and that produces gelatine from which the films are made. Mr. Ramsaye's knowledge of cowology is a little out of plumb. The fact is that Nebraska alfalfa and corn are the component elements that enter not only into the cow but into the making of gelatine as well. We are willing to give the cow credit for what she does but that "mustard" stuff don't go.

▽

That "rainy season" in California would look like a dry spell in August compared to this Valley weather. Fifteen days and nights of constant rain with no letup in sight. We'll take twenty below in Nebraska for ours.

J. C. JENKINS,
The HERALD Man

THE
NEW DEAL
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ON THE DOTTED LINE...

Columbia

Irving Cummings to direct "Murder of the Circus Queen.". . . Florence Britton in "The Brand Inspector," D. Ross Lederman directing. . . . Harrison Green and Betty Grable added to "Child of Manhattan.". . . Raymond Hatton and Lew Kelly join "State Trooper." . . . Evelyn Sherman and George Humbart in "The California Trail.". . . Albert Rogell to direct "Under the Sea.". . . Jack Holt in "Hurricane Deck.". . . Charles K. French and Charles Brindley added to "Ranger Man.". . . Buck Jones in "Lost Valley," Lambert Hillyer to direct. . . . Eddie Cline to direct "Patrole Girl.". . .

Educational

Gloria Ann White given contract. . . . Andy Clyde in "The Genius.". . .

Fox

Alan Livingston given contract. . . .

Mack Sennett

Hans Steinke in "The Wrestler," Arthur Ripley and Babe Stafford to direct. . . .

MGM

Donald Dilloway added to "Men Must Fight.". . . Phyllis Barry in an untitled picture co-starring Keaton and Durante. . . . Richard Bennett added to "The White Sister.". . . Melvin Bleifer, Ari Kutai and Eugene Sigaloff sign for "Clear All Wires." . . . Joan Crawford, Tad Alexander and Louise Closser in an untitled picture. . . . Douglas Walton and Jean Parker in "The Lady.". . .

Monogram

Doris Hill given term contract. . . . Betty Compson and Clyde Cook in "West of Singapore," Albert Ray directing. . . .

Paramount

Fredric March in "The Eagle and the Hawk.". . . Adrienne Ames in "Murder at the Zoo.". . . Miriam Hopkins and George Raft in "The Story of Temple Drake.". . . Peggy Hopkins Joyce added to "International House." . . . Carole Lombard in "The Way to Love." . . . Eddie Quillan in "Strictly Personal.". . . Lee Kohlmar added to "She Done Him Wrong." . . . George Raft in "Sanctuary." . . . Gary Cooper and Sylvia Sidney in "Pick Up." . . . Edwin Maxwell and Warburton added to "The Queen Was in the Parlor." . . . Kent Taylor and George Barbier in "Good Company." . . . Frances Dee, Bodil Rosing and Torben Meyer added to "The Crime of the Century." . . . Sari Maritza, Verna Hillie and Dorothea Wieck given contracts. . . . Charles Lang, photographer, given new contract. . . . Frank McGlynn and Hallene Hill added to "Hello, Everybody." . . .

RKO Radio

Ed Kennedy and Dot Farley in "Cash Girl." . . . Bert Wheeler and Robert Woolsey signed. . . . Constance Bennett and Joel McCrea in "Our Betters," George Cukor to direct. . . . Colin Clive and Billie Burke in "A Great Desire." . . . Ramata Conde signed as technical director. . . . Fay Wray in "King Kong." . . . Bruce Cabot and Rochelle Hudson in "The Past of Mary Holmes." . . .

Warner-First National

Ralph Bellamy and Robert Emmett O'Connor added to "Picture Snatcher." . . . Winnie Lightner in "She Had to Say Yes." . . . George Brent in "Baby Face." . . . Monroe Owsley succeeded Antonio Moreno in "The Keyhole." . . .

World Wide

Ken Maynard and Muriel Gordon in "The Lone Avenger" (formerly "Night Stage"). . . . Gregory Ratoff in "Job."

"No, no, sonny! That's for Poppa!"

Fan magazines *(they're a good barometer of popularity)* tell us that since "Red Headed Woman" and "Red Dust" the new idol of the letter-writers is M-G-M's Jean Harlow. More beautiful than ever —and a truly great actress today— Miss Harlow is making a new M-G-M hit for you, a drama of the night clubs (*title later*).

see
you on
next page

WHAT THE PICTURE DID FOR ME

Allied

THE BOILING POINT: Hoot Gibson—A good western. Played Dec. 10.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Columbia

AMERICAN MADNESS: Walter Huston—One of the best program pictures that we have ever shown. Did not draw big business but pleased the ones that came. Running time, 76 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

AMERICAN MADNESS: Walter Huston, Pat O'Brien and Constance Cummings—A mighty good picture, good cast and will give complete satisfaction. Played Nov. 11. Running time, 78 minutes—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

MAKER OF MEN: Jack Holt, Richard Cromwell--Fair picture with football college twist which has been thoroughly overdone. Did fair at box office. Jack Holt extra good as usual. Admission 10-15 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

McKENNA OF THE MOUNTED: Buck Jones—A splendid western. 6 reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NIGHT CLUB LADY: Adolphe Menjou, Mayo Methot—Good murder mystery story well done with Adolphe Menjou as Thatcher Colt. Suspense splendidly carried. Very satisfactory picture of type.—E. H. Greenhalgh, Star Theatre, Ferron, Utah. Small town patronage.

THE NIGHT MAYOR: Lee Tracy—Amusing comedy drama that kept the audience in a happy state and turned them loose with a satisfied smile. Played Nov. 13.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

NIGHT MAYOR: Lee Tracy—Top notch entertainment. Big box office.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. General patronage.

NO MORE ORCHIDS: Carol Lombard—Here's a dandy picture for the ladies (and the men). Fine comedy vein throughout. What a fashion show, and Carol is easy to look at. Good reaction for present conditions.—E. H. Greenhalgh, Star Theatre, Ferron, Utah. Small town patronage.

THREE WISE GIRLS: Jean Harlow, Mae Clarke, Marie Prevost—Dandy little drama that shows life as it really is and in which the girl who goes straight wins deserved happiness. Played Dec. 4.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves, Lila Lee—Extra good show, extra good drawing power. Very little war scenes. Good plot. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, Constance Cummings—This is a "pip" of a picture. Don't let the critics tell you it is hokum and discourage you. Hokum is much truer to the real spirit of life than realism. This is a house builder, a steady patronage winner. Best of all, nobody sings in it, thank God. Tracy is not so hot—Constance Cummings is better—the old senator in the picture does the best acting in a year's pictures.—H. J. Brown, Majestic Theatre, Nampa, Idaho.

WASHINGTON MERRY-GO-ROUND: Lee Tracy and Constance Cummings—A very fine picture that pleased all who saw it except those who had read the book and come expecting to see exactly what was in the book. In the picture all thy used from the book was the title, then wrote a very fine little story of Washington politics that clicks 100 per cent. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

First National

THE CRASH: Ruth Chatterton—A good picture that pleased the handful that saw it. This below freezing weather that people are not accustomed to knocked the attendance to nothing.—Gerald Stettmund, H. S. Theatre, Chandler, Okla.

DOCTOR X: Lionel Atwill, Lee Tracy, Fay Wray—A swell picture that pleased most all we got in to see it. Swell comedy by Lee Tracy makes this one fine picture. Technicolor fine, photography good. Should please most any audience. Played Dec. 7-8.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town **patronage.**

DOCTOR X: Lionel Atwill and Fay Wray—Plenty of good compliments on the technicolor. Quite a horror picture made the more effective because of the color. Some comedy by Lee Tracy but not enough. Drew okay especially for the technicolor. No objections heard because of the shivers in the story. Receipts better than average. Played Nov. 29-30-Dec. 1. Running time, 80 minutes.——R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

FIREMAN SAVE MY CHILD: Joe E. Brown—Filled every seat on this one both nights. Well liked by my patrons. A good comedy. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE HATCHET MAN: Edward G. Robinson, Loretta Young—Fine show enjoyed by all who saw it, but didn't get any money due to severe sleet and ice storm. Going to play it over. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LIFE BEGINS: Loretta Young, Eric Linden—Excellent. Played Dec. 12.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. General patronage.

THE TENDERFOOT: Joe E. Brown—Not so good as previous Brown efforts, but drew about same. Played Nov. 4-5. Running time, 70 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNION DEPOT: Douglas Fairbanks, Jr., Joan Blondell—A good picture that drew extra business—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Bad weather and no draw but very fine comedy. Pleased all and garnered many laughs. Better picture than "The Tenderfoot."—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

Fox

CALL HER SAVAGE: Clara Bow—Very fine show. Better than average. Clara is fine. Male leads don't mean anything.—Phil March, Gay Theatre, Wayne, Neb., Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Appeals to kids. Not too much money in it.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. General patronage.

Played Dec. 9-10. Running time, 74 minutes.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Irene Ware—Satisfactory gross. I would not run it in the Roxy, New York, but OK for the sticks. Big attraction for children, old and young.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

CONGORILLA: Ran this on Saturday to increased pleased business. Played Dec. 3.—Gerald Stettmund, H. & S. Theatre, Okla. Small town patronage.

DEVIL'S LOTTERY: Elissa Landi—Miss Landi is not the type generally popular in small towns but her beauty and acting are worthy of any man's screen and also of far better vehicles than she has been given. Why do they insist upon giving such poor plays to

CONGORILLA: Too many of the same. Played Dec. 9.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. General patronage.

CONGORILLA: The Martin Johnsons—The work of Mr. and Mrs. Martin Johnson, this jungle picture is far above the average of such pictures. Pleased.

finished actresses as Miss Landi and Tallulah Bankhead? Played Dec. 7-8. Running time, 74 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOWN TO EARTH: Will Rogers—This is not up to Rogers' standard, but it pleased them anyway. Drew extra business for three days where we always run pictures two days.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

DOWN TO EARTH: Will Rogers—Rogers came back in this at the box office. The public like it. Rogers leaves a clean, constructive atmosphere behind—no whimsy.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

THE FIRST YEAR: Charles Farrell, Janet Gaynor—A splendid entertainment. The kind we need. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—My first Gaynor-Farrell picture since "Seventh Heaven," and to be frank, I was disappointed, both in the picture and the box office. The girls in this town would be glad to take up a collection to give Farrell a good haircut for Christmas. I am told by the Gaynor-Farrell fans that this picture is not up to the standard of other releases. Sets, sound and supporting members of the cast are excellent, but why do they have to make Farrell appear silly in order to try to create a little sympathy for them. Played Dec. 11—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family and rural patronage.

THE GOLDEN WEST: George O'Brien—A typical Zane Grey western. Well liked by those who saw it. Bad weather and small crowds. Farmer trade is practically at a standstill. Played Dec. 9-10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THE GOLDEN WEST: George O'Brien—As a college graduate with the side whiskers, O'Brien just doesn't fit. He'll have to reduce about 100 pounds before he looks like a college chap. As an Indian chief he is also a wet blanket, but as a cowboy on the horse he is okay. Beautiful scenery, sound okay and picture fair. Played Dec. 9—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family and rural patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Good and well liked—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Program picture that escapes the hook. Sally Eilers means nothing whatever at the box office.—H. J. Brown, Majestic Theatre, Nampa, Idaho.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Just another good picture that will get by and please Saturday night audience if you can get them in. Good average entertainment.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

A PASSPORT TO HELL: Elissa Landi, Paul Lukas—Different from usual run of dramas and held interest from start to finish. Played Nov. 6.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen—The racketeers view the huge football crowds and decide to "muscle in." They buy colleges of their own and substitute their own lineups. Several musical comedy numbers interspersed. Pleased Sunday evening patrons. Played Dec. 11-12. Runing time, 75 minutes.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—Step on this one. This was a surprise picture of the year for me. Should have done extra advertising and played three days. House packed two days. As sweet a little story as ever flashed on any screen. Excellent acting by Marian Nixon and Ralph Bellamy. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—This picture was sold by Fox with assurance that Janet Gaynor and Charles Farrell would make it, then changed that cast. But I will grant them this, that as far as audiences were concerned, they did not miss, either. Marian Nixon and Ralph Bellamy are certainly a swell team. This little Nixon girl is a comer and Janet Gaynor will have to watch her laurels, for Miss Nixon carried the audience with her all the way with an outstanding performance that was great. Then there is another in this cast and that is Louise Closser Hale as the snooty aunt, and what a trooper, and she must be, for she gave the most finished performance and carried the comedy all the way. When they ask where she came from, and why they have not seen her before, you know she is good. Another thing, and that is that it is the first remade picture that this house has run that clicked.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

with each successive picture

GROWTH!

John BARRYMORE

has won a newer and bigger fame in M-G-M pictures. From "Arsene Lupin" to "Grand Hotel" his box-office draw has leaped! Now watch!

"You must come over to next page"

His biggest starring opportunity is in the romantic Broadway hit

"REUNION IN VIENNA"

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—Not very many of the present generation know anything about Sherlock Holmes, so if you can get them in, it will please them.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.

SIX HOURS TO LIVE: Warner Baxter, John Boles, Miriam Jordan—Good programer of this class. Pleased 50%. Patrons are looking for something to cheer them up and this does not do that. Played Dec. 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—This one has received just fair reviews but to me is a very fine piece of entertainment that will take care of itself.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Here is one of the few really outstanding pictures on the market. Excellent entertainment for entire family.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

WEEK ENDS ONLY: Joan Bennett, Ben Lyon—Extra good show to extra good business at bargain prices of 10 cents to all.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WILD GIRL: Charles Farrell, Joan Bennett, Ralph Bellamy—We ran this on Saturday and pleased practically all. Miss Bennett should not waste her talent on this class of stories. She's too good. Eugene Pallette is the one that puts the show over. Played Dec. 10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WILD GIRL: Charles Farrell, Joan Bennett—A splendid picture. Cast good. Story old but good. Scenery great. Played Dec. 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WILD GIRL: Charles Farrell, Joan Bennett—Splendid program picture that should draw in good weather. We had no business at all on it. In fact, could not even run the second night because of sleet on the ground. Played Dec. 15-16.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

Metro-Goldwyn-Mayer

AS YOU DESIRE ME: Greta Garbo—The best Garbo I've ever shown and the only one to get any money. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DIVORCE IN THE FAMILY: Jackie Cooper—A wonderful picture. The star a wonder. The cast and story fine. Please any audience. Played Dec. 15-16.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DIVORCE IN THE FAMILY: Jackie Cooper, Lois Wilson, Conrad Nagel, Lewis Stone—A mighty fine little picture. Cold weather hurt business considerably. Running time, 72 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

FAITHLESS: Robert Montgomery, Tallulah Bankhead—Very few saw this due to terrible weather and the flu epidemic. Few commented on it so I suppose it pleased the few who saw it. It is depressing but ends satisfactorily. Played Dec. 11-12.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

FAITHLESS: Robert Montgomery, Tallulah Bankhead—Just another picture that may get by and may not. Not for the kids.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

FAITHLESS: Robert Montgomery, Tallulah Bankhead—Should be "Faithful" instead of "Faithless." Story depressing these times. Should not have to pay to see and live the depression over. Both Tallulah Bankhead and Robert Montgomery are good in their parts, and would like to see them in a good light comedy. Something to cheer us up. Played Dec. 11-12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Did not click here any better than average picture and patrons not satisfied as a whole. Played Dec. 2-3.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Big but not great for small towns. Barely got by at the percentage and with extra advertising costs. Disappointed.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—I have played 'em big and little for eight years but this one took the worst nose dive of any yet. Just fair entertainment. Won't go in a small town. Charge 10-40 cents, too steep for the little fellow. Would have got twice the money at 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Patrons disappointed, probably because they had heard about it having been shown at $1.50. Lionel Barrymore and Joan Crawford received favorable comment. None liked Greta Garbo. We had a few leave on it. But it's a good picture at that. Not as good as some others for small town. Played Dec. 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HERE'S COOPERATION WITH A CAPITAL "S"

Harold Smith, proprietor of the Dreamland theatre at Carson, Iowa, sends us the kind of postcard message that all contributors to this department like to read. Here it is:

"I have not received any report blanks for the 'What the Picture Did for Me' department.

"Will you please send some."

They're already Carson-bound.

HUDDLE: Ramon Novarro: Best Ramon Novarro since "The Pagan" and did plenty of business. Wish we could have had "What the Picture Did for Me" department then. If I had known what it was and how it drew I could have had $20 or $30 more money by getting out and working. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

KONGO: Walter Huston, Lupe Velez—Good acting but terrible story. Pleased no one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KONGO: Walter Huston, Lupe Velez—Don't play this on Sunday. I did, and to my sorrow. The acting is splendid but the story very depressing. It did not draw and those who saw it complained.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

MASK OF FU MANCHU: Boris Karloff, Lewis Stone, Karen Morley, Myrna Loy—Another horror picture that stretches the imagination. It may get the business but they will not like it too much. Over-drawn, not logical that such things happen.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

MASK OF FU MANCHU: Boris Karloff, Karen Morley, Lewis Stone, Myrna Loy—Good of its kind. Too many such pictures been released lately. Patrons did not care for it. Played Dec. 6-7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NEW MORALS FOR OLD: Robert Young, Louis Stone—Not much show and business the same. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—A good funny feature. Satisfied them all. 6 reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PAYMENT DEFERRED: Charles Laughton, Maureen O'Sullivan—One of the worst Metro has ever made. More walkouts than on any picture we have ever played. Patrons remarked that they came to be entertained, not to sob and sit horrified. Although acting was fine it just didn't please the few we did get in. Played Dec. 5-6.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

PROSPERITY: Marie Dressler and Polly Moran—Lots of good clean comedy. A very good family picture. Played Nov. 22-23. Running time, 76 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark.—General patronage.

RED DUST: Clark Gable, Jean Harlow—A mighty fine feature. Stars extra good and cast fine. Played Dec. 11-12.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED DUST: Jean Harlow, Clark Gable—A swell picture, and should go over anywhere. Business better than last few Wednesdays and Thursdays. Fine acting by Jean Harlow and Clark Gable makes this a wonderful picture. Had lots of compliments on how good it was. Played Dec. 16-17.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

RED HEADED WOMAN: Jean Harlow, Chester Morris—This one ranked third for house records. Just a fair picture but will do business. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—One of the best pictures we have had in many moons. Plenty of compliments from patrons and patrons still talking about it. We need more that cause favorable comment a few days after playing. Played Dec. 4-5.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—Business satisfactory. This fine picture demonstrates the need of romance in steady quantity and with plenty of sentiment, a need not filled by the modernistic product. Romance will outlive modernism.—H. J. Brown, Majestic Theatre, Nampa, Idaho.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—A fine picture but a little over the heads of the small town theatre goers. It will please and it is artistically done with Norma Shearer absolutely at the top of her form in putting over the picture. It is a credit to a lot of them that we have run it, in that it is clean with a sweet story.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

UNASHAMED: Helen Twelvetrees, Robert Young, Lewis Stone—A fair piece of entertainment which did average business. Extra fine acting by every member of the cast. Admission 10-25 cents.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WASHINGTON MASQUERADE: Lionel Barrymore, Karen Morley—Very good picture depicting life in the Capital. Played during a cold wave and business was decidedly off. No fault of the picture. Running time, 74 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Monogram

THIRTEENTH GUEST: Ginger Rogers—Just wouldn't come out for this and you can't blame them much. Just another mystery story and we are having too many. Acting is no good. Recording and photography is plenty bad. Played Dec. 12-13. Running time, 66 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Leila Hyams, Bing Crosby and Radio Stars—A "pip" of a picture that should get plenty everywhere. If the producers don't run the idea to death we can use one like this every three months regularly. Paramount is systematically knocked by competitors but it makes good pictures.—H. J. Brown, Majestic Theatre, Nampa, Idaho.

THE BIG BROADCAST: Stuart Erwin, Leila Hyams and Radio Stars—Some parts in this picture are good; others are bad, but as a whole it should please. Business fair. Played Dec. 19-20.—Cecil Ward, Roxy Theatre, Martinsville, Ia. Small town patronage.

THE BIG BROADCAST: Stuart Irwin, Leila Hyams, Bing Crosby and other radio stars—Far above average. Radio must have sold this picture for they came out like old times. Played Nov. 27-28-29. Running time, 83 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

BLONDE VENUS: Marlene Dietrich—Very well received. Not a big picture but will get over fairly well where Miss Dietrich is liked. Running time, 85 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BLONDE VENUS: Marlene Dietrich. This did not go over for us in spite of extra exploitation. Although it is a picture that holds interest, the unpleasant theme keeps it from being a small town or family picture. Played Nov. 21-22. Running time, 82 minutes—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DEVIL AND THE DEEP: Gary Cooper—We made a mistake in playing this on Saturday. Although the submarine scenes have quite a bit of action they haven't enough for Saturday. Good picture that drew only fair. Played Nov. 18-19. Running time, 70 minutes—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott, Sally Blane—Good out-of-door picture, with plot just like many others. Only difference: this had Zane Grey's name as author and Paramount charged us extra for that. Played Dec. 16-17.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott and Susan Fleming—These class westerns certainly please a small town audience. They like 'em.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

HORSEFEATHERS: Four Marx Bros.—Audience about equally divided. Some pleased; others thought it an over-dose of nonsense. That's all it is—eight reels of nonsense. Played Dec. 18-19.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HORSEFEATHERS: Four Marx Brothers—Disappointing business. Sameness about these Marx Brothers. Not all audience pleased.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

HORSEFEATHERS: Four Marx Brothers—As good as any of the Marx Brothers' pictures. Drew good business and seemed to please everyone. My patrons did not seem to think that it was any better than the previous ones, however, but it pleased and that is what we want in pictures today. Running time, 68 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HORSE FEATHERS: Four Marx Brothers—These boys are a scream and everybody goes crazy about them. We need more pictures made by them. Excellent attendance. Played Oct. 16-17. Running time, 68 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

HORSE FEATHERS: Four Marx Brothers—Box

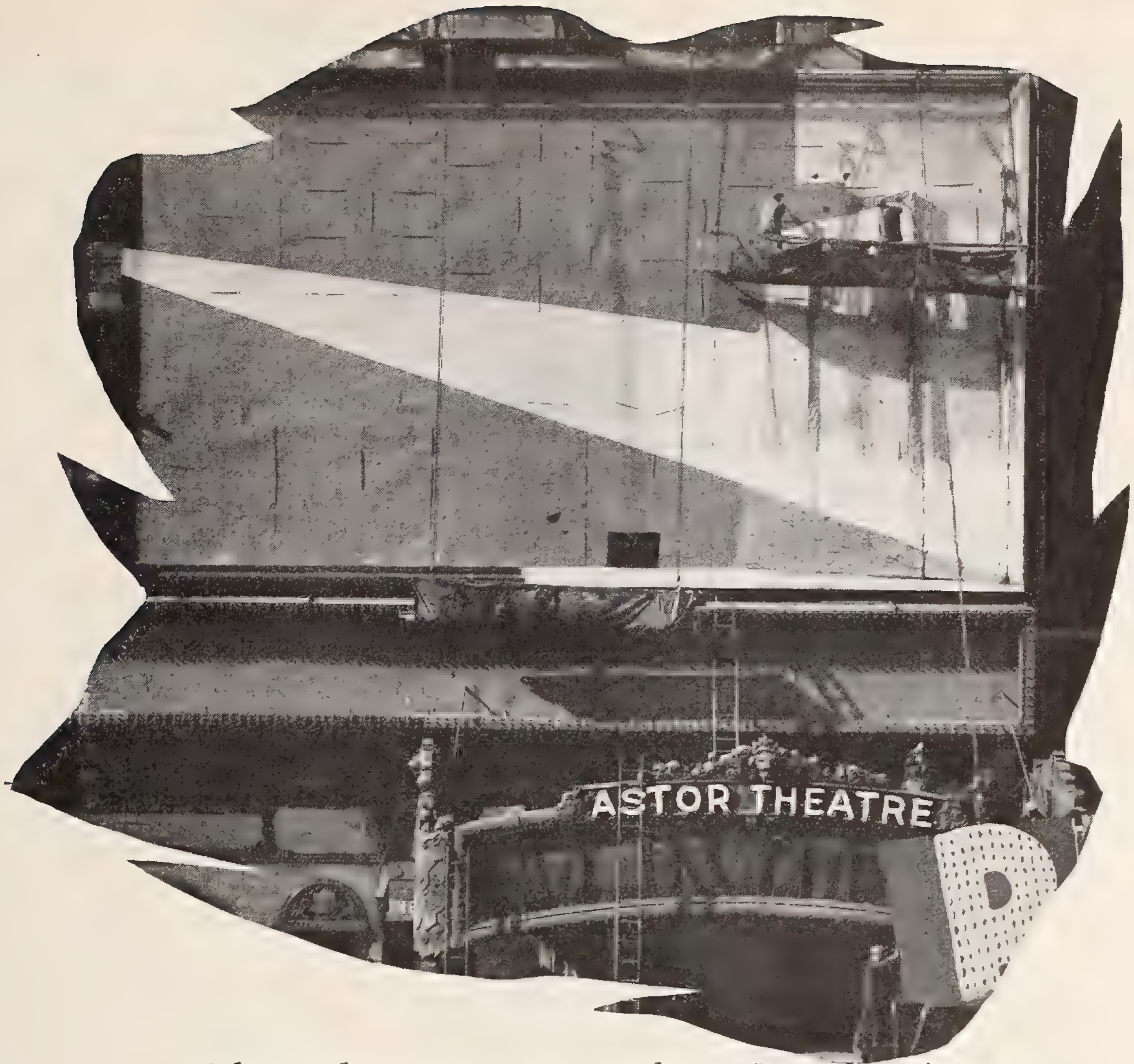
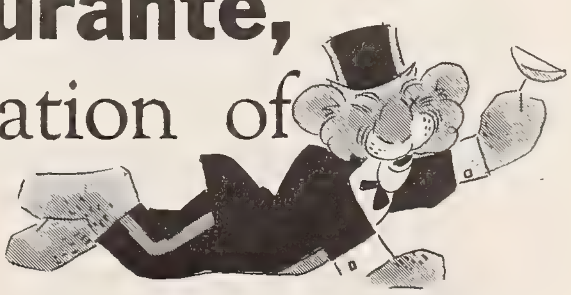


Photo shows men at work on Broadway's most celebrated electric sign at M-G-M's Astor Theatre

"BIG enough for the ASTOR—'PIGBOATS'!"

That's what Hollywood is saying about M-G-M's Giant submarine romance "Pigboats" (title to be changed). It's another "Hell Divers" says Coast opinion. *In the cast:* **Bob Montgomery, Walter Huston, Jimmy Durante, etc.** Filmed with the cooperation of the U. S. Navy.



"*Happy New Year! Go on to next page*"

office natural. Played Nov. 6-7.—C. R. Cook, Missouri Theatre, Maryville, Mo. Average patronage.

LOVE ME TONIGHT: Maurice Chevalier and Jeanette McDonald—Some of my patrons like Chevalier and some of them don't. Nevertheless, he is a great actor and does great work in this one. Attendance fair. Played Nov. 6-7. Running time, 104 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—Does not quite come up to the previous Chevalier pictures. Patrons were not very enthusiastic about it and it did not do much at the box office. Running time, 104 minutes—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—Not near as good as "One Hour with You." Pretty spicy, too. His next one will have to be better if he stays in the limelight. Played Dec. 16.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—Complete box office flop, many turned away in front of box office. Pictures like this are a triumph for the director and a defeat for the exhibitor. Clever, artistic, beautifully produced, it should be run at a specialized art theatre in New York. A treat for sophisticates, a headache for practical showmen.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

LOVE ME TONIGHT: Maurice Chevalier and Jeanette MacDonald—Slightly better than average business, picking up on second night, which always proves that a picture is liked. Played Nov. 28-29. Running time, 104 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie and Marian Nixon—Great show and a wonderful Saturday night picture. Will make Saturday night look like old times.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

MOVIE CRAZY:—Harold Lloyd, Constance Cummings—Drew very good and was well received. Did not receive the laughs that Lloyd generally brings. Well worth playing though if you do not pay too much for it. Running time, 96 minutes—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NIGHT AFTER NIGHT: George Raft—Just fair. The young people seemed to like it. Another racketeer picture with just a little different twist. The cast is good and they all do well with their parts. The trouble is with the story. Shakespere was right, "the play's the thing." Give me a good story and forget the cast. Played Dec. 14.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family and rural patronage.

NIGHT AFTER NIGHT: George Raft and Constance Cummings—Very entertaining picture. Lots of good comments from the cash customers, although it did not draw so good. Played Dec. 4-5. Running time, 70 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

THE NIGHT OF JUNE 13: Clive Brook, Lila Lee, Mary Boland—This picture made me more money than any picture I have played in the last six months. While it is not anything to get excited over it is a good little picture and pleased the majority. Running time, 72 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE NIGHT OF JUNE 13: Clive Brook, Frances Dee and Gene Raymond—One of the nicest shows we have shown for many moons. Any audience will like this. Wonderful direction. Recording good. Played Nov. 13-14.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

THE NIGHT OF JUNE 13: Clive Brook, Frances Dee and Gene Raymond—This was a good picture for the kind. Some of my patrons liked it and others didn't. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

70,000 WITNESSES: Phillips Holmes, Charles Ruggles—one of the best pictures I have ever played. Charles Ruggles keeps the patrons laughing from start to finish. Ideal for small towns.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

70,000 WITNESSES: Phillips Holmes—Fine picture. Good holiday business. New plot. Paramount is making good this year. People turning from box office, however, on football stories. One more mess of them will be all flops.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

70,000 WITNESSES: Phillips Holmes—A real production that holds interest from start to finish. Paramount is clicking this year better than ever. This is a real good mystery show and will please without any doubt. Played Nov. 25.—H. J. Egan, American Theatre, Wautoma, Wis. Rural patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—Smart, clever entertainment. One of the higher type pictures that will take some selling in a small town but if you can get them in, it will please and they will like it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TROUBLE IN PARADISE: Kay Francis, Miriam Hopkins, Herbert Harshall—Pleased almost everybody. Played Dec. 10.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

MARTINA RISES TO REMARK

C. V. Martina, Playhouse theatre at Clyde, N. Y., and a veteran contributor to "What the Picture Did for Me," has this to say anent comedies:

"Most comedies released nowadays do not make patrons laugh, and some make them cry for the time they must spend to see them through in order to wait for the feature. More action and less talking would probably help. The producers are trying to save by talk instead of moving about different places. Producers would do the industry a lot of good by screening the comedies they made in silent days and make them accordingly."

TROUBLE IN PARADISE: Miriam Hopkins and Herbert Marshall—Now, boys, here is a real picture. Give this your best dates and sleep on it. It's 100% entertainment, perfect cast, sets and sound. The story is great. Played Dec. 7—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family and rural patronage.

TROUBLE IN PARADISE: Herbert Marshall, Miriam Hopkins and Kay Francis—A real smart picture that has plenty of class and will really please. My patrons thoroughly enjoyed it. Played Dec. 14-15. Running time, 73 minutes—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

RKO Radio

AGE OF CONSENT: Richard Cromwell, Eric Linden—Grossed well with "not recommended for children" warning in advertisements. Got the girls, who liked it.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—Swell. Good results. Worth a Sunday spot anywhere.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal.—General patronage.

BIRD OF PARADISE: Dolores Del Rio and Joel McCrea—Drew better than average. Only comments against it were in the change in story from the original play. However, nice entertainment. Played Nov. 1-2-3. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

BRING 'EM BACK ALIVE: An interesting educational jungle picture that draws well and satisfies 90%. Very appropriate for special matinee for schools. Played Dec. 1.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

BRING 'EM BACK ALIVE: Fine in every respect. The animal shots are wonderful.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

COME ON DANGER: Tom Keene—Fair picture, light business. This whole industry has been built up on the western trade. I wonder how many hundred millions of dollars has been spent by the public in twenty-five years to see this same story.—H. J. Brown, Majestic Theatre, Nampa, Idaho.

THE CONQUERORS: Ann Harding, Richard Dix—A good picture but that's all. No epic. Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

HELL'S HIGHWAY: Richard Dix—Another chain gang picture. Patrons liked it very much. Played Nov. 29—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—Cleaned up with this swell picture. If advertised, Wheeler and Woolsey collect dough.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

HOLD 'EM JAIL: Wheeler and Woolsey—One continuous laugh. Best comedy so far this year. Played Dec. 5.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

HOLD 'EM JAIL: Wheeler & Woolsey—These two are getting worse all the time and this picture is the poorest of the lot. Unless they put out a real picture, it's going to be just too bad for these boys.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—The champion cut-ups uphold their reputation as the aces of fun-land. Burlesque football game a scream. Good business tonic. Played Dec. 8.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—A fair comedy but not up to their standard. Played Dec. 11-12. Running time, 74 minutes—Orrie F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Pleased the children and half the grown-ups. Played Dec. 10. —L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Great show for the kids. Best yet.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Ran this only one day. We made arrangements to have the schools announce that all grade pupils would be admitted after school was dismissed for 5c, high school children 10c. This special price was good until 5:30 p.m. We had a house full of kids that helped the gross considerably. Adults do not care much for this picture and I would suggest you give some inducement to get the kids in to see it.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

ROAR OF THE DRAGON: Richard Dix, Gwili Andre—Action, pathos, comedy, suspense, novelty. This proved a good week-end feature and drew good patronage. Played Oct. 20.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

ROCKABYE: Constance Bennett—Another good Constance Bennett show. Action moves slowly, however, and where they want life and pep this won't satisfy but believe the cast will please majority.—Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

STATE'S ATTORNEY: John Barrymore, Helen Twelvetrees—Excellent trial picture that went over good. John Barrymore does some great work.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

THIRTEEN WOMEN: Irene Dunne, Myrna Loy—Good gross. Fair picture. Stress the author, who means more at the box office than the cast. The producers failed to stress the author sufficiently in their advertising mats. Producers buy big writer names and then conceal them.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. [Author, Tiffany Thayer.—Ed.]

WHAT PRICE HOLLYWOOD: Constance Bennett—Connie holds up her reputation in this clever story of the inside of Hollywood and fulfilled the expectation of her friends. Played Nov. 27.—C. S. McDowell, Buffalo Theatre, Buffalo, Okla. General patronage.

Tiffany

HELL FIRE AUSTIN: Ken Maynard—One of Ken's best. Plenty of action, a cross-country race which furnishes the whole plot. Had a good Saturday regardless of Christmas shopping and falling snow. Should please any Saturday crowd that expects a rough and roudy Western. Played Dec. 17. —Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

THE LAST MILE: Preston Foster—An excellent picture of its type, but did not draw film rental on account of stars being unknown. Played Dec. 6. Running time, 84 minutes—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Good for any day in week. Phil March, Gay Theatre, Wayne, Neb. Small town patronage.

THE ALL AMERICAN: Richard Arlen—A real good story and a dandy show. Better than the "Spirit of Notre Dame" but did not draw for me. If you can get them in, it will please. Universal has some real shows this year. Played Dec. 17.—H. J. Egan, American Theatre, Wautoma, Wis. Rural community patronage.

THE ALL AMERICAN: Richard Arlen and Gloria Stuart—Just a little better than average business. Especially pleased all football fans. Lots of remarks that it's a dandy football story. It drew those who knew the fame of the all-American football team and satisfied them to see the action of this team. Didn't seem to be a lot of dumb actors but almost true football story of these great players. Played Nov. 27-28. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

BACK STREET: John Boles, Irene Dunne—Splendid picture beautifully acted. Profitable business. John Boles has not yet realized his possibilities. He can be made into first rate box office. Irene Dunne a fine actress.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

BACK STREET: Irene Dunne, John Boles—Fine picture. Good money maker and should be run by all.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. General patronage.

BACK STREET: Irene Dunne, John Boles—The biggest draw of this season and it pleased nearly 100%. More of a woman's picture but it is a real one and deserves extra advertising. Book is well read and everyone seems to know in advance that it is a good show. Played Nov. 30.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

ATTENTION!

"I'm coming soon in Metro-Goldwyn-Mayer's TARZAN AND HIS MATE!"

Johnny Weissmuller

Forward march to next page

BACK STREET: Irene Dunne, John Boles—Hardly a small town theme. In spite of that, the picture was generally well received and the acting was wonderful. Played Dec. 11-12. Running time, 89 minutes. Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BACK STREET: John Boles and Irene Dunne—A picture that you are really proud to present. Will draw extra business. Pleased 100 percent. Played Nov. 27-28. Running time, 84 minutes—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

HIDDEN GOLD: Tom Mix—Didn't hold up like usual Saturdays. Might be because of holiday shopping. Picture, although not up to the Tom Mix standard, has plenty action but not enough fighting and "shootin' 'em up." Should please. Played Dec. 10. —Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

IGLOO: Esquimaux who are better actors than many in Hollywood—Splendid picture, not given proper credit by critics. A gold mine if it was exploited as a road show by a real showman. Work with schools, which should be let out for students to see this wonderful picture. Didn't know how good it was or would have cleaned up. Did excellent business on it anyway.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

OKAY AMERICA: Lew Ayres and Maureen O'Sullivan—Ayres is a hot shot reporter in this one. He acts as a go-between for a kidnap gang. Did a good business, but people don't like to see the star get killed at the end of a picture. Running time, 78 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

RADIO PATROL: Robert Armstrong, Lila Lee—Very entertaining program picture, full of action and suspense. Drew only fairly well but only because there is very little money in this section.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THE STOWAWAY: Fay Wray, Leon Waycoff—No names in the cast that mean a thing. Very weak in directing and story also. The actors give amateur performances that make it a very poor picture. Not worth running.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

World Wide

SIGN OF THE FOUR: Arthur Wontner—Good picture. Poor sound. Not so hot at the box office.—N. S. Tronslin, Menlo Theatre, Menlo Park, Cal. Family patronage.

Short Features

Columbia

BIRTH OF JAZZ: Krazy Kat—A good musical cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

CHAIN GANG: (cartoon)—Another good cartoon. The music is fine and always pleases both kids and adults. Running time, 8 minutes.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Rural patronage.

KRAZY KAT: Better than average cartoon comedies.—H. J. Brown, Majestic Theatre, Nampa, Idaho. Small town patronage.

LIGHTHOUSE KEEPING: Krazy Kat Cartoon—One of the best.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

MICKEY'S ORPHANS: Mickey Mouse—Splendid cartoon. Would be fine to run Christmas week. 7 minutes.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. Small town patronage.

SOLDIER OLD MAN: Krazy Kat—Good cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

Educational

BILLBOARD GIRL: Bing Crosby—Our first Crosby comedy, but it won't be our last. He was well liked. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

A FOOL ABOUT WOMEN: Andy Clyde—They tried to make a slap-stick. The story could not happen even if you had a fertile imagination.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

FOR THE LOVE OF LUDWIG: Andy Clyde—Splendid comedy with plenty of laughs, containing a kiddy review that makes it more entertaining than ever. Running time, 20 minutes.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. Small town patronage.

FREAKS OF THE DEEP: Strange deep water fish and how they are caught make this a most absorbing novelty reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MEDLEY OF RIVERS: Nice colored scenic with beautiful music. Running time, 10 minutes.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

OFF HIS BASE: Gleason Sport Featurettes—A fair comedy. 2 reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

SHIP A-HOOEY: Glen Tryon, Bobby Vernon—Very good comedy. Running time, 20 minutes.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. Small town patronage.

SMART WORK: Billy Dooley—A very good comedy.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STRANGE BIRDS: This is in natural color and most interesting. The parrot who talks and sings is extra good. If you want a good novelty reel, use this one.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

BIG GAME OF THE SEA: Magic Carpet Series—Excellent shots of deep sea whaling and believe our people like these educational subjects. Running time, 9 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAGIC CARPET SERIES: These travelogues are good.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Rural patronage.

Metro-Goldwyn-Mayer

ANY OLD PORT: Laurel and Hardy—Extra good comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BIRTHDAY BLUES: Our Gang—Another swell Our Gang comedy.—Cecil Ward, Majestic Theatre, Martinsville, Va. Small town patronage.

BLOCKS AND TACKLES: A good football short, showing most of scenes in slow motion.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

COUNTY HOSPITAL: Laurel and Hardy—Good for several laughs.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GIRL GRIEF: Charley Chase—Very good comedy, with plenty laughs. Charley as a bashful music teacher in college with a gang of girls. You can guess the rest. Running time, 19 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

MOSCOW, HEART OF RUSSIA: Good travel picture. Running time, 10 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

NOW WE'LL TELL ONE: Charley Chase—A very funny comedy. Better than the average. Two reels. —Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

THE OLD BULL: Zasu Pitts, Thelma Todd—One continuous scream which should be given half your advertising space. Will draw them to the box office. —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

OLD SPANISH CUSTOM: Spanish bull-fighting, showing training and real fighting. Good.—Cecil Ward, Roxy Theatre, Martinsville, Va.—Small town patronage.

OLD SONGS FOR NEW: Act in colors. This is one of the best band acts we have ever played, with plenty old fashion music, and laughs. Running time, 9 minutes.—Robert Wygant, Heights Theatre, Houston, Texas.

Paramount

AIN'T SHE SWEET: Lillian Roth—Clever cartoon —Orris F. Collins, Capitol Theatre, Paragould, Ark. General Patronage.

BETTY BOOP CARTOONS: These are nearly all good. We use them all and little Betty is getting as well known as Mickey Mouse.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BETTY BOOP'S KER-CHOO: Betty Boop—Very amusing cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

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RKO Radio

BARNYARD BUNK: Tom and Jerry cartoon—A very good cartoon. One reel.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

CAT'S CANARY: (cartoon)—How a cat swallows a canary and could only sing instead of "meow" afterwards, is one of the cleverest ideas yet in the cartoons. If you have this bought, play it up.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FIREHOUSE HONEYMOON: Harry Sweet Comedies—Silly, just two reels of wasted film.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

FISH FEATHERS: Edgar Kennedy—Just fair. Running time, 18 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

THE ICEMAN'S BALL: Clark and McCullough—A funny comedy. These old timers always make good. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

MANY A SLIP: Chic Sale—Sale not popular here. His brand of humor doesn't seem to get over.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MICKEY'S BUSY DAY: Mickey McGuire—Best comedy in a long time.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

United Artists

TREES AND FLOWERS: Great stuff. Associate with Mickey Mouse in your advertising. Disney should change the Silly Symphony name. He should think of one hundred million spectators when he renames.—H. J. Brown, Majestic Theatre, Nampa, Idaho. Small town patronage.

Universal

BOYS WILL BE BOYS: Frank Albertson—A very good comedy. Two reels—Bert Silver, Silver Family Theatre, Greenville, Mich. Swall town patronage.

THE CROWD SNORES: Pooch the Pup—These are always good. Running time, 7 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HESITATING LOVE: Louise Fazenda—Better than average for Louise. Our patronage is not too crazy about her, thinking her silly. Running time, 22 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

A HOLLYWOOD HANDICAP: Very good comedy. 20 minutes.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. Small town patronage.

A HOLLYWOOD HANDICAP: Here is a dandy comedy with a dozen leading Hollywood stars.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Rural patronage.

OFFICER SAVE MY CHILD: Slim Summerville—It's the same old story every time. Summerville is wonderful in such feature plays as "Tom Brown of Culver" and "Air Mail," but people are getting tired of his comedies. Running time, 19 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STRANGE AS IT SEEMS: Always extra good.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Warner Vitaphone

BELIEVE IT OR NOT: (Robert L. Ripley)—We like every one of this series and always call special attention to them in our ads and on screen.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BOSKO'S DOG RACE: Extra good cartoon for kids as well as adults enjoyed it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAYBE I'M WRONG: Richy Craig, Jr.—Just a comedy. Nothing to rave about. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

Serials

Mascot

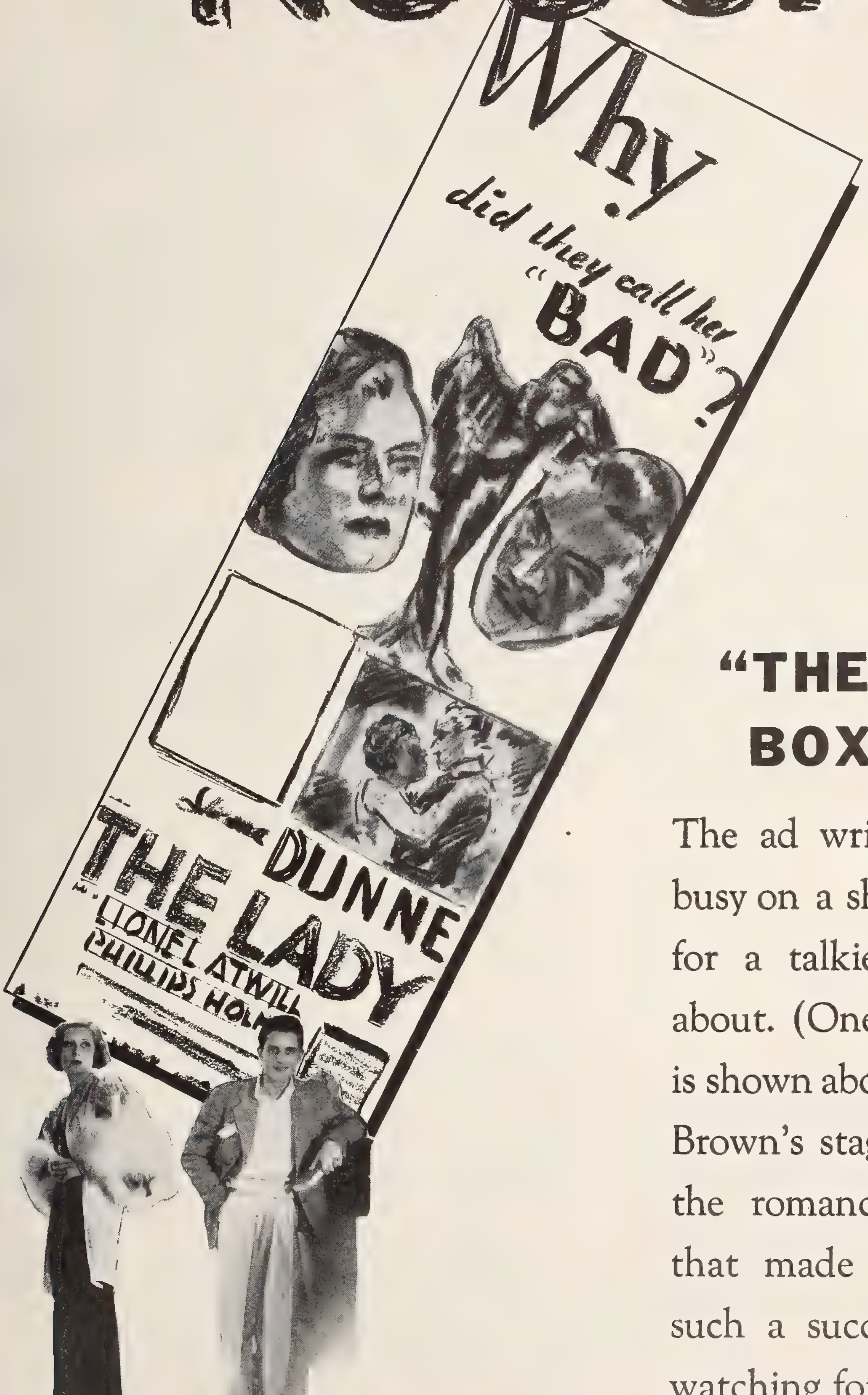
LIGHTNING WARRIOR: A good serial. Running on Saturdays and helps business a lot. Everyone seems to like it from the clapping and shouting. Photography and recording is very bad. Twelve chapters.—Cecil Ward, Rexy Theatre, Martinsville, Va. Small town patronage.

HURRICANE EXPRESS: Shirley Grey, John Wayne, Tully Marshall—One of the best serials we ever ran. 12 episodes.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

Universal

AIR MAIL MYSTERY: James Flavin, Lucille Browne—This serial increased my business 50% and pleased.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ROUGH!


Why
did they call her
"BAD"?
DUNNE
THE LADY
LIONEL ATWILL
PHILLIPS HOLMES

IRENE DUNNE
PHILLIPS HOLMES

"THE LADY" IS BOX-OFFICE!

The ad writers of M-G-M are busy on a showman-ad campaign for a talkie you'll hear plenty about. (One of the artist's roughs is shown above.) Based on Martin Brown's stage hit and brimful of the romance, laughs and tears that made "Smilin' Through" such a success. It's well worth watching for!

"Trip gaily on to next page"

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

A NEW YEAR AND A NEW DEAL!

EVERY TIME WE EMBARK upon the mysterious voyage of a new year it seems to be customary for each and every one of us to make up a batch of perfectly good resolutions, turn over a ream or two of new leaves and in general promise (or kid) ourselves into believing that we will never do anything that is not entirely on the up and up.

And, every time the New Year rolls around it is also customary for some dozen or two to solve the problems of the whole industry, regardless of how much or how little they know about it. So, taking advantage of the season and the freedom of the press, we'll offer our own solution for the ills of theatre operation insofar as it concerns the house manager.

FOR THREE SOLID YEARS we have sat in this spot and kept in close touch with conditions all over the country, especially the salary, budget and overhead slashing which all too often rebounded and cost the cutters far more than it cost the managers. For three years we have watched executives in home offices practice the most astonishing form of economy and long-distance theatre operating and wondered just how long it could continue before the tail would start wagging the dog.

To relate some of the things that have happened to such circuits and executives would be rehashing old stories which have gone the rounds so often that they are now too stale.

BUT, STRANGE TO TELL—or maybe not so strange at that—the funny practices continue and still the swivel chair gents are as far from the solution as when they started; only they are much poorer and much more worried.

We honestly believe that we can make a suggestion that will come a darned sight nearer the goal than any so far advanced, and risking the wrath of the powers that be we offer, for the benefit of those who are still capable of sensing a new slant, the following:

A BRAND NEW DEAL FOR THE MANAGER!

IN ADDITION TO THE present insufficient salary now being paid to the man charged with the responsibility of operating expensive theatre properties, the theatre owners shall permit him to draw a sum of between five and ten per cent of the net profits. Whatever the percentage agreed upon, there must be no double-crossing on either side of the fence. Owners must not pad the overhead or charge unreasonable sums against administration expenses, or charge the house exorbitant salaries for themselves.

On the other hand, the manager must operate the theatre as economically as is consistent with good showmanship and in keeping with the type of house he is managing. Setting a set overhead is the happiest medium providing it is a fair figure and one that would prompt the various managers to try to top week in and week out.

THE ONLY DANGER to this plan will develop among those theatre owners who have the unhappy faculty of welching on an understanding. They will try to do just that—or worse—just as soon as they see their theatres starting to make some real money. They may soon forget the past lean years and the worry that went with them and they will probably have mighty little compunctions about letting the manager have what he is justly entitled to.

You may well ask: "Is this an experiment?" IT IS NOT. It is a plan already in practice in some half dozen situations that we personally know of and has spurred the managers on to such extra effort that theatres under this plan have climbed slowly, but steadily, out of the red and into profits. Never have these managers been so happy, so anxious and so conscientious. You can easily understand why such fine spirit and loyalty should exist. These fortunate showmen are finding themselves for the first time perhaps, in a position to look a little ahead and save a few dollars.

WE'LL STAKE OUR LAST cent that if two groups of theatres were to line up against each other, one under the old chiseling system of salary cutting, meddling supervision and worries, and the other under the plan advanced here, whereby a manager is vested with the full authority so essential to proper management, left to work out his own problems and then allowed to share in the success of his efforts, that the latter group would leave the other so far behind that you'd soon lose sight of them altogether.

Conditions being what they are, you may say that I'm all wrong. Well, after all, so many others have been wrong that the least you can do is to let me be wrong for a change and see what happens. "CHICK"

TRUE TALK AT THE SMITHS

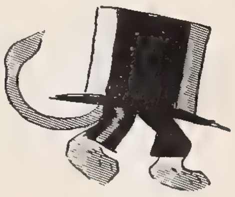
MR. S.: "I see that HELEN HAYES has been voted the greatest screen actress of the year."

MRS. S.: "She was wonderful in 'The Sin of Madelon Claudet' . . . her new picture 'Son Daughter' opens Friday . . . we mustn't miss it!"

MISS S.: "I just read that she is to star in a picture based on 'THE WHITE SISTER.'"

CHORUS: "That's one picture all the Smiths in America* will see!"

*22,483,015 Smiths!



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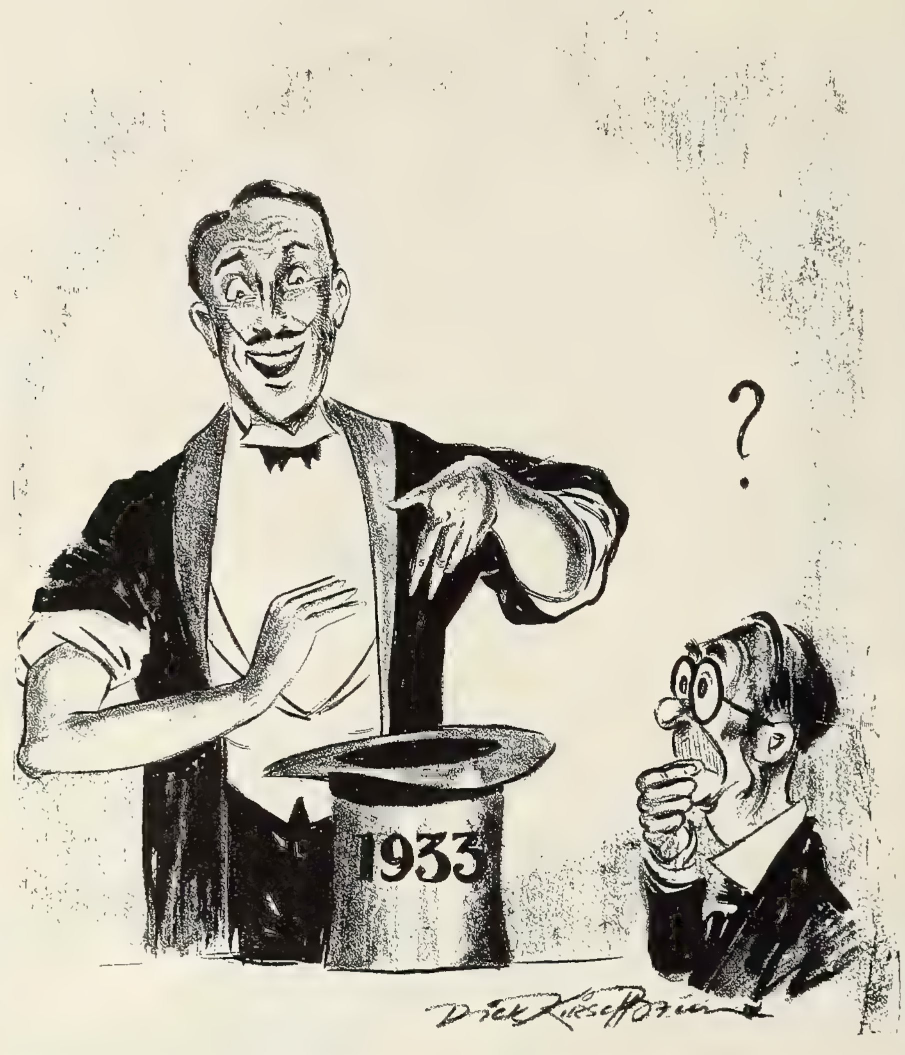
DICK KIRSCHBAUM'S LOBBY LAFFS!



Your guess is as good as ours on what the Master Magician is going to pull out of the 1933 hat. . . . Maybe white rabbits, maybe not; maybe a lot of good news for all of us. Anyway, lets all give a rousing cheer for the New Year!

LORENCE DOING GOOD WORK AT STRAND AND CATARACT IN NIAGARA

When smart showmen meet they say something generally happens. We refer to a connection formed some time ago between the Brothers Skouras and Herman Lorence, which resulted in the latter being made manager of the Strand and Cataract Theatres, Niagara Falls, N. Y. 'Twas rather tough going when the energetic Herman first arrived on the scene, but hard work and logical thought and action have brought about improved conditions. Let's see what he has been doing.

On "Smilin' Through" he pulled a fast one between the hours of midnight and 8 A. M. by stenciling "Go Smiling Through to the Strand" on 200 street corners. And did he catch hell from the city boss and did he wiggle out of the jam! Go ahead—sue him!

He combed the entire neighborhood for all the trunks it could yield and piled them high in a stake-body moving van to exploit "Pack Up Your Troubles." The driver was dressed in a soldier's uniform. Both truck and driver looked like the tail end of the Battle of Bull Run, it is reliably reported, but commanded plenty of attention.

On "Rain" the 24-sheet was used for a cut-out across the marquee. The ingenious Lorence then placed the rain pipe over the top and turned on the water. That evening it rained as it hadn't rained in a long time. So what? Anyway, the gag helped matters along.

Another move that made rival exhibitors turn green with envy and him one of the immortals of showbusiness was a stunt on "Red Dust," when 100 pounds of sand was colored red and mixed with glue to identify trails to the theatre. It is not reported that the mixture stuck to the shoes of any of the good citizens, but what if it did? All the more publicity.

And so it goes with Lorence at Niagara. Now he's putting on prologues with each first half picture and so far hasn't spent a cent for talent. He and the organist dig it from midnight auditions. Lighting effects by Lorence; music by Miss Taylor. And what a combination!

If our Niagara representative can steal a few moments from the 16 to 20 hours he's putting in each day to keep his charges in the running, we'll promise to publish more of these disturbing incidents in his life. Till then we bid him and his fellow Club members adieux, with the sincere wish that his assault against the elements of Niagara meet with continued success.

FRISCH AND RINZLER AGAIN COME THROUGH WITH FOOD FOR POOR

For the third consecutive season Louis Frisch and Samuel Rinzler, heads of the Randforce Circuit, Brooklyn, N. Y., assisted the poor and needy of Brooklyn and Queens by staging their Annual Free Food Matinee. Newspapers, several charitable organizations and the untiring efforts of managers of thirty-odd theatres cooperated to make the event an outstanding success. To Monty MacLevy, former manager of the Savoy Theatre and publicity director of the circuit, now general manager of the Round Table Circuit, Long Island, goes a major portion of credit for bringing the affair to a successful conclusion.

More than 40,000 school children, after making requests to parents to donate foodstuffs in lieu of their admission to the theatres, stormed the circuit houses on the stated day. Throughout the afternoon groups arrived bearing in their arms all manner of canned goods, vegetables and other eatables, to be admitted to view complete shows. When all was accounted for some 40 tons of provender was on hand, with an approximate valuation of $25,000. Leading the list were pork and beans; next came thousands of cans of tomato soup, followed by such articles as rice, milk, all sorts of vegetables, etc.

As to gratitude, Protestant, Jew and Catholic enthusiastically voiced thanks through neighborhood welfare organizations and by direct letters to theatre managers and circuit headquarters at the Savoy. Frisch and Rinzler are in line for congratulations for sponsoring such a worthy move, as are their supervisors and managers for their part in the undertaking.

KEN WARD MANAGES TO KEEP HIS HOUSE ON THE FRONT PAGE

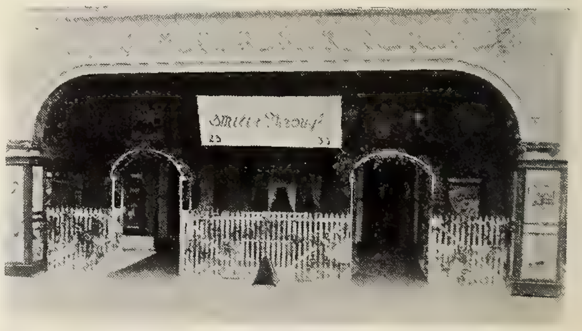
We see by the papers that Kenneth Ward, manager of the Rex Theatre, Sumter, S. C., among other things, acted as host to the City Fire Department, pulled a "Zombie" bravery stunt and promoted a full page co-op ad, to say nothing of constructing a handsome front for his theatre.

Kenneth tempted the jaded appetites of the fire crew and a number of invited friends with something new on Sumter menus—rattlesnake chops, whatever they are, and the innovation rated a two-column story on the front page. A good old chicken stew helped mollify his guests after identity of the side-dish was disclosed.

Another story contains the information that a shrinking little violet of Sumter's feminine element witnessed unattended a midnight showing of "White Zombie" without making any noise except that of opening her purse when Kenneth awarded her a $5 croix de guerre for distinguished bravery. There were lots of competitors for the chance to sit through the lone performance but Moore exercised his keen eye for feminine charm when making the selection.

He tied in the mis-spelled word gag when promoting the full page co-op ad on "Down to Earth." The title made a good one for "Down to Earth" prices and "Quality Up-Prices Down" catchlines and the merchants came through like a lot of good soldiers, not forgetting to let Kenneth place his good-sized display ad right in the centre of the page.

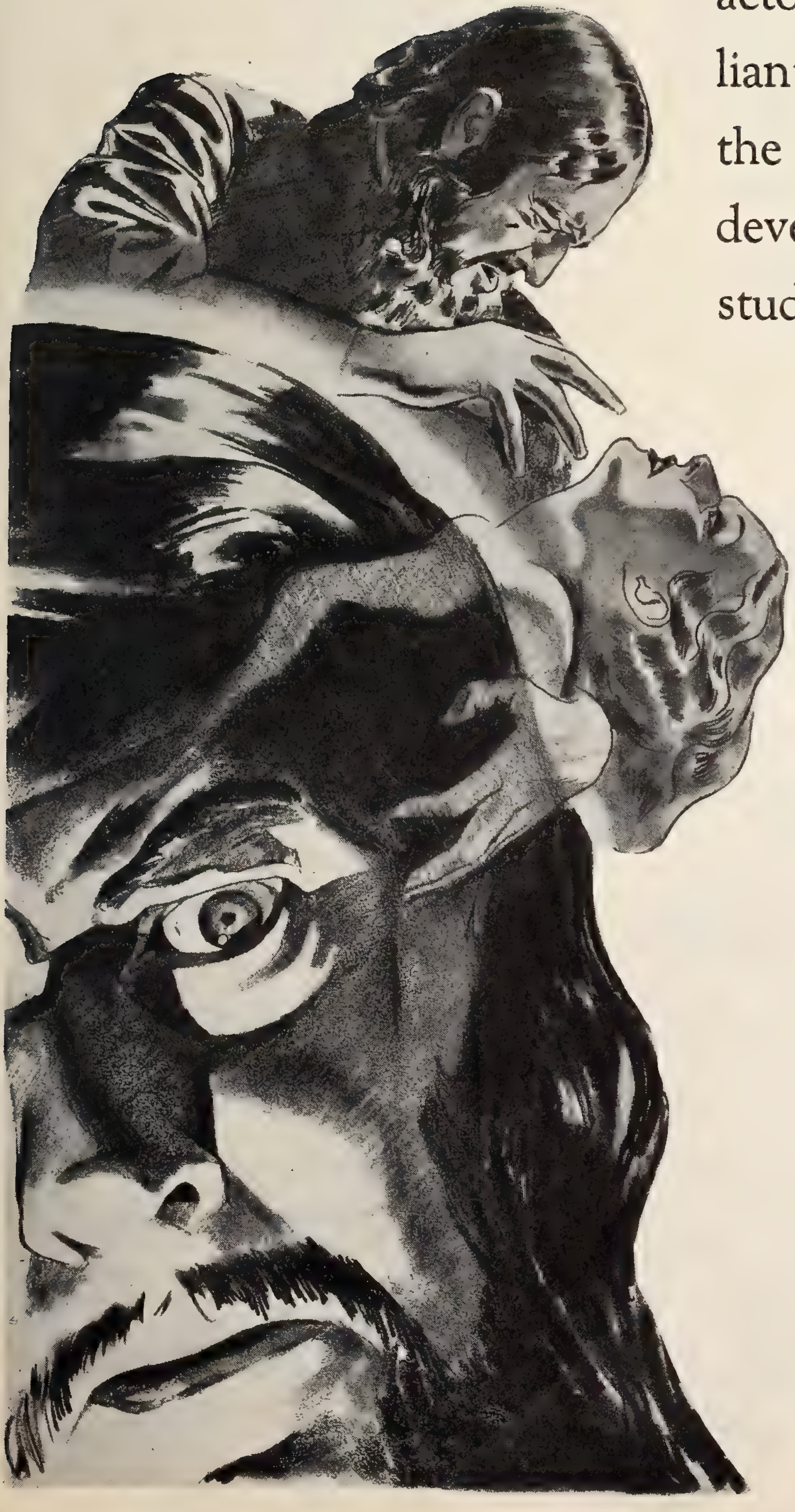
The illustration shows a front he constructed for "Smilin' Through," which to our way of thinking, is well nigh perfect for an open-faced lobby such as has the Rex. Note the attractive picket fence effect, foliage and the two arched entrances. It carried out the scheme of the gate sequence in the picture.



That's all for this time from Ward, the Rex and Sumter.

"TAKE OFF YOUR WHISKERS! We know you, Lionel Barrymore!"

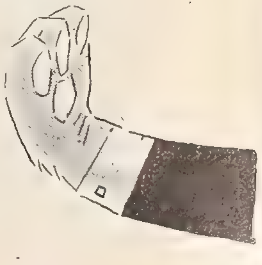
With his magnificent performance in "Rasputin and The Empress" immortally recorded on film, this great actor begins work on a brilliant original story—one of the most unusual roles ever developed at the M-G-M studios. *Title to be announced.*



IN "GRAND HOTEL"
IN "ARSENE LUPIN"
IN "WASHINGTON MASQUERADE"

In every picture in which he appears, Lionel Barrymore sets for himself a new high standard of acting!

"Of course, there's more on next page"



LOUIS LAMM FOUND STREET STUNTS AID ON THREE PICTURES

Recent campaign activities of Louis Lamm, manager of the Capitol Theatre, Elyria, Ohio, tie-ups with the Legion and a transportation company and a stunt on "Grand Hotel."

The accompanying photo practically tells the story of the tie-up made with the American Legion on "Brown of Culver," in which a special show was designated as Legion Night. Members of the local post, followed by seventy-five Junior Patrol Boys of Elyria schools, paraded through the streets en route to the theatre and provided plenty of publicity.

For "One Way Passage" he formed a tie-up with a local bus concern to give patrons a free one-way ride to the theatre during the three-day engagement of the picture. Coupons published in the newspapers two days in advance of showing were accepted in lieu of cash by the bus drivers.

Effective publicity was given "Grand Hotel" by having a boy, dressed as a bellhop, pass out cards at prominent street intersections. Copy on the cards carried names in cast, with invitation for bearers to "spend two hours with them in 'Grand Hotel'—first time at popular prices."

AMERIC
AMERICAN LEGION NIGHT

We're always glad to hear from one of the Lamm Brothers of Ohio, for both Louis and Julius generally have some good stunts to pass along the line. This time thanks are in order for the former. We'll be telling you more about his work in a future issue.

WHEELER'S STUNT IS ADAPTABLE TO MOST ANY COLLEGE THEME

A stunt which C. W. Wheeler, manager of the Tokay Theatre, South Bend, Ind., used on "Hold 'Em Jail" ought to work out equally well on any football or college picture.

There are four high schools in his county and Wheeler offered cash awards to the students in all of them for the best "yell" containing "Hold 'Em Jail," the decision to be made by the school assemblies. On opening night of the picture the winners from each school appeared on the stage to give the "yells," typewritten slides of which were thrown on the screen. The winner was judged by audience applause.

Wheeler offers a post yell-stunt suggestion that the judges make the award on the basis of the way it is put over, for reason that one of the schools was situated in his town and its representative received a far better break than the others. However, it did help put the picture over.

"The Showman's Calendar"

JANUARY

8th	Battle of New Orleans—1815
10th	Francis X. Bushman's Birthday
11th	Alexander Hamilton Born—1757 Chester Conklin's Birthday
12th	Jack London born—1876
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Carey's Birthday
17th	Benjamin Franklin Born—1705 Nils Asther's Birthday
18th	Daniel Webster Born—1782
19th	R. E. Lee Born—1807
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday
23rd	Ralph Graves' Birthday John Hancock Born—1737 Raymond Griffith's Birthday
24th	Jack Hoxie's Birthday
29th	William McKinley Born—1843
30th	Chinese New Year (D.E.I.) Greta Nissen's Birthday
31st	Tallulah Bankhead's Birthday

FEBRUARY

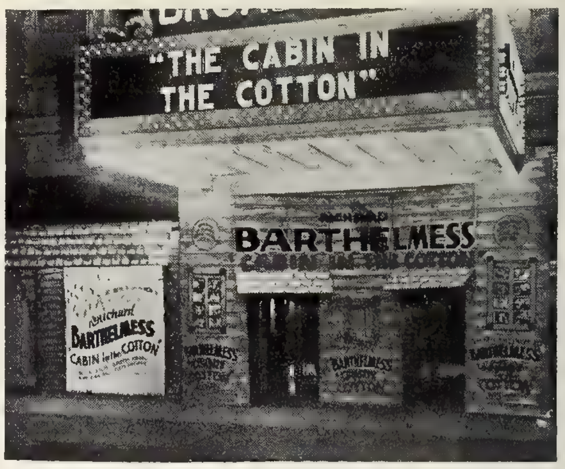
1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
2nd	Benny Rubin's Birthday
3rd	Woodrow Wilson's Death—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born
4th	Col. Lindbergh's Birthday—1904 Massachusetts Ratified U. S. Constitution—1788 Ramon Novarro's Birthday Aaron Burr Born—1756 Walter Catlett's Birthday

A FEW NOTES ABOUT WALTER MORRIS AND HIS CAROLINA HOUSE

The last time we reported on the activities of Walter Morris, manager of the Broadway Theatre, Charlotte, N. C., we outlined the fine campaign he made on "Fugitive." Prior to this, however, he and his staff turned out an attractive front on "Cabin in the Cotton," a photo of which we are showing herewith. You will note that the entire entrance was boarded up to resemble the exterior of a cabin. The center window was used by the cashier, while the windows at either side made excellent frames for a variety of stills.

A copy of the High School bi-weekly newspaper discloses that Walter tied-up with the students and football players for an old-time Rally Night on occasion of showing "All American." Official autos and a band formed the vanguard of a parade of students and players en route from school to theatre. The band and football squad were guests but the student body paid (thank goodness, observes Walter) and furnished plenty of publicity and ballyhoo. The school paper carried the story on the front page under a streamer head.

Other activities in Charlotte include formation of "The Jester's Club," an organization composed of representatives from all branches of show business in the city, and the Broadway Theatre's Bosco Club, sponsored by a chain store company. The former will function as a social, fraternal and charitable body while the latter is a move aimed at promotion of goodwill and sales for both theatre and stores. The chain stores company is spending a considerable amount of cash to blanket the city with bread inserts, newspaper and window advertising.



Morris' activities are, as usual, interesting to us and his fellow Round Tablers. He gets around, does Walter, and does things that keep the name of the theatre he's connected with in the limelight. We'll hope to tell you more later about his tie-up with the chain-store concern, proving that cost of a large campaign can be promoted with a little effort.

Is This a "Ride"?

Eddie Golden, of the New Olympic Theatre, Pittsburgh, Pa., advises us via post card that he simply couldn't resist passing word along "that if managers want to do business on 'Tiger Shark' to cater to Catholics and play it on Friday (fish day)." He did, says Eddie, and packed 'em in. Further details are lacking. Figure this one out yourselves!

WHY DIDN'T WE THINK OF THIS BEFORE!

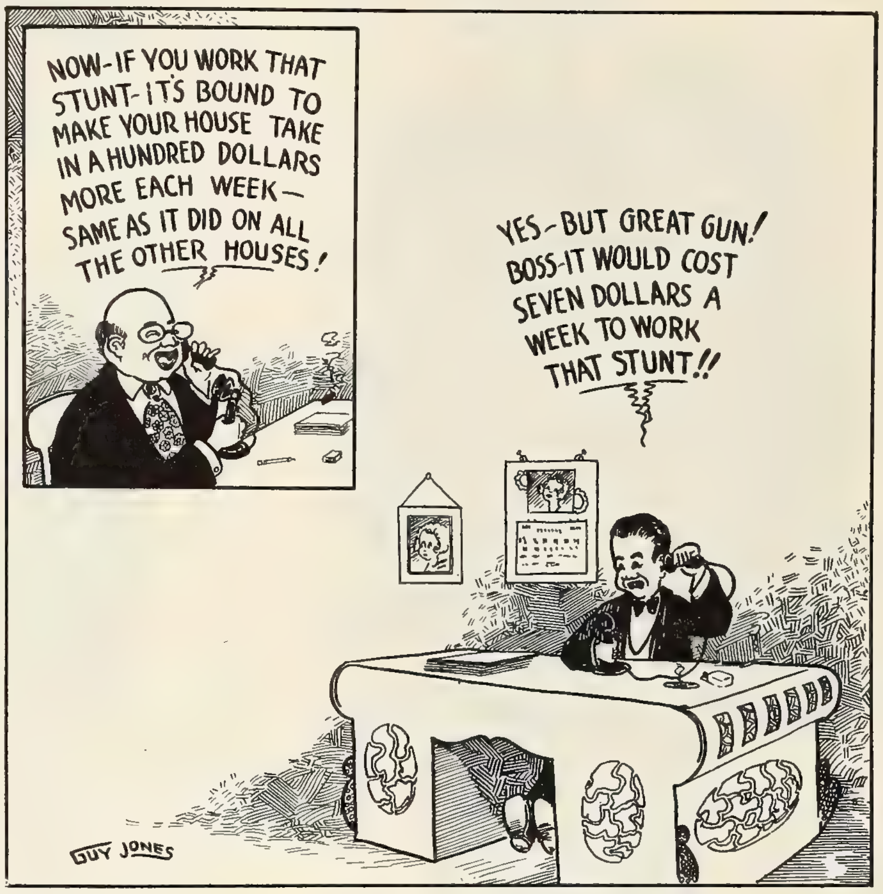
Every so often an inspirational teaming of players happens that makes us say "Why didn't we think of that before?" One reason is we didn't have a story like this one. But now we've got it—and you'll give out cheers!

KEATON-DURANTE-COOPER in M-G-M's "BUDDIES"

(—still going strong on next page)

KEEPING UP WITH THE TIMES

By GUY JONES


NOW-IF YOU WORK THAT STUNT-IT'S BOUND TO MAKE YOUR HOUSE TAKE IN A HUNDRED DOLLARS MORE EACH WEEK—SAME AS IT DID ON ALL THE OTHER HOUSES!
YES-BUT GREAT GUN! BOSS-IT WOULD COST SEVEN DOLLARS A WEEK TO WORK THAT STUNT!!
GUY JONES

What's good for the goose ought to be good for the gander but $7 seems to be a lot of dough on this fellow's weekly budget. Anyway, the big shot's telling him how to put over a hot stunt.

CALDWELL AGAIN PUT OVER FINE CAMPAIGN ON "HOTEL" PICTURE

Judging from past observations of his work, we could have told you all long ago that Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, would put over a big campaign on "Grand Hotel" and data at hand justifies our convictions. The usual, excellent Caldwell tie-ups, assuring wide coverage among various merchants, together with displays, newspaper campaign, free space, etc., are all in evidence.

The small cut on this page shows one of the attractive windows he secured as the result of a tie-up made with a big department store located in the heart of the city. Cutout "Grand Hotel" star heads were used as a background, with 14 by 17 de luxe colored star stills studded throughout the display. A large theatre card was devoted entirely to attraction and exclusive engagement.

Another tie-up made with a Macy-owned department store netted him 26-inch cooperative display advertisements in morning and evening newspapers, plus a display in the book department on the main floor. Announcement cards were read by the hundreds who patronize the huge dining room daily.

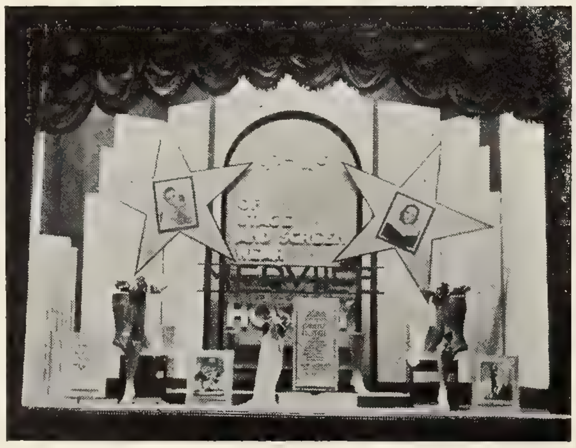
His windows included the placing of seven large oil paintings, prominently displayed, in downtown and west side stores; display of mounted 11 by 14's in special downtown locations; Postal Telegraph messenger cutouts in choice vacant stores, and a double set of "Grand Hotel" star stills with copy in an exclusive women's shoe store.

Additional effort included a tie-up with a leading hotel for a 10-inch display ad, plus paper books of matches with "Grand Hotel" stickers in all rooms and in coffee shop; the distribution by ushers of 5,000 Edison matches at prominent corners in the city during lunch hour and in well known stores; use of a one-sheet in the main entrance of another well known hotel; distribution of 200-sheet tack cards in all sections of the city and downtown parking spaces, and the distribution of 10,000 Loew's News in parked cars, laundry bundles and through residential sections.

All advertising, exploitation, etc., stressed the "exclusive run" of the picture and exclusive policy trailers were shown with current picture and coming attraction preview. As usual, Wally saw that the newspapers gave the regular quota of readers, special stories, etc.

Radio Stunt

A stunt called "Whispering Password," put over with the help of a local radio station, was instrumental in bringing about a lot of favorable publicity. Each night the radio station invited five of its listeners-in to witness the picture by writing a mentioned password, their name and address, on a card for presentation at the cashier's window. Five other "passwords" were mentioned for the next five days.



The marquee of the theatre was decorated with American flag clusters at each end; streamers and garlands were run to the roof; two 12-foot "Grand Hotel" plus, gold lettered drapes were tied to the bottom guy lines; large, transparent "exclusive showing" drapes were used on all sides of the marquee; star cutout heads were studded in front lobbies, together with special one and three-sheet poster boards, and oil paintings were spotted at advantageous locations in the foyer.

It's easy to conclude that Caldwell is still going about his work in the same old aggressive way, even when he has a strong attraction like "Grand Hotel." However, he has established a reputation out in Toledo for keeping Loew's Valentine up to the front and he doesn't necessarily lay down when a film comes along that needs but little pushing to get the desired results. We'll tell you more about Wally's work just as soon as we receive further news.

REESE BUILDING UP TRADE BY PLUGGING KIDDIE PATRONAGE

Believing that matinees for the youngsters account for revenue both from that source and adults who accompany them, W. Horace Reese, manager of the Spruce Theatre, one of the Harry Hirsch neighborhood houses in Philadelphia, makes a strong bid for kiddie patronage.

One of his methods of building kiddie trade is the "Free Show Club," whereby a bearer of a membership card provided with six punch-marks becomes entitled to see the seventh show free of charge. This same gag has also been used to hold up interest in the several chapters of a serial.

Popularity of "Lucky Bucks Play Money" with the children in his neighborhood also gave Reese an idea to capture attention from the youngsters. It appears that most of the Sunday papers print this "play-money" in a number of denominations and that the kids barter it among their gangs at the rate of one cent in cash per hundred "Bucks" for use in a variety of games and enterprises of their own invention. So Reese prints a somewhat similar bill on his heralds and other throw-aways with the greeting: "Hey Kids! Here's 50 Bucks for Your Bankroll—Extra! 100 Bucks Next Week—Don't Miss It." Copy pertaining to theatre and attraction is included on the play-money. He also adapts his heralds, etc. to the guest ticket scheme so that the bills will be kept instead of being thrown away. Announcements of those to receive passes are posted in the lobby.

Reese is doing a lot of interesting exploitation work in his neighborhood and now that he has joined the list of active contributors to this department we'll hope to tell you all a lot more about what's going on in showbusiness down his way.

Quaint Custom, Quaint Tie-Up!

The quaint custom of collecting matchbook covers is being capitalized upon by Warner-First National in mapping the campaign on "Match King." Strange as it may seem to some it appears there are a considerable number of entirely sane people who make it a hobby to collect an assortment of these bits of pasteboard. It is the idea of the exploitation wizards to present the "Warren William Silver Cup," this year's annual award, to the matchbook cover collector who submits the most interesting collection to his local theatre. Need we say more?

1933
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER

"Goodness gracious it's a SHORT YEAR!"

Certainly! It's an M-G-M Short Year, thanks to Hal Roach's De Luxe Comedies and M-G-M's Diversified Program Gems!

STAN LAUREL
OLIVER HARDY

ZASU PITTS
THELMA TODD

CHARLIE
CHASE

OUR GANG
(Dickie Moore, Spanky, Stymie and others.)

TAXI BOYS
(Ben Blue, Billy Gilbert, Jas. C. Morton and others.)

ALSO M-G-M REVUES and HEARST METROTONE NEWS

Look at Broadway During Holiday Week!

RIVOLI
THE TOY PARADE
(M-G-M Oddities)

CAPITOL
RIO, THE MAGNIFICENT
(Fitzpatrick Traveltalk)

ROXY
THE NURSEMAID
(Flip, the Frog Cartoon)
CHALK UP
(Pete Smith Sport Champion)

SHORTS

—but sweet!

(More on next page)

ASK YOURSELF THIS QUESTION; "DO PEOPLE READ YOUR ADS?"

Here Is a Valuable Discussion On the Question of Advertising Copy and Its Various Merits and Mistakes!

There Is Always Something New To Learn About Newspaper Theatre Ads; Here Are Some Excellent Tips!

by EDWIN S. C. COPPOCK

Managing Director, Staten Island Paramount

Advertising, because of its importance in show-selling, occupies the limelight of the Club section more frequently than any other medium. The reason is quite simple. The public has gradually grown more and more show-wise with the passing of years and as a consequence is shopping for its entertainment. What better or quicker method of shopping can it look to than newspaper advertising? So, just as the public is getting smart in reading theatre newspaper ads, the manager, too, has grown more intelligent in estimating the importance of this great selling medium.

But all too often the manager in writing his copy loses sight of many slants that must constantly be kept in mind while making up his ads. Mr. Coppock, a showman of many years' experience, understands the subject well enough to pass along these brief thoughts in the hope that other managers will grasp their signficance and be guided accordingly. And we too hope that every member and reader will give due thought to what is said in this very timely and pertinent article.

Other views, as we have often emphasized, are more than welcome on this same subject. Surely there are dozens of men in showbusiness whose long years of theatre operation and advertising work qualifies them to express themselves on the better ways of making up ads or warning you of the pitfalls wherein good copy ideas stumble and emerge as wasted money and space.

There is so much to be said on the better ways of making up ads, and so little has really been said, that we hope Mr. Coppock's efforts will result in many other articles from all over the country.

"CHICK"

ASK yourself this question. Maybe you have the right answer and perhaps you haven't. I didn't feel confident enough of my own precocity to make a decision so I sought the answer by means of a questionnaire. The result was somewhat surprising. Do people read?

Article after article on the Round Table pages have brought about the general assumption that the newspaper is a theatre's finest advertising medium. I agree entirely but deplore the possible misuse of the medium. Picture for yourself the seriousness of a situation wherein money and profit totaling many times a manager's salary can be controlled by his personal knowledge and use of a medium. He receives his show prepared by a studio spending huge sums in research and talent. His theatre is comfortable and adequately equipped. Yet through his own lack of perception all that expenditure may show a poor return.

Seeking the Medium!

In the questionnaire mentioned above I sought to find the medium that supplied motivation toward attendance at the theatre. Eliminating the majority of the questions and getting down to the point at hand brings up the matter of the average patron's selection of entertainment from the display advertising in newspapers.

The spirit of competition and the self-admiration typical of all of us has brought about a peculiarly inadequate type of newspaper advertisement. Our uppermost thought has been flash, smash, shock and attention value. Haven't you held out at arms length a finished ad and smirked with admiration of your own artistic achievement? Yes, it probably was a work of art. . . . so much so that business was lousy. People aren't reading a supposedly informative newspaper ad to complete their appreciation of art. They don't know what the word "layout" means, but they are prospective patrons of your theatre seeking information to assist them in making a choice. I'm as guilty as anyone else. Sure, I've made ads that I thought would steal any page. Consequently coming down to earth about these things was a shock.

There are lots of pictures that can be sold by the mention of title or star. But there are many times more that present a selling problem. No doubt there is something within those pictures that is fine entertainment. You know it's good, but how are you going to tell your patrons. Your patron doesn't have the advantage of constant producer shock advertising in trade papers. He doesn't have a stack of press sheets cluttering up his home. He depends on what you say in a newspaper ad.

In a community where the audience is largely made up of habitual patrons and not transients, your advertising is a service. The questionnaire showed that the majority of people influenced at all by newspaper advertising read the entire ad, small type and all. They are shopping. Don't ask them to buy blindly. Describe this merchandise for which they are going to pay hard earned dollars. You are so close to this business that naturally you have a sense of values. You know before a picture comes to your theatre whether it's good or bad. You know the story; you know the moral; you know the parts each performer plays, etc. You get so close to the product that you unconsciously treat it as a known subject. Your patron doesn't have these advantages. Yet he is anxious to find out all he can.

True enough, they read fan magazines. But what proportion of your audience reads them? A lot, to be sure, but not enough to pay your rent. Yesterday I spoke to a family about the picture "Payment Deferred." I asked them if they had seen it. Their answer was that it sounded like a story about installment buying. Absurd, but true. Those of you who have seen the picture know that it is a very fine piece of work. But did the title tell enough for you to know what it was about before you saw the picture?

Just Say Enough!

Many an old showman has said, "Don't tell 'em too much. Nevertheless if you told them so much that they stayed away, but believed your advertising, you have a better chance of getting them back into your theatre. Did it ever occur to you that possibly your patrons are as smart as you are and that they resent misinformation and that they can't continually be tricked into buying? In any community the difference between profit and loss is the amount of habitual patronage.

Patrons Are Choosy Today!

People DO read. Those people that are careful in their selection of entertainment, particularly where a number of theatres offer a wide choice, are the marginal income that may mean profit. Certainly it is better to do a job too well than incompletely. Give them pertinent copy not too full of superlatives. Stay away from the old stereotyped phrases. Every picture isn't the greatest ever made but it probably has something in it of value and interest. After the shock of finding from the questionnaire that patrons often stayed away and missed a picture they would have enjoyed merely because I had omitted in my ad copy facts that would have attracted them, I have tried to formulate a new plan of attack through the newspaper.

1. **Smaller and more meaningful illustrations. Fewer clinches.**
2. **A headline that has punch that applies not to every picture, but to the one I'm selling.**
3. **At least 20 words of descriptive copy.**
4. **Listing a more complete cast.**
5. **More white space for readability.**
6. **Reduction in total display space.**
7. **Elimination of general superlatives.**
8. **Adequate space and descriptive line for ALL short subjects.**
9. **List starting times of feature.**
10. **Address and phone number of theatre.**

Put away your conceit for a while. Don't try to outdue the other fellow in space. Make your ad easy to read by the elimination of needless novelty design and art work. And above all things tell 'em plenty with copy. They'll read it. To prove it to yourself run a few tests as I had to do before I was convinced that flash meant very little.

Offer a small premium written in small copy somewhere in the ad. Try a small story in the reader columns but BURIED. If that story mentions anything the people want they'll react. IN ANY COMMUNITY WHERE THE MAJORITY OF THE PATRONAGE IS HABITUAL, THEY DO READ . . . NOT JUST HEADLINES, BUT ALL OF YOUR COPY. Can any man with self respect and pride in his profession deliberately neglect his business by negligence in a subject wherein the result may be the difference between profit and loss and where the extra cost is NOTHING, merely the realignment of material and space already used?

WHISTLING IN THE DARK

(Ernest Truex, Una Merkel, Johnny Hines, etc.)

The First of 5 Great Broadway Stage Successes captured for you by Metro-Goldwyn-Mayer!

BROADWAY HIT No. 1:
"Whistling in the Dark"

BROADWAY HIT No. 2:
"Clear All Wires"

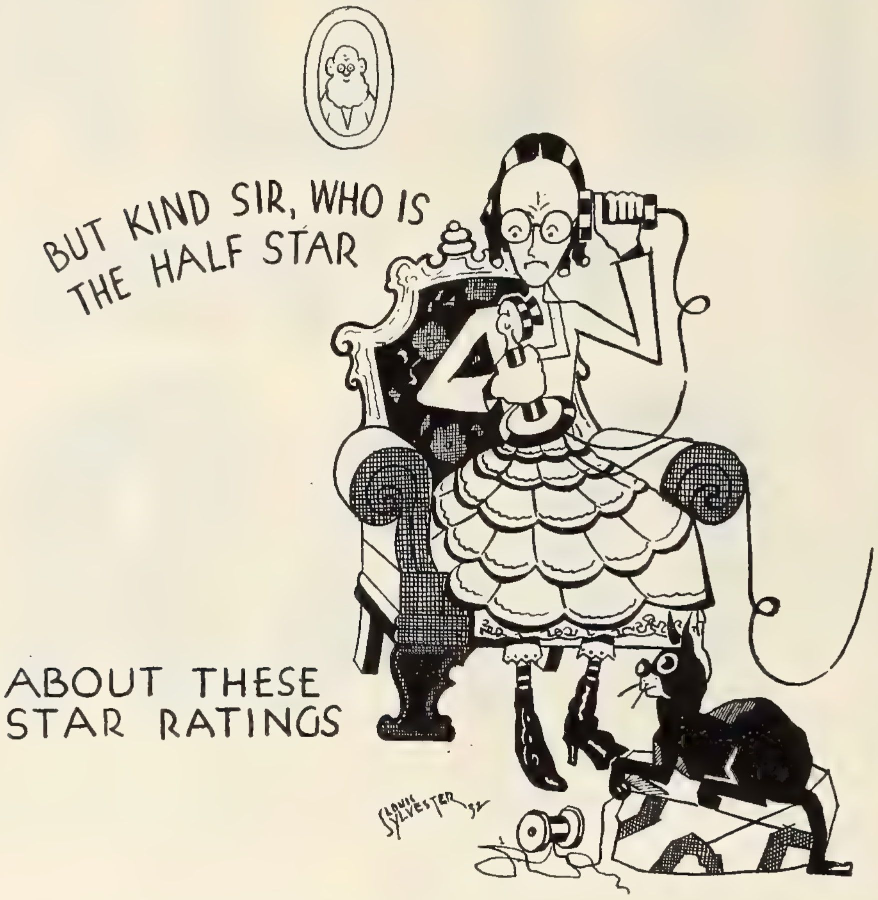
BROADWAY HIT No. 3:
"Another Language"

BROADWAY HIT No. 4:
"Men Must Fight"

BROADWAY HIT No. 5:
"Rendezvous"

"It was a swell M-G-M New Year's party—let's have just one more—on next page"

WE OFTEN WONDER! By LOU SYLVESTER



Why not give 4 Stars to the old dame for asking this embarrassing question?

WILLIE AND KELLEY WON FIRST HONORS FOR BEST CAMPAIGN

Basing their campaign on "use of something different every day to obtain definite results," which included a blonde versus red head contest, de luxe give-aways, a free vacation trip, special nights and other stunts, Raymond Willie, manager of the Texas Theatre, San Antonio, and Bob Kelley, advertising manager, came through to win first honors in the exploitation contest run several weeks ago by M-G-M on "Red Headed Woman."

Newspaper Tied-in!

The tie-up made with a local newspaper for a contest between red heads and blondes, based on the controversy caused by Jean Harlow dyeing her hair red, went over in a big way due to the whole-hearted support given the stunt by the paper. Tear sheets at hand bear evidence of the hundreds of inches of free space obtained by the theatre day after day during the campaign, including both straight stories and photos of the contestants. The award was an American Airways trip to Hollywood and return; a week at the Ambassador hotel there; luncheon with the stars at the Paramount studio; pictures made with stars, and a night dedicated to the winner at Cocoanut Grove. In addition to newspaper aid, this stunt was plugged over the radio, in lobby, in ads and on screen.

On opening night a new Ford V-8, promoted from a local dealer and plugged in the usual fashion two weeks in advance, was given away. A special lobby and orchestra pit display of the give-away was arranged at both Paramount and Aztec Theatres, with display cards by each car announcing the tie-up and give-away. Other effort in connection with the stunt included special radio announcements one week prior to give-away; a ballyhoo truck on the streets in residential and business districts one week in advance, with new Ford on appropriately bannered truck; large fire bell rung along the route followed by truck; ballots passed out from truck, and the listing of the give-away on 40,000 heralds distributed house to house four days prior to opening.

Willie and Kelley tied in with the local agent of a well known steamship line for the promotion of the three weeks' vacation trip to New York City and return to San Antonio, which included rail fare to Galveston and return; all expenses paid while in New York, such as hotel, sightseeing jaunts, etc. The stunt was plugged two weeks in advance with a fine window display, a screen trailer, lobby display and distribution of 40,000 heralds and 75,000 of the usual paper accessories necessary to handle a stunt of this sort. This give-away was made the third night.

The give-away of a large size Frigidaire was also promoted through a tie-up with a local dealer and award was made in the usual fashion on the fourth night of the engagement. It was plugged on the screen, in lobby, 40,000 heralds and 40,000 of the usual paper accessories.

Other Features

On the fifth night of the engagement "Old Favorite Night," or Revival Night, was the featured event, when all patrons of the last performance of "Red Headed Woman" were invited to stay and witness a revival of "Animal Crackers" without extra charge. This stunt was also plugged on the screen, in ads, stories, in lobby and on 40,000 heralds mentioned above. Business for the last show was increased about 50 per cent.

Snappy catchlines were used for all newspaper ads and in lobby, with the latter's pieces treated with white background, flaming red-head posters of Harlow and set-in of composite still panels. A special poster and still set piece was used in front currently.

Posting consisted of 35 three-sheets, five days in advance; use of 100 display cards on fronts of street cars, and use of 20 twenty-four sheet stands, sniped with bottom streamer on special events taking place nightly.

Two radio stations were used for a total of 15 daily announcements, started one week in advance and continued daily until the last night, and the event was further plugged on the screen with a regular trailer one week in advance; special trailer for nightly events, and via trailers in other Publix houses in the city.

To sum it all up, Willie and Kelley were the richer by $100 when M-G-M announced that their campaign won first award and it looks to us as though they did a mighty fine job. Apparently they're an able team and we'd like to hear a whole lot more about what else is going on down at the Paramount. What say, Ray and Bob? Keep in touch with the Club.

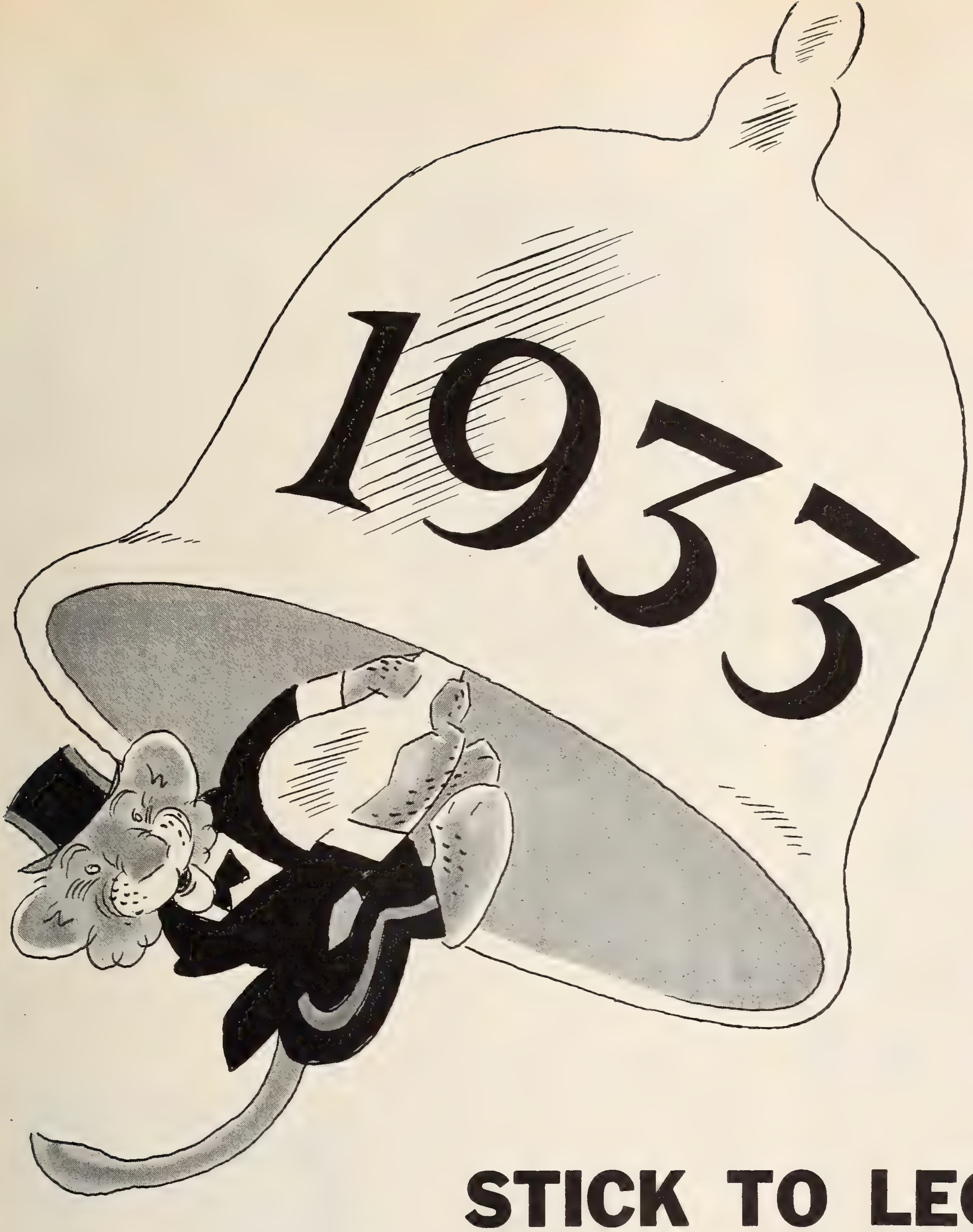
PEOPLE GAVE HEARTY RESPONSE TO O'BRIEN XMAS PLEA FOR KIDS

Under the direction of A. Frank O'Brien, general manager of Wilmer & Vincent Theatres in Reading, Pa., tremendous response from local citizens greeted his S. O. S. for toys, etc., to gladden the hearts of the poor and deserving children on Xmas Day.

The accompanying photo is misleading as to actual number of toys brought to the matinees by the more fortunate children in lieu of admission. Over 10,000 articles were collected and five army trucks were required to carry the toys from the Embassy and State Theatres to Relief Headquarters, where women donated their services to dress the dolls and put other articles in condition for distribution Xmas morning.

Following the Relief Committee's request for 500 additional toys after the first matinee was held, O'Brien immediately tied up with a leading local newspaper and front page stories produced more than the desired results. The Mayor, city officials, civic workers and members of the Relief Board made appearance at the theatre and pronounced the event the greatest thing of its kind ever put over in the city of Reading.

Congratulations to Frank O'Brien for his able handling of this gigantic toy matinee for needy youngsters and thanks to Paul Glase, manager of the Embassy, for his thoughtfulness in the matter of sending along the above photo and information. The W. & M. crew down in Reading are a busy and efficient group of showmen and we'll hope to let you all know more about their activities in weeks to come.



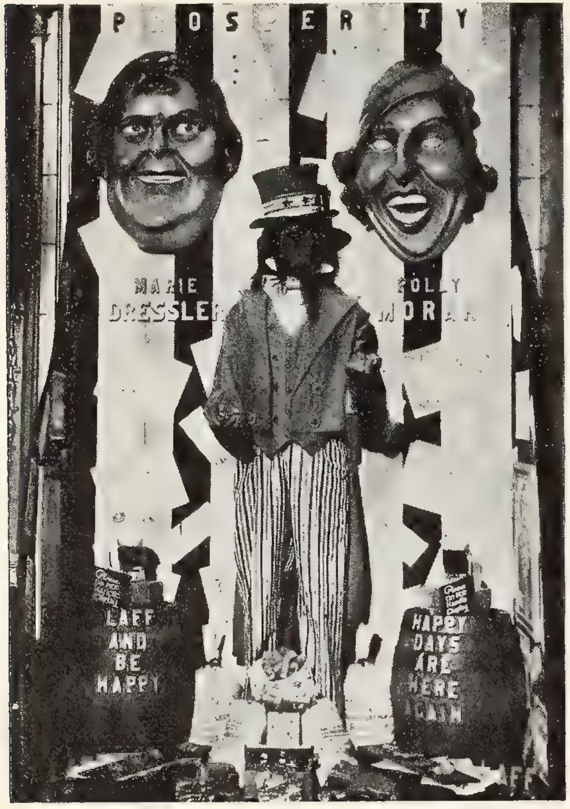
STICK TO LEO THE BELL-RINGER AND HAVE FUN IN 1933!

The entire organization of Metro-Goldwyn-Mayer . . . in its Home Office . . . in its Studio . . . and throughout its Branch Offices . . . wishes the industry a very Happy New Year!

ATTRACTIVE LOBBY WAS HIGHLIGHT OF GILLMAN CAMPAIGN

One of the highlights of the campaign made on "Prosperity" by Manager S. A. Gillman and his staff at the Parkway Theatre, Baltimore, Md., was a colorful, attractive lobby display, a small photo of which we are showing herewith.

The backboard was striped in red, white and blue, as were the words "Prosperity" which appeared just above the heads of Dressler and Moran. At the feet of Uncle Sam was an open money bag, pouring out money made by slices of broom-stick handles wrapped in regulation money containers. The large gold nuggets in front of the money bags were pieces of coal painted with gilt. Beer kegs were promoted from a local brewery and the mugs full of near-beer were topped off with pieces of cotton to represent the old familiar foam. Regular exchange certificates, or "Prosperity" bonds, were pasted here and there on the back board and side wings and placed in two safe-deposit boxes. With a bright, white spot trained on the display the accessories looked so attractive that the staff had their hands full preventing people from carrying them off as souvenirs, so Gillman advises. Entire cash outlay for lobby only amounted to $4 for Uncle Sam costume.



Other Decorations

The lobby was further decorated by placing directly over the doorman's head at entrance doors a draped flag with copy of Prosperity picture in the centre. The 14 x 17 photos in neat frames were hung in various spots. Further use of the Prosperity Bonds was made by having two boys distribute them at the close of a High School football game and in the form of ribbon-tied packages "accidently" dropped in street cars and busses. A drug store, haberdashery and restaurant also aided with distribution of same.

Regular accessory Prosperity Stickers were also put to excellent use on taxicabs, empty store windows and 1,000 paper bags put in circulation by a haberdasher. Other effort, in addition to regular run of newspaper ads, readers, etc., included several mentions made gratis by a local radio broadcasting company.

In line with the announcement by M-G-M that awards are to be made for outstanding campaigns on "Prosperity" readers may expect other accounts from time to time. We wish Gillman and his crew luck with their entry. The entire staff deserve credit, he observes, from manager all the way down to porter.

RECIPE FOR A HAPPY NEW YEAR

Take twelve fine, full-grown months; make certain they are free from all memories of envy, bitterness, hate and jealousy; cleanse from them every clinging spite; pick off all bits of pettiness and littleness; in short, see that these months are freed from the past—have them as fresh and clean as when they first came from the storehouse of Time.

Cut these months into thirty or thirty-one equal parts. This batch will keep for just one year. Do not attempt to make up the whole batch at one time (so many persons spoil the entire lot in this way), but prepare one day at a time, as follows:

Into each day put twelve parts of faith, eleven parts of patience, ten of courage, nine of work (some people omit this ingredient and so spoil the flavor of the rest), eight of hope, seven of fidelity, six of liberality, five of kindness, four of rest (leaving this out is like leaving the oil out of a salad—and don't do it), three of prayer, two of meditation, and one well selected resolution. If you have no conscientious scruples, put in a teaspoonful of good spirits, a dash of fun and a pinch of folly, a sprinkling of play, and a heaping cupful of good humor.

Pour into the whole, love, ad libitum, and mix with a vim. Cook thoroughly, in a fervent heat; garnish with a few smiles and a sprig of joy; then serve with quietness, unselfishness and a Happy New Year is a certainty.

—*Golden Thoughts.*

MAMMOTH CAMPAIGN WAGED ON PICTURE OF PIONEER DENVER

Because the story concerned Colorado and early mining days the world premiere of "Silver Dollar" was staged in Denver, at the Denver Theatre, a short time ago. The event made screen history as far as the city is concerned and a vast barrage of advance exploitation was laid down by home office officials, author of the story, Manager Jerry Zigmond, Publicity Director Richard Raub, and the rest of the Denver staff under the direction of J. L. Finske.

Six full pages of publicity, according to tear sheets at hand were handed out gratis by a leading paper, which printed the story serially three weeks in advance, ran a page of pictures in its roto section and featured photos of first night patrons on the society page the day following the premiere. The story of the premiere also made front page —an unprecedented occurrence in local newspaper annals.

With help of the Chamber of Commerce it was arranged for merchants to put on a "Silver Dollar" sale the day prior to opening. All ads tied-up the picture's title with store and merchandise. Merchants were enthusiastic over results.

Cashiers and ushers wore costumes reminiscent of the Tabor period (the Colorado miner who made millions and died a poor man) and tickets were made in the shape of a silver dollar, printed on silver cardboard. The theatre also cooperated with schools by admitting scholars at reduced prices.

Music Feature at Fox-Detroit

A good share of patronage which formerly hunted other sources of good music is now enjoying Sunday afternoon concerts by a 65-piece orchestra at the Fox Theatre, Detroit, according to a recent statement by Freddie Schader, publicity director. For regular performances music is supplied by the 20-piece Fox orchestra, singers and a F. & M. unit.

"CHENE" CHENOWETH IS VETERAN SHOWMAN TOO; SUBMITS DATA

Reference made some time ago in this department to advertising displays used a mere matter of 16 years ago brought a rise from H. A. "Chene" Chenoweth, manager of the Empire Theatre, Block Island, R. I., who forthwith submitted evidence of his own activities several years prior, when managing houses in New London and Thompsonville, Conn.

"Chene" is one of our veteran showmen and his old advertising matter and programs were very interesting to look over. While we haven't heard from him in some time we take it for granted he's still holding forth down on his island home, despite the fact showbusiness may be a bit off-season there right at this time of the year. The cod are running, anyway; eh "Chene"? When he starts up again we'll tell you more about what's going on down his way.

ROUND TABLE BIOGRAPHIES

Ever since a youngster, Fred L. Bixby, former manager of the Kameo Theatre, Pittsfield, Mass., and recently placed in charge of the Kameo at Lawrence, was strongly attracted to showbusiness.

Fred L. Bixby

While in college a chance came for him to work in the main office of a circuit theatre company, and prior to that he filled in time as an usher. Following these connections he worked up to an assistant manager's post at a theatre in Lynn, Mass. Then he became a manager and has held down jobs at the Franklin Theatre, Springfield; the Washington Theatre, Boston; the Park, Nashua, N. H.; the Park, Plymouth, Mass.; the Crown, Lowell, Mass., and the two theatres mentioned in the foregoing paragraph. He has dealt with both straight picture and combination shows.

Bixby was born in Salem, Mass., Sept. 17, 1909, educated in the public schools of that city and received a B.S. degree at Bowdoin College, Brunswick, Me. He's in showbusiness for keeps, he advises us. Yes, girls, he's still single.

BROWN, MILLER AND HARDY TURNING OUT ATTRACTIVE LOBBIES

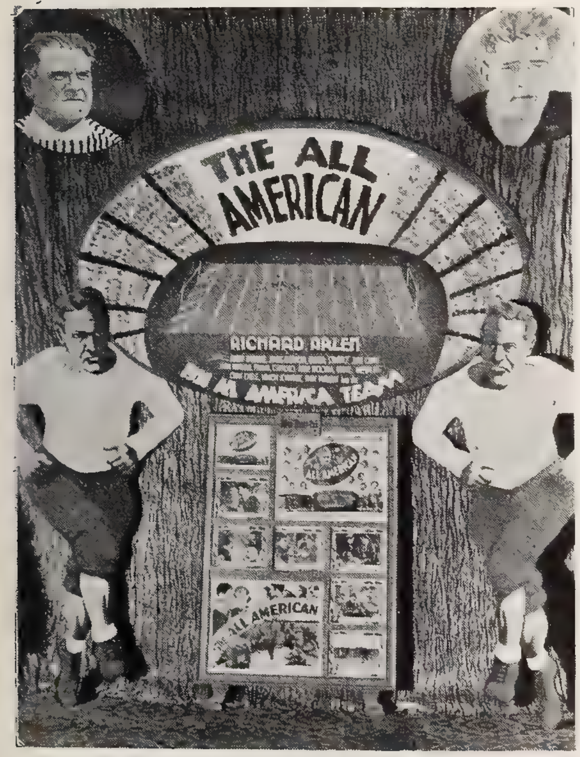
We've had occasion before this to present examples of the fine poster and lobby art work turned out by Harry E. Brown, manager of the Fox-Stanford Theatre, Palo Alto, Calif., in which he is ably assisted by Artist Kenneth Miller and Ray Hardy, in charge of maintenance.

This time we have for you a display made for "All American," which represents an eight-foot football with stadium and field backgrounds on the shoulders of two players. The main background was done in gold cloth. In the upper left and right hand corners are paintings of Ernie Nevers and "Pop" Warner.

We also note that the team of Brown, Miller and Hardy are turning out some attractive front banners, or curtains, by working with oilcloth of various colors. The cloth can be obtained quite cheaply when bought by the bolt and striking effects can be produced by using letters in sharp contrasting colors of flitter. Most anyone can block-in letters with glue and then sprinkle on the flitter, scallop the edges, baton the top and then have an attractive banner that will cover the front under the marquee. Brown's usually run about 14 feet by 3 feet. A sign on one reads: "This curtain will rise at 2:15 P. M."

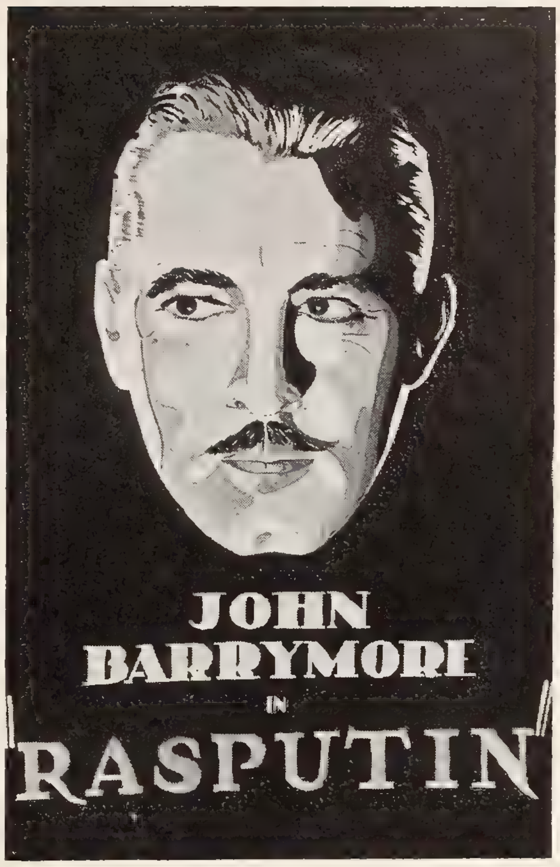
EFFECTIVE UNIT!

Brown and his assistants work as a unit and the combination has proven a profitable one. When they turn out material for a couple of lobbies it generally serves for four, by rearranging and retouching here and there and transferring the displays from inner lobby to outside. Miller is a young Palo Alto showman who is rapidly advancing in his chosen profession. Hardy is the lighting expert, technician and aids in building of all still and mechanical lobbies. Both are a decided asset to the theatre. However, we'll go on record in stating that Harry Brown can also think up a few ideas himself, although he modestly refrains from taking any credit. We'll hope to present further examples of their work from time to time.



POSTER ART WORK FOR THE THEATRE!

Drawn by Donald Andorfer



Here is what we would term an unusual poster by reason of the contrasting solid black background which brings the features of the character so much to the fore. At least, that is the way we felt about it, so we asked two poster artists here in New York for their opinion and they were just as impressed with it as we were. So that made it unanimous.

It is the work of Donald E. Andorfer, poster artist for Fred Hinds at the Strand Theatre in Whitewater, Wis., and should definitely put to rest any idea that the best artists are all in the big key cities. We've already reproduced dozens of fine art examples from more smaller spots than all the key cities put together.

A certain amount of effectiveness is naturally lost in making a photo of the above poster because of colors that do not photograph accurately. Regular poster men will, however, take this into consideration before passing judgment. We trust they will number Donald's contributions among those worth using themselves.

SAN PEDRO HONORED DOC CREWS' THEATRE ON 10TH BIRTHDAY

The Chamber of Commerce and many individuals paid tribute to C. S. "Doc" Crews, manager of the Fox-Cabrillo Theatre, San Pedro, Calif., on occasion of the Tenth Anniversary celebration by supporting a 12-page Birthday edition of a paper, bearing a large photo of "Doc" himself on the front page and carrying in following pages enough advertising to gladden the heart of the hardest-boiled promoter.

All of which is a testimonial to the good work Crews has put forth while in charge of the Cabrillo. May he live long and continue to prosper! We'll hope to tell Club members more about this energetic showman's way of doing business, feeling sure that he has many ideas up his sleeve which will help all of us over the tough spots.

CLUB DETECTIVES FIND DICK WRIGHT; HE'S BUSY AS EVER

After losing track of Round Tabler Dick Wright, manager of the Strand Theatre, Akron, Ohio, for a couple of months, we are pleased to report that Club sleuth-hounds have relocated him right in the same spot, busy as ever selling shows; in fact, he's been so darned busy that time just couldn't be found to gather material for a contribution to this department.

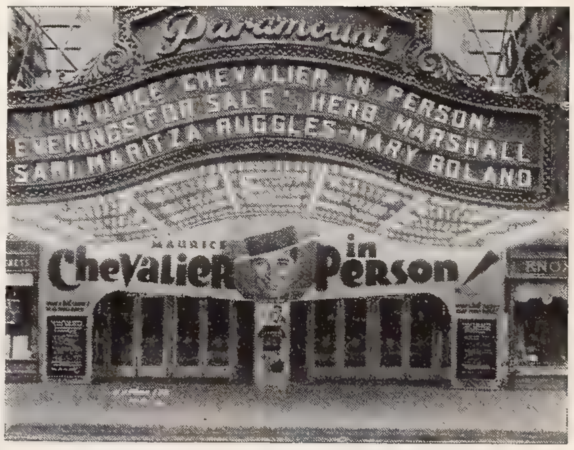
We hear that a "Used Garment" stunt, sponsored by the United Veterans Committee for benefit of all needy in the city, went with a bang and produced a lot of word-of-mouth advertising and good will for the Strand. This clothing matinee got under way at the theatre with a Friday show at 10 A. M., when patrons were admitted for some article of clothing. The newspapers backed up the move with a generous amount of publicity.

Both Wright and Frank King, the latter manager of the Colonial Theatre in Akron, have been tying in with a local newspaper on a classified page stunt, consisting of giving guest tickets to those sending in complete letters of a "mystery word" scattered among the ads on the page. Both houses netted a goodly amount of free space.

Looking over some data on Wright's campaign on "Tiger Shark," it's a foregone conclusion that Dick put in his time to excellent advantage by reaping a whole lot of free space, arranging ballyhoos and other exploitation. His efforts included construction of a most attractive front; stringing of a large banner across street by theatre; mounting of tire cover ads on fifty yellow cabs; walking bally of seven-foot giant in fisherman's coat; placing of dashboard cards on 65 street cars; distribution of special heralds via Liberty Magazine; circularization of hunting-fishing associations by special postcard; a newspaper gag for best fish story; classified ad page gag of missing word; news carriers guests of theatre at special matinee, and a strong newspaper advertising campaign.

All of Wright's fellow Club members will appreciate his suggestions outlined above, we're sure. We understand he recently put over a corking campaign on "I Am A Fugitive," and will be on watch for detailed information. Just as soon as we receive it, his plan will be passed along the line.

FOR "DEAR MAURICE"


Paramount
MAURICE CHEVALIER IN PERSON!
EVENINGS FOR SALE - HERB. MARSHALL
SARI MARITZA RUGGLES - MARY BOLAND
MAURICE
Chevalier in Person!

The attractive front pictured above was executed for the big Paramount Theatre, New York City, by Duke Wellington in honor of the personal appearance of the popular Maurice Chevalier. Louis Nathan handled the camera for the photo.

personalities

WILLIAM WAGNER
district manager for Fox-Midwest in the Kansas City zone, was recently elected a member of the board of directors of the M.P.T.O. of Kansas-Missouri, a vacancy created by transfer of Art Zimmer, Fox district manager at Dodge City, to Springfield, Ill.

▽

EDDIE SELETTE
recently in charge of the Strand Theatre, E. M. Loew house in New Bedford, Mass., has rejoined the Morse and Rothenberg Circuit in the capacity of field manager. He will start at the Pastime, Marlboro, and after a couple of weeks there will go to the State at Quincy, where he will be stationed for some time.

▽

CARL NIESSE
for the past eleven years manager of theatres in Indianapolis for Publix and Skouras, has been appointed manager of the two Fox-Midwesco houses in Fond du Lac, Wis., succeeding Nat Blank, who recently joined the circuit on the West Coast.

▽

LEWIS A. DORAN
former assistant to Chelle Janis at Loew's Century Theatre, Brooklyn, N. Y., is now at Loew's Alpine Theatre, same city.

▽

L. D. GUIDREY
has purchased the Idle Hour Theatre, Oakdale, La., from F. E. Moree. Guidrey also operates the DeRidder Theatre, De Ridder, La.

▽

J. MAXWELL JOICE
former publicity director of a number of leading New York and Detroit houses, is conducting a Broadway Column for "La Informacion," daily Spanish newspaper.

▽

PATRICK F. LYDON
is in charge of the Tremont Theatre, Boston, a legitimate house for the past 40 years and recently reopened under a second run picture policy.

▽

JACK LYKES
formerly manager of Loew's Park Theatre, Cleveland, has been transferred to a similar post at Loew's Stillman, same city.

▽

ZACK FREEDMAN
recently at the helm of the Audubon Theatre, New York City, has been appointed assistant to Leonidoff, production executive at Radio City.

▽

A. J. SIMMONS
operator of the Plaza Theatre, Lamar, Mo., is another theatre man to join the association for the advancement of relief for bandits. Hold-up men netted $500 as a result of a recent call at Simmons' office.

COL. LEWIS TO YOU!

Charles E. "Chick" Lewis, your editor and co-conspirator in the weekly meetings of the Round Table Club, is one of this industry's most recent "Colonels" and Aide de Camps on the staff of Governor Ruby Laffoon of Kentucky, suh!

Mr. Lewis's Commission, which arrived via special envoy just before this department was put to bed, entitles him to most rigid Publix salute and heel click, which, we take for granted, will be duly observed in the future. Carry on, men!

S. BERNARD JOFFEE
is again at the helm of the Fox-Uptown Theatre, Kansas City, following this theatre's return to first run policy.

▽

LOUIS LISS
is the new manager of the Atlantic Theatre, Brooklyn, N. Y. He was formerly in charge of the Terminal, another Brooklyn house.

▽

LOUIS MOFFAT
is the new assistant manager at the Publix-Capitol Theatre, Allston, Mass. He was formerly at the Uptown, Boston.

▽

HARRY HARDY
formerly in charge of the Paramount Theatre, Salt Lake City, is now city manager for R. B. Wilby in Knoxville, Tenn., with supervision of the Tennessee, Riviera and Strand Theatres.

▽

GEORGE A. HIRLIMAN,
of New York City, head of the Exhibitor's Screen Service, accompanied by Mrs. Hirliman, recently made a brief business visit to Dallas, Tex.

▽

CURT BECK
manager of the Majestic Theatre, Dallas, and his staff, are reported at the head of the Southern division for honors in the RKO Thrift Book campaign.

▽

A. A. KOHN
who recently reopened the Leader Theatre, Baltimore, has also taken over operation of the Pennington Theatre, Curtis Bay, and will reopen after making repairs.

▽

GEORGE BAKER
manager of the Publix-Newman Theatre, Kansas City, was a close observer of the 150 pounds of mistletoe hung in the lobby over the holiday season.

▽

TOM McCLOSKEY
has been appointed manager of the new Williamsburg Theatre, built at Williamsburg, Va., by the Rockefeller interests.

A. C. LINDQUIST
district service manager for RCA Photophone in Kansas City for the past three years, has been transferred to a similar post in Detroit. He is succeeded in K. C. by O. V. Swisher, former service manager in Chicago. Don Davis remains in charge of sales in Kansas City.

▽

MIKE NEILSON
operator of the Grand Theatre, Preston, Idaho, and the Grand Theatre, Logan, Utah, recently announced that the Grand Theatre, Brigham City, Utah, a house recently purchased from Harmon Peery, would be reopened about Feb. 1.

▽

CLIFF WORK
has succeeded J. J. Franklin as city manager for RKO Theatres in San Francisco. Franklin has been assigned a similar post in Cleveland.

▽

MADELINE WOODS
for several years director of publicity for Great States Theatres, Chicago, recently resigned her post. Publicity and advertising will henceforth be handled in the field by theatre managers.

▽

ARTHUR MATTHEWS
of Medina, has leased the Plymouth Theatre, Plymouth, Ohio, a house dark for the past six months and now operating as second run grind.

▽

J. E. KISLAK, INC.
recently leased the Courtland Theatre, North Bergen, N. J., from Louis Cohen of Poughkeepsie, N. Y.

▽

W. H. RAYNOR
manager of Keith's Theatre, Boston, recently inaugurated the policy of five shows daily instead of four, with a reduction in admission. The action followed reductions made by other local houses and is the first change in the price schedule at Keith's since it opened.

▽

MARVIN C. PARK
manager of the RKO Orpheum Theatre, Minneapolis, has lately been directing changes of programs from a sick bed in a local hospital.

▽

S. S. SOLOMON
manager of the Paramount Theatre, Youngstown, Ohio, and P. D. Bathory, treasurer, are two more managers to contribute to the Bandit's Relief Fund. Hold-up men forced them to open the safe and hand over $40.

▽

ABE SABLOSKY
and John McGuirk have taken over Keith's Theatre in Philadelphia and will show first run Radio pictures and a program of vaudeville acts.

Educational Pictures

In the short subject field there is no argument. It's *Educational Pictures.* Recognized leaders now, and for years past. Acknowledged by the public, by the critics, by the industry. Playing every great circuit of theatres in the country.

During the 1933 climb back to prosperity, keep good cheer and pep and laughter in your shows with plenty of comedies and novelties. Guarantee highest quality through all your program by playing *Educational Pictures.*

"THE SPICE OF THE PROGRAM"

WORLD WIDE PICTURES

Great authors . . . Eugene O'Neill, Edna Ferber, Vina Delmar, Faith Baldwin, Tiffany Thayer, Rupert Hughes, Conan Doyle and many other world famous "best sellers". Great casts . . . Jack Oakie, Lowell Sherman, Moran and Mack, Mary Astor, Lilyan Tashman, Chester Morris, Zasu Pitts, Bela Lugosi, Peggy Shannon, Ken Maynard and scores of other big marquee names. Great pictures . . . "HYPNOTIZED", "The LAST MILE", "THOSE WE LOVE", "The CROOKED CIRCLE", "FALSE FACES", "TRAILING The KILLER", "The DEATH KISS".

World Wide Pictures have written an important chapter in picture history in the depression year 1932. They'll write still bigger history, at your box-office, in 1933.

WORLD WIDE
Pictures

DIGNIFIED NOTE IN STAGE WEDDING THAT ED RIVERS PROMOTED

A stage wedding planned to dignify and solemnize a stunt which otherwise might offend church members and the more straight-laced people of the community was successfully staged by Eddie Rivers, manager of the Granada Theatre, Lewiston, Idaho, recently.

After arranging the usual merchant's tie-ups, which included a score of presents for the bride and groom and a full-page newspaper co-operative ad, Eddie then busied himself to secure the proper atmosphere for the affair. But before we go into that, take a glance at the co-operative ad he promoted among the several merchants who helped make the affair a huge success. A nice ad for the participants and a good break for the theatre and current attraction, to our way of thinking.

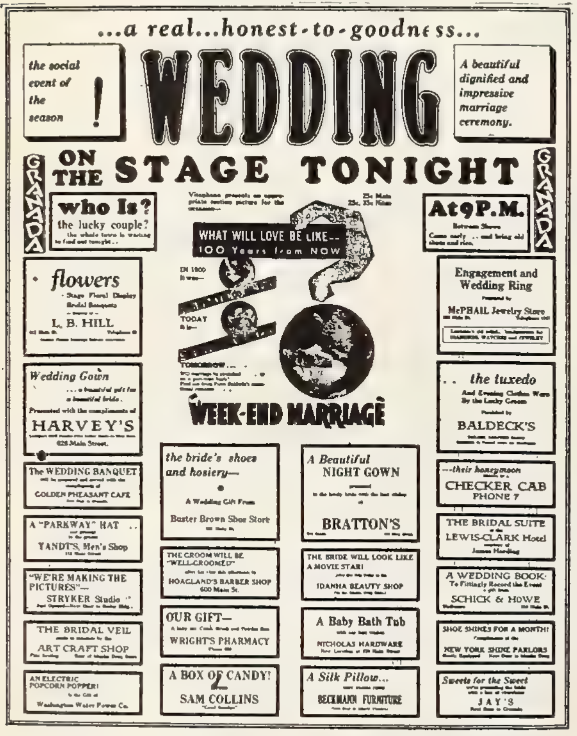
A huge electric cross with three colors of lights on dimmers was borrowed from one of the churches for use on the stage. A local florist was then contacted to elaborately decorate the stage in return for the advertising value it offered him.

Society debutantes were secured to act as bridesmaids and their escorts, in Tuxedos as honorary ushers. The affair was made as formal as possible with plenty of Tuxedos and evening gowns in evidence and the bride's gown fashioned in formal fashion.

Music was furnished by one of the churches, which included a soloist. After the ceremony a wedding march down the aisle, and the bride and groom were shot into a Yellow Cab to ride through the downtown section several times with tin cans, old shoes, etc., tied to a taxi bearing banners, "Just Married," etc.

Rather than present the many gifts from the stage, Rivers printed a special program, listing the donors, and giving the bride's and groom's name, etc.

Rivers declares that to follow the solemn ceremony by awarding the presents from the stage would destroy the solemn and dignified atmosphere which has been so carefully built up and give the rah-rah portion of the audience too much opportunity to start throwing rice and old shoes and, possibly, creating a burlesque atmosphere. This is Eddie's fourth stage wedding, and in his opinion his most beautifully staged and successful so far.


...a real...honest-to-goodness...

the social event of the season !

WEDDING

A beautiful dignified and impressive marriage ceremony.

GRANADA ON THE STAGE TONIGHT GRANADA

who Is? the lucky couple?

At 9 P.M.

WHAT WILL LOVE BE LIKE— 100 Years from NOW

IN 1900

TODAY

TOMORROW....

WEEK-END MARRIAGE

flowers

L. B. HILL

Engagement and Wedding Ring

McPHAIL Jewelry Store

Wedding Gown

... a beautiful gift for a beautiful bride.

Presented with the compliments of

HARVEY'S

the tuxedo

And Evening Clothes Worn By the Lucky Groom

BALDECK'S

The WEDDING BANQUET

GOLDEN PHEASANT CAFE

the bride's shoes and hosiery—

A Wedding Gift From

Buster Brown Shoe Store

A Beautiful NIGHT GOWN

BRATTON'S

—their honeymoon

CHECKER CAB PHONE 7

A "PARKWAY" HAT

YANDT'S Men's Shop

THE GROOM WILL BE "WELL-GROOMED"

HOAGLAND'S BARBER SHOP 600 Main St.

THE BRIDE WILL LOOK LIKE A MOVIE STAR!

IDANHA BEAUTY SHOP

THE BRIDAL SUITE

LEWIS-CLARK Hotel

"WE'RE MAKING THE PICTURES"—

STRYKER Studio

OUR GIFT—

WRIGHT'S PHARMACY

A Baby Bath Tub

NICHOLAS HARDWARE

A WEDDING BOOK To Fittingly Record the Event

SCHICK & HOWE

THE BRIDAL VEIL

ART CRAFT SHOP

SHOE SHINES FOR A MONTH!

NEW YORK SHINE PARLORS

AN ELECTRIC POPCORN POPPER!

Washington Water Power Co.

A BOX OF CANDY!

SAM COLLINS

A Silk Pillow...

BECKMANN FURNITURE

Sweets for the Sweet

JAY'S

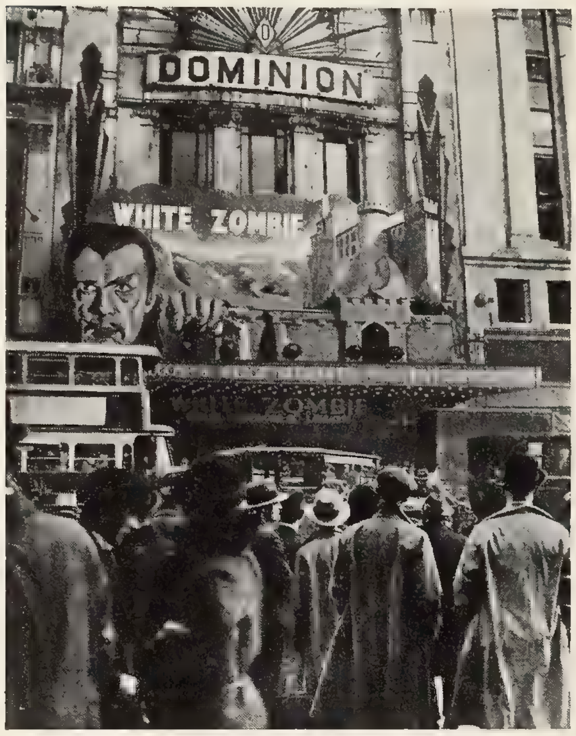
A stage wedding is a sure business getter at any time if handled properly, Rivers believes. He billed his as a "Mystery Stage Wedding" and covered the business houses with small window cards a week ahead bearing the following copy: "What prominent local couple will be married at the Granada Mystery Wedding on Friday, September 9th," with a big question mark covering a third of the card.

Two thousand invitations, printed in script and on bristol stock, costing but little, were distributed to patrons at the two preceding shows to advertise the affair.

He thinks it advisable to pick a suitable picture, with a title not only fitting the occasion, but also of a good, wholesome family type of entertainment. Many church people and others not classed as regular showgoers are attracted to a stage wedding and nothing should be screened to offend their taste, but rather an opportunity is presented to entertain and make regular film fans of such people, he points out.

Incidentally, Eddie is a former chain circuit employee who tired of the "rules and regulations" brigade and went into business for himself seven years ago, and who has never regretted making the change.

"ZOMBIE" IN LONDON



Pictured above is one of the features of the campaign made on "White Zombie" by Robb Lawson, of the Dominion Theatre, London, England. Five "Zombies" enacted a scene in front of the 40-feet high display depicting "The House of the Living Dead." Box office records for the past six months were broken during run of picture.

Unemployment Gag!

The management of Loew's Broad Theatre, Columbus, Ohio, convinced a local newspaper that it would be worthwhile for all concerned to run a cooperative ad tying up an offer of guest tickets to anyone responding to one of the "wanted" ads in the classified section of the paper. The paper ran a deep 2-column display announcement in the news section and a boxed 2-column notice on the classified page.

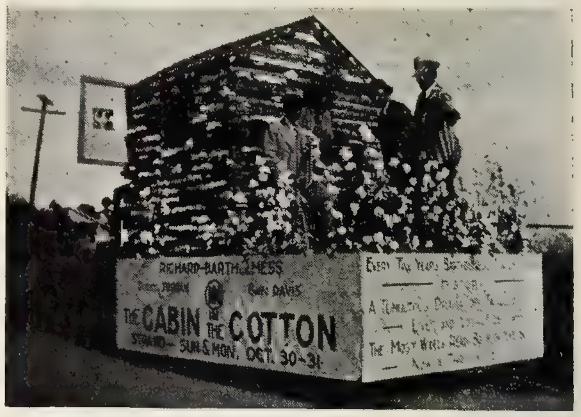
WE PREDICT TAYLOR WILL BE VALUABLE ADDITION TO CLUB

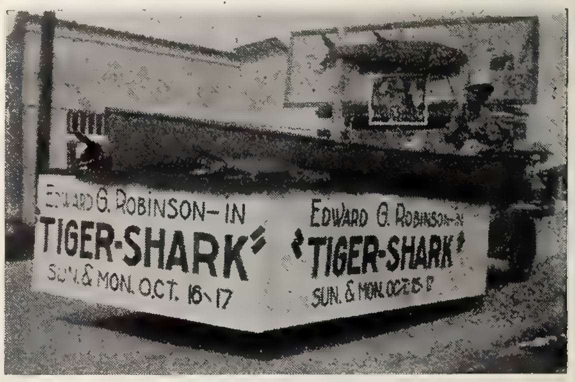
Like a lot of other managers, who feel that they must put over some sensational stunt to become a member of the Round Table Club, Kenneth Taylor, manager of the Strand and Ritz Theatres, Uvalde, Texas, waited until he had something to his liking before giving us a flash. We won't engage right now in an argument on what it takes in exploitation and advertising to crash the columns of this department but will confine ourselves to the statement that a few snapshots, two of which we are reproducing herewith, disclose that Taylor should have joined this outfit long ago.

Any person who caught an eyeful of his ballies on "Tiger Shark" and "Cabin in the Cotton" and didn't get a kick out of them ought to be put in the old people's home. The former consisted of a fisherman's sharpie, fisherman and marine props of alligators and a big garfish. The man had his line hooked to the mouth of the gar, just as though he was trying to land the huge fish. The sides of the truck, as you may see, were strikingly bannered with copy pertaining to picture, star and theatre.

How do you like the one on "Cabin?" Neat, eh, with the old plantation hut and negro characters? There was a piano inside the cabin and the negroes played and sang as the bally wended its way around town. After serving as a bally the cabin was brought in and built around the box office. Plenty of cotton—real cotton, by the way, was also in evidence.

We think we've already conveyed the impression that Taylor will become a valuable member of this Club and if we haven't, we'll make the statement right here. His boss, H. W. Little, also operates a chain of wholesale groceries and being too busy with that end put Kenneth on the job to take care of his two houses. Trade right now does not permit opening the Ritz, so he's concentrating on the Strand. Ken worked in a bank for a year, took a fling at clerking in a hotel for a term and then joined up with Mr. Little. He likes showbusiness, and we think showbusiness will be kind to him.





Motion Picture DAILY takes a

BOW

For being *first* with hot news and cold facts.

READ the important box office news in Motion Picture Daily.

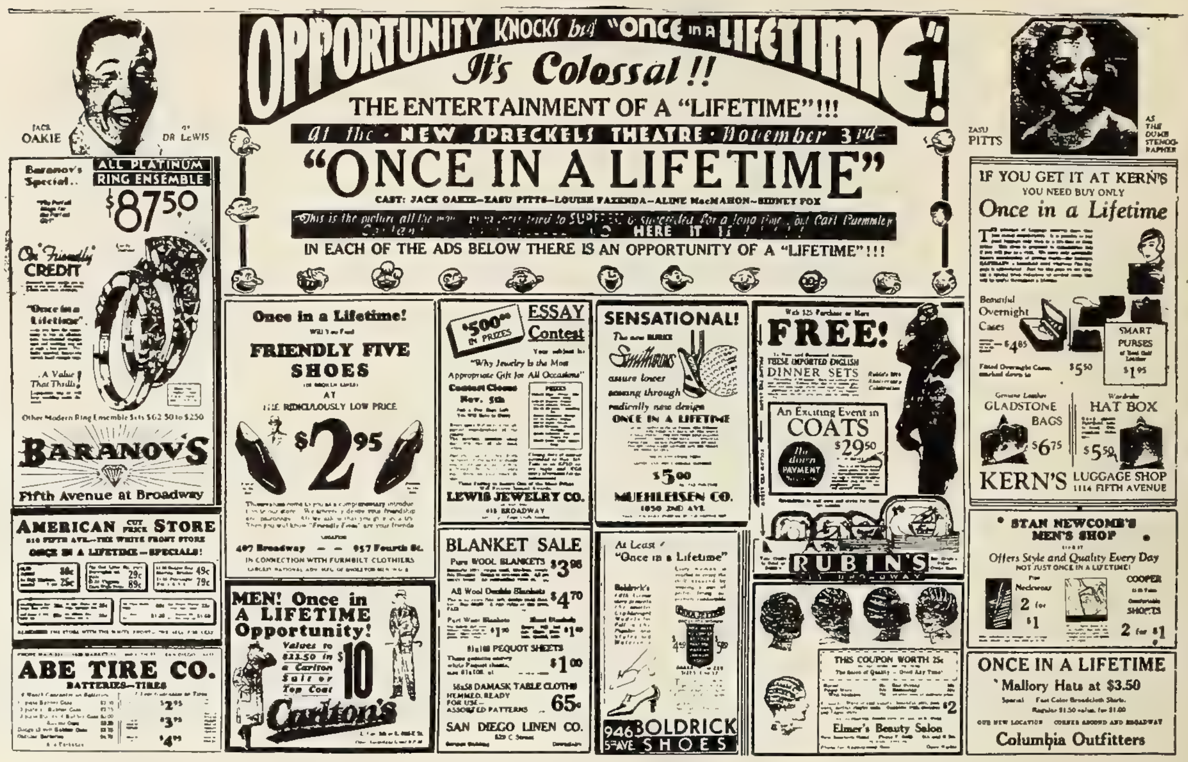
ENGLISH TRADE GOOD SAYS GEO. ROBINSON, BUT NOT MANAGEMENT

Following return to England, his native land, George Robinson, former manager of a number of theatres in California, advises the Herald that business in general is in far better shape over there than here. Showbusiness, it appears, is included in his optimistic survey, 'though from an article which he wrote for "Cinema," an English publication, theatres are differently conducted in London and environs. With his permission and giving due credit to its source, read his diatribe on the system he claims exists in his home city:

> **"Visit from George E. Robinson, erstwhile manager of several cinemas in California, who has come back to his own country. Conditions, he thinks, are better in England than in America, although he considers that British cinemas are not run so well. In America the rule is that the patron is always right, but he has not found any corresponding idea in England.**
>
> **"Tells me that in one cinema over here he told the doorman that there was a lot of ground noise, and the doorman replied 'I have nothing to do with that.' 'You are working for the house?' replied Robinson. 'My place is in the front of the house,' said the doorman. 'Isn't it your place to report a fault if a patron tells you about it?' 'I don't care a d——,' replied the doorman.**
>
> **"At another house he found the picture flickering so badly that it was painful to look at it. It took him 20 minutes to get a word with the manager, who simply told him he could not be bothered about it.**
>
> **"Both those houses lost a potential future patron. That's not the way to keep business—I quite agree with Robinson about that. Every member of the staff should treat every patron who takes the trouble to make a complaint politely, and should pass the complaint on to the right quarters; and the person responsible should see that the defect is remedied.**
>
> **"For one person who takes the trouble to make a complaint there may be a hundred who are dissatisfied but say nothing about it. Instead of regarding a patron who makes a grumble as a nuisance, a cinema proprietor should be grateful to him or her for bringing the grievance, whatever it happens to be, to the notice of the house."**

At the risk of becoming involved in an international dispute and disruption of friendly relations among London and New York film circles, we're rather inclined to side with Showman Robinson's criticism of discourtesy at the theatre door, or, elsewhere, for that matter. At the same time neither do we approve of the ultra-unctious behavior of some of our theatre attendants over in this country. A happy medium of courtesy would seem an objective worthy of consideration. As to complaints, that old ruling of the customer generally being "right," is a pretty good one to follow in most cases.

METZGER AND VINCENT'S FINE CO-OP!



OPPORTUNITY KNOCKS but "ONCE IN A LIFETIME"!

It's Colossal!!

THE ENTERTAINMENT OF A "LIFETIME"!!!

At the NEW SPRECKELS THEATRE · November 3rd

"ONCE IN A LIFETIME"

CAST: JACK OAKIE—ZASU PITTS—LOUISE FAZENDA—ALINE MacMAHON—SIDNEY FOX

IN EACH OF THE ADS BELOW THERE IS AN OPPORTUNITY OF A "LIFETIME"!!!

JACK OAKIE as DR. LEWIS

ZASU PITTS AS THE DUMB STENOGRAPHER

Baranov's Special.. ALL PLATINUM RING ENSEMBLE $87.50

On "Friendly" CREDIT

"Once in a Lifetime"

A Value That Thrills!

Other Modern Ring Ensemble Sets $62.50 to $250

BARANOV'S

Fifth Avenue at Broadway

AMERICAN CUT PRICE STORE

ONCE IN A LIFETIME—SPECIALS!

ABE TIRE CO.

BATTERIES—TIRES

Once in a Lifetime!

FRIENDLY FIVE SHOES

AT THE RIDICULOUSLY LOW PRICE

$2.95

407 Broadway — — 957 Fourth St.

IN CONNECTION WITH FURMBILT CLOTHIERS

MEN! Once in A LIFETIME Opportunity!

Values to $22.50 in a Carlton Suit or Top Coat $10

Carlton's

$500.00 IN PRIZES ESSAY Contest

"Why Jewelry Is the Most Appropriate Gift for All Occasions"

Contest Closes Nov. 5th

LEWIS JEWELRY CO.

418 BROADWAY

BLANKET SALE

Pure WOOL BLANKETS $3.95

All Wool Double Blankets $4.70

PEQUOT SHEETS $1.00

DAMASK TABLE CLOTHS HEMMED, READY FOR USE—ASSORTED PATTERNS 65c

SAN DIEGO LINEN CO.

SENSATIONAL!

ONCE IN A LIFETIME

$5.00

MUEHLEISEN CO.

1050 2ND AVE.

At Least "Once in a Lifetime"

946 5th AVE BOLDRICK SHOES

FREE!

THESE IMPORTED ENGLISH DINNER SETS

An Exciting Event in COATS $29.50

No down PAYMENT

RUBIN'S

THIS COUPON WORTH 25c

Elmer's Beauty Salon

IF YOU GET IT AT KERN'S YOU NEED BUY ONLY Once in a Lifetime

Beautiful Overnight Cases $4.85

SMART PURSES $1.95

Genuine Leather GLADSTONE BAGS $6.75

Wardrobe HAT BOX $5.50

KERN'S LUGGAGE SHOP 1114 FIFTH AVENUE

STAN NEWCOMB'S MEN'S SHOP

Offers Style and Quality Every Day NOT JUST ONCE IN A LIFETIME!

Neckwear 2 for $1

COOPER Comfortable SHORTS 2 for $1

ONCE IN A LIFETIME

Mallory Hats at $3.50

Columbia Outfitters

Above is a reproduction of the fine double truck co-op ad that "Once in a Lifetime" inspired F. F. Vincent, exploitation man for Lou Metzger's Spreckels Theatre, to promote. All the several ads stressed the fact that only "once in a lifetime" came an opportunity such as this to buy the listed merchandise.

REOPENING OF HOUSE GAVE DELIS A CHANCE TO PROMOTE CO-OP AD

A short time ago we announced that George Delis, former manager of the Capitol Theatre, Steubenville, Ohio, had been appointed manager of the Palace Theatre there by A. G. Constant, well known operator of theatres in Steubenville and East Liverpool.

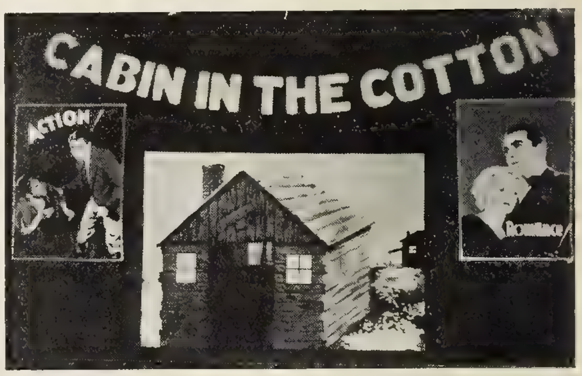
A newspaper tear sheet at hand discloses that Delis didn't lose any time getting under sail. Practically a full page of ads from local merchants testified their enthusiasm on occasion of reopening the house to the public, in which the Palace ad was the centre of attraction.

Good luck to Constant, Delis and assistant manager Keith Chambers with their latest enterprise. The Palace is described as a "Million Dollar Institution," so attainment of what they all seek will not be handicapped from lack of a fine house. We'll depend upon Delis and his associates to come through, and to keep the Club informed on what they're doing.

CONLEY AND KIPPEL MADE FINE DISPLAY ON "CABIN" PICTURE

Attractive, ingenious displays on "Cabin in the Cotton" are not by any means confined to our Club members below the Mason-Dixon Line, according to a photograph we have at hand of one made for the Stanley Theatre, Jersey City, N. J., by Larry Conley and Mickey Kippel.

The windows in the large cabin were all transparent and lighted from behind, as was the smaller cabin in the background. There's a moon back of the chimney, whether you can see it or not, and the cotton at either side was the real McCoy. A phonograph hidden in the rear of the mezzanine played a continuous record of negro melodies sung by the Hall-Johnson choir. In addition, the ten posts in the large lobby were draped with transparent silk cloth, lighted from behind. Black cutout flitter letters of the ten most important players in the picture were placed on the cloth.



While the small photo reproduced here does not do justice to Conley and Kippel's display, it will serve in a way to give their fellow members an idea of how it looked when set up in the Stanley's lobby. We've already published several accounts of interesting work done on this picture and their work appears to rank with the top-notchers.

BASKET NIGHT GROWING POPULAR!

Here's one engineered by Russell Cohen out on Long Island.

He tied up with a local grocery store and boomed business on an off night by distributing several dozen baskets of groceries. All items were standard, advertised numbers, and amounted to not less than a dollar and a half in retail value.

While this thought is not unlike the turkey giveaway mentioned elsewhere in this issue, the object of the Basket Night is to build up over a definite or indefinite period some off night that can stand some help.

Cohen selected one of the toughest nights of the week, Saturday, because the night business on that particular day has never been any too good due to so many people driving into Jamaica, some fifteen minutes from town, for their shopping and theatres. He reports that business has increased each week since the idea was inaugurated, three weeks ago.

ZIMMERMAN DOUBLED MONDAY NIGHT GROSS WITH CO-OP AD PLAN

Monday night patronage has been doubled as the result of a cooperative advertising plan put into effect several months ago by M. A. Zimmerman, manager of the Portland Theatre, Casselton, N. Dak.

His stunt is known as "Booster Night" and came about through stepping up the number of slide advertisers from four to fourteen. The merchants were sold the idea of handing out a "Booster Ticket," good for admission to the theatre on any Monday night, with every purchase of one dollar's worth of merchandise. Zimmerman asked them to try the scheme out for two months before passing any judgment and at the end of that time only two were dropped from the list of 14 stores.

The deal works out to excellent advantage for the merchant when a customer purchases some article at a price less than one dollar, thereby giving the merchant a chance to induce the sale of some other piece of merchandising through offer of the special theatre ticket. Zimmerman failed to note what his regular admission amounted to so our readers' guesses are as good as ours. We'll gamble it's not very far away from the 20 cents stipulated on the Booster ticket and that his advertising revenue plus the 20 cents nets the house a good profit.

He advises keeping a check on stores to find out if any merchant is giving tickets with less than a dollar's worth of merchandise. One of his advertisers did that some time ago and the infraction was called to Zimmerman's attention by seven others inside of one hour on a certain morning. They threatened to discontinue the deal unless the offending merchant stopped his practice at once. After being told he would be checked off the list this particular storekeeper turned out to be one of the best boosters of the lot.

One other theatre man in the State, according to Zimmerman's estimate, is also using the above plan and is likewise reaping excellent returns from anotherwise off night. A number of requests have come in to M. A. for information on the stunt and he's taking this means to pass it along the line.

He is peculiarly situated out his way and if any of our members can suggest a method to improve matters we're sure he will appreciate the act. Casselton is located about 22 miles from the city of Fargo, where two large chain houses offer special inducements to out-of-town patronage. There are also three second-run independent houses in Fargo which charge from 10 to 15 cents admission. While Sunday shows are taboo in North Dakota, Moorhead, Minn., just across the river from Fargo, is within the law and takes many a patron there on Sundays. Hard-surfaced roads connect Casselton with both of the larger cities and theatre ads especially directed to out-of-town patronage and the lure of large department stores has brought about quite a serious problem for Zimmerman to cope with.

What To Do?

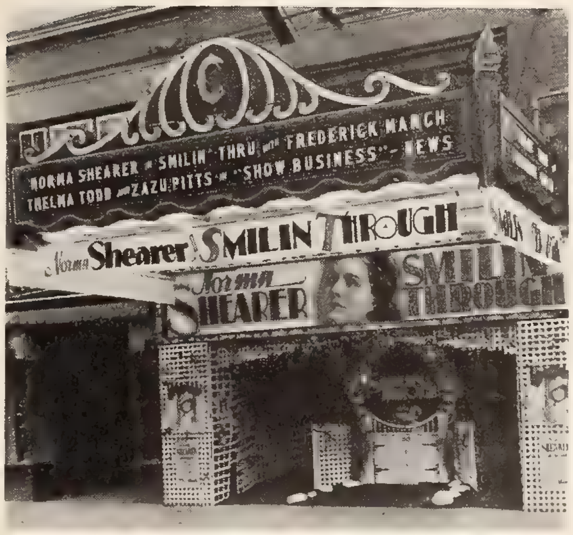
What to do about it? Maybe some of his fellow Round Tablers can offer some good suggestions. Now don't all answer "repeal the Sunday law!" That's a big order. However, we venture to state that there are many others in this Club who have faced with the same situation and evolved some plan to cope with it. How to hold 'em in town is apparently the question. Maybe considerable institutional selling; re-vamping of a booking situation which allows even competition with the de luxe house on that scale; careful building of programs; a carefully worked out cooperative campaign between theatre man and merchants, etc., etc. C'mon, fellows, let's have your ideas on the subject.

A BIG FLASH!

SIGN OF THE CROSS
CECIL B. DeMILLE'S
SIGN OF THE CROSS

When Cecil DeMille's opus "Sign of the Cross" opened at the Rialto, New York City, the Busy Corner was the center of a vast blaze of electric illumination cast from the big signs on marquee and front. Duke Wellington engineered the display; Louis Nathan took the photo.

CALGARY SENSATION!


NORMA SHEARER in SMILIN' THRU with FREDERICK MARCH
THELMA TODD and ZAZU PITTS in "SHOW BUSINESS" - NEWS
Norma Shearer SMILIN' THROUGH
Norma SHEARER
SMILIN' THROUGH

Above is a photographic reproduction of what Pete Egan, manager of the Palace Theatre, Calgary, Canada, describes as one of the finest fronts ever built in his city. "Smilin' Through" was the subject and the work was engineered by Manager Harry Black, of the Capitol Theatre, and his Scenic Artist, Herbert Hahan.

CINCINNATI TRANSFERS

Recent closing of the Capitol Theatre, Cincinnati, Ohio, brought about the following changes among RKO managerial ranks: Harry Schrieber, manager, and Horace Wersel, assistant manager, of the Capitol, have been transferred to the Grand in same capacities; William Dodds, former manager of the Grand, succeeds Lew Pressler as assistant manager of the Albee, and Erwin Bock, lately in charge of the State Theatre, Dayton, has gone back to his old job as assistant manager of the Lyric.

H. LASHLEY GAMBLED ON FOOTBALL HERALD AND WON HIS POINT

Without a doubt, H. T. Lashley, manager of the Carolina Theatre, Greenville, S. C., is a bit of a gambler, as are the majority of fellows who make showbusiness their means of livelihood.

Ten minutes before the football game deciding the state championship between Furman University and University of South Carolina came to a close he distributed a quantity of heralds carrying the following copy: "We Told You So!!!—Furman Wins!—And Now Here's Another Good Tip! Go To See The Great Football Epic —'The All American'—Carolina—(Dates, etc.).

'Course Dick had the bills printed up before the game; however, he didn't gamble a whole lot with the printer for he stipulated no pay if Furman lost the game. "Believe it or not," states Lashley, "U. S. C. was expected to win that game."

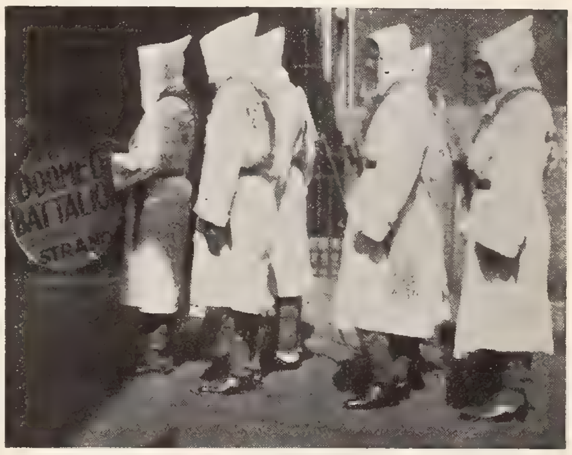
Newspaper clippings at hand bear evidence that Lashley and the Furman team hit it up pretty well during the season. It was seen to that the squad had a look-in each week at pictures and a grand finale was staged for the champions when "All American" was shown at the theatre. All the players were introduced from the stage and the 40-piece Furman Band furnished music for the occasion.

All of which garnered considerable newspaper and word-of-mouth publicity for our good friend Dick, to say nothing of further cementing the good will he has been building between school and theatre.

Before we sign off, let us note that he chiseled a large display ad out of a local paper because that newspaper regularly ran the Will Rogers syndicated matter and because of the appearance of Rogers in "Too Busy To Work" at the Carolina. For anyone similarly situated this tie-up is one of those "naturals" that shouldn't be overlooked. Okay to this Round Tabler and more power to him for the effective work he's doing down in Greenville. More concerning his activities at a later date.

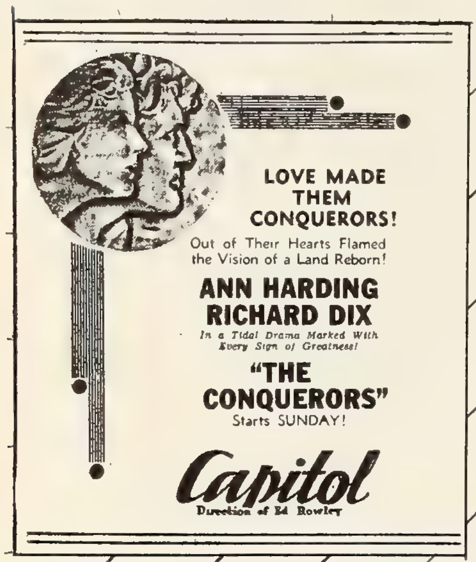
Dick and his gang are always on the job down in their city and we feel sure that we can count upon all of them to furnish their quota of useful information to this department.

SHANGHAI BALLY!



Showmen in Shanghai, China, ballyhooed "Doomed Battalion" by having a squad of men march through the streets with banners on their backs and drum in hands of the leader. An appropriately bannered armored car with gun turret also proved an effective means of attracting attention.

HERE IS AS FINE A GROUP OF ADS AS WE HAVE EVER BEEN PRIVILEGED TO PUBLISH ON OUR CLUB PAGES. THEY ARE THE WORK OF J.F. THAMES,JR., OF THE ADVERTISING AND PUBLICITY DEPARTMENT OF THE ARKANSAS AMUSEMENT CORP., IN LITTLE ROCK, ARK. THE SENSIBLE USE OF EXCHANGE MATS MAKE THESE ADS OUTSTANDING!



LOVE MADE THEM CONQUERORS!

Out of Their Hearts Flamed the Vision of a Land Reborn!

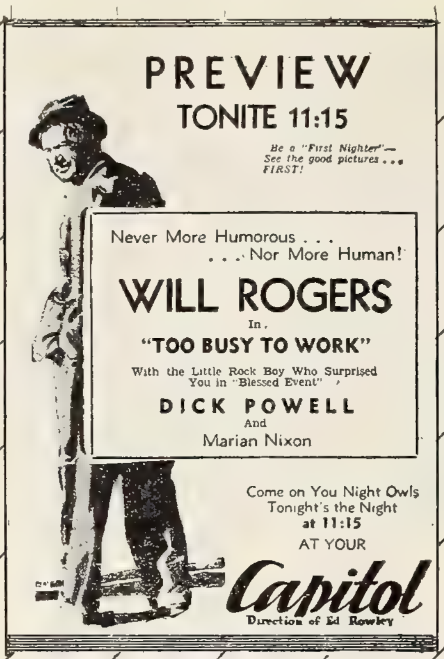
ANN HARDING
RICHARD DIX

In a Tidal Drama Marked With Every Sign of Greatness!

"THE CONQUERORS"

Starts SUNDAY!

Capitol
Direction of Ed Rowley



PREVIEW
TONITE 11:15

Be a "First Nighter"—See the good pictures . . . FIRST!

Never More Humorous . . .
. . . Nor More Human!

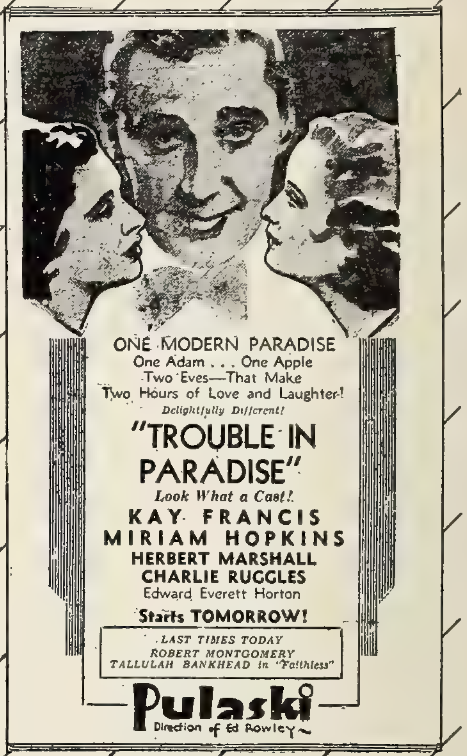
WILL ROGERS
In
"TOO BUSY TO WORK"

With the Little Rock Boy Who Surprised You in "Blessed Event"

DICK POWELL
And
Marian Nixon

Come on You Night Owls
Tonight's the Night
at 11:15
AT YOUR

Capitol
Direction of Ed Rowley



ONE MODERN PARADISE
One Adam . . . One Apple
Two Eves—That Make
Two Hours of Love and Laughter!

Delightfully Different!

"TROUBLE IN PARADISE"

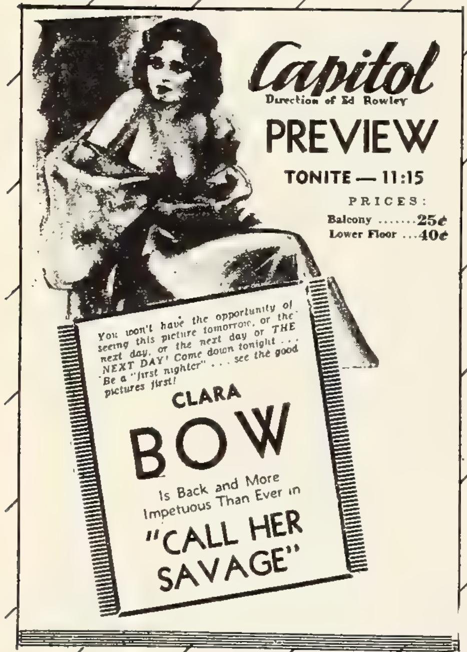
Look What a Cast!

KAY FRANCIS
MIRIAM HOPKINS
HERBERT MARSHALL
CHARLIE RUGGLES
Edward Everett Horton

Starts TOMORROW!

LAST TIMES TODAY
ROBERT MONTGOMERY
TALLULAH BANKHEAD in "Faithless"

Pulaski
Direction of Ed Rowley



Capitol
Direction of Ed Rowley

PREVIEW
TONITE — 11:15

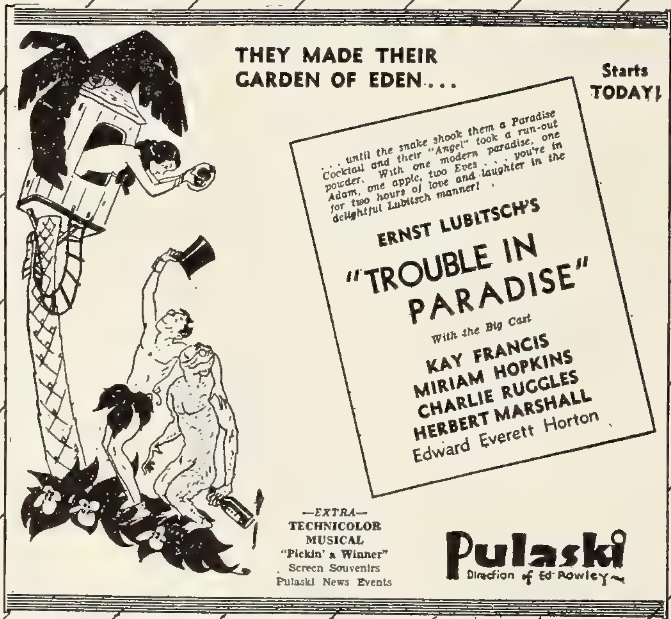
PRICES:
Balcony .... 25¢
Lower Floor ... 40¢

You won't have the opportunity of seeing this picture tomorrow, or the next day, or the next day or THE NEXT DAY! Come down tonight . . . Be a "first nighter" . . . see the good pictures first!

CLARA
BOW

Is Back and More Impetuous Than Ever in

"CALL HER SAVAGE"



THEY MADE THEIR GARDEN OF EDEN . . .

Starts TODAY!

. . . until the snake shook them a Paradise Cocktail and their "Angel" took a run-out powder. With one modern paradise, one Adam, one apple, two Eves . . . you're in for two hours of love and laughter in the delightful Lubitsch manner!

ERNST LUBITSCH'S

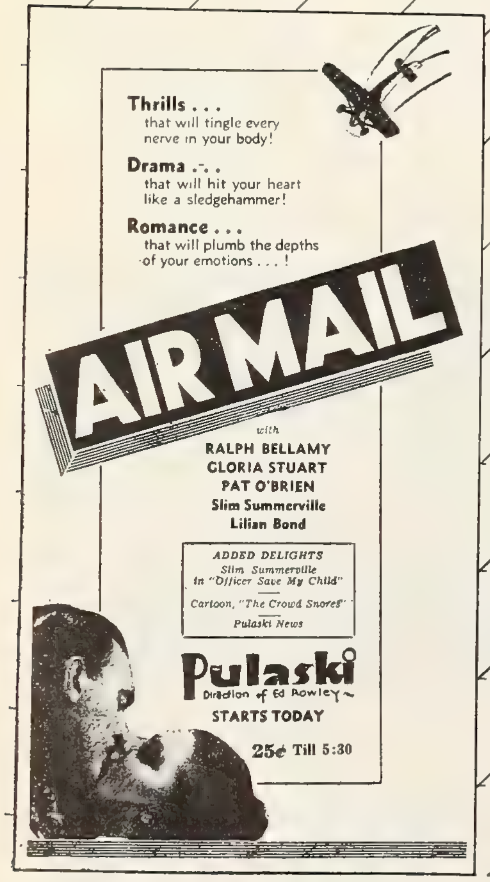
"TROUBLE IN PARADISE"

With the Big Cast

KAY FRANCIS
MIRIAM HOPKINS
CHARLIE RUGGLES
HERBERT MARSHALL
Edward Everett Horton

—EXTRA—
TECHNICOLOR MUSICAL
"Pickin' a Winner"
Screen Souvenirs
Pulaski News Events

Pulaski
Direction of Ed Rowley



Thrills . . .
that will tingle every nerve in your body!

Drama . . .
that will hit your heart like a sledgehammer!

Romance . . .
that will plumb the depths of your emotions . . . !

AIR MAIL

with

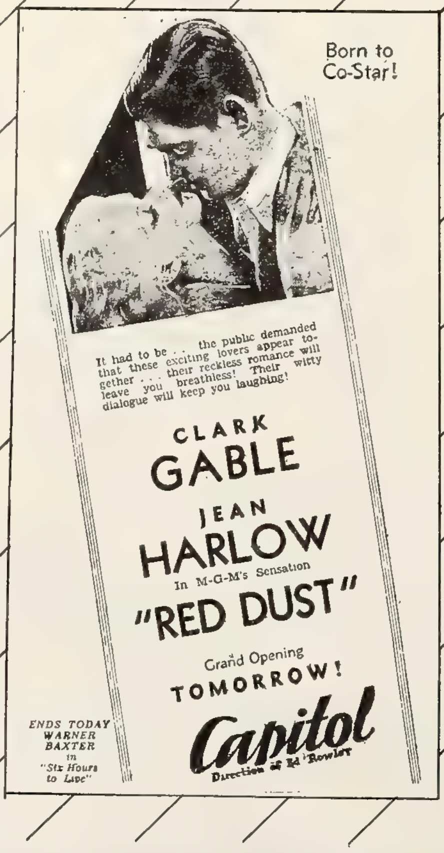
RALPH BELLAMY
GLORIA STUART
PAT O'BRIEN
Slim Summerville
Lilian Bond

ADDED DELIGHTS
Slim Summerville in "Officer Save My Child"
Cartoon, "The Crowd Snores"
Pulaski News

Pulaski
Direction of Ed Rowley

STARTS TODAY

25¢ Till 5:30



Born to Co-Star!

It had to be . . . the public demanded that these exciting lovers appear together . . . their reckless romance will leave you breathless! Their witty dialogue will keep you laughing!

CLARK
GABLE

JEAN
HARLOW

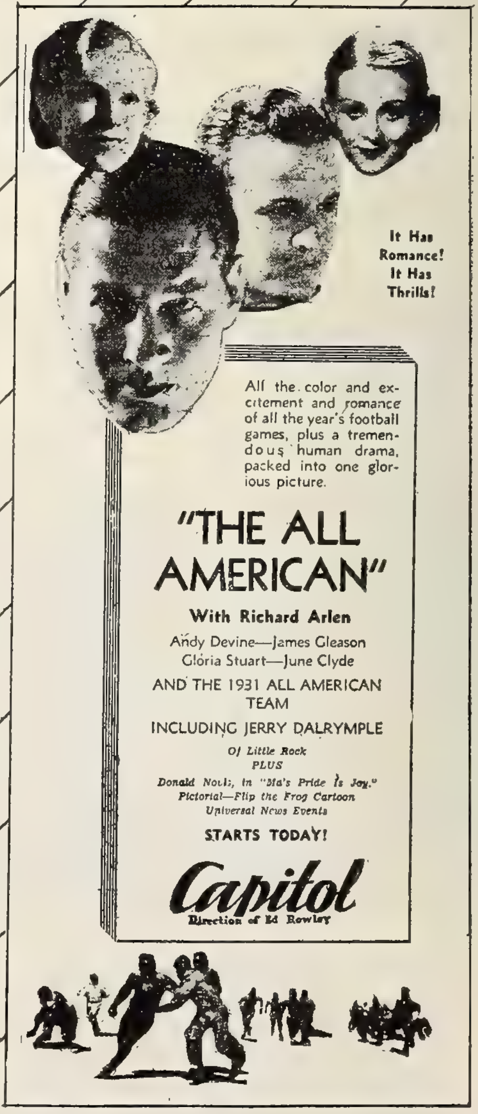
In M-G-M's Sensation

"RED DUST"

Grand Opening
TOMORROW!

ENDS TODAY
WARNER BAXTER
in
"Six Hours to Live"

Capitol
Direction of Ed Rowley



It Has Romance! It Has Thrills!

All the color and excitement and romance of all the year's football games, plus a tremendous human drama, packed into one glorious picture.

"THE ALL AMERICAN"

With Richard Arlen

Andy Devine—James Gleason
Gloria Stuart—June Clyde

AND THE 1931 ALL AMERICAN TEAM

INCLUDING JERRY DALRYMPLE

Of Little Rock
PLUS
Donald Novis, in "Ma's Pride Is Joy."
Pictorial—Flip the Frog Cartoon
Universal News Events

STARTS TODAY!

Capitol
Direction of Ed Rowley

START THE NEW YEAR RIGHT—JOIN!

ROBERT ETCHBERGER

has the job of assisting Don W. Ross with management of Loew's Regent Theatre, Harrisburg, Pa., and we're also glad to record his name among the many assistant managers already enrolled in the Round Table Club. We had a line on Etchberger when he was associated with Loew's Stanley Theatre in Baltimore, where he worked his way up the ladder from an usher's job to chief usher and assistant manager. At the rate this young showman is plodding along it certainly won't be long before he'll be up another notch. Ask your boss, Bob, to let the Club know what's going on at the Regent.

▽

LOUIS LISS

manages the Atlantic Theatre for the Dean Amusement Company over in Brooklyn, N. Y., and he's another recruit for our large and ever-growing army of theatre managers. Louis was formerly manager of the Terminal Theatre, another Brooklyn house, and is a seasoned showman. The fellows still do some exploitation work across the Bridge and we'll hope to get a line on the brand being turned out by Liss. We'll be checking up on you, Louis, so get busy and shoot in some ideas for us to pass along to your brother Round Tablers.

▽

HOWARD HANSEN

is located down in the popular resort city of Asbury Park, N. J., where he manages the Rialto Theatre. We are also in receipt of his recent application for membership in this great army of showmen and want him to know that we're mighty glad to record his name among the rest. Next time you write the Club, Howard, let us know how things are down in Asbury, and include a report on that last exploitation stunt that helped boost the box office. The rest of the gang will be waiting to hear what you're doing, so shoot your ideas along.

▽

MIKE KIRKHART

manages the Fox-Lincoln Theatre out in Charleston, Ill., and he's another Fox-Midwesco man to become a member of this ever-increasing organization of showmen. Mike admits that he's been reading Club pages in the Herald every week and that just plain everyday neglect in the matter of sending in his application has kept his name from appearing among the weekly crops of new members. Okay, Mike, better late than never; let's hope you make up all the lost time by shooting along a little information on what's going on out in your theatre.

JENNINGS McDONALD

is another recent addition to the constantly growing ranks of this large army of showmen and he works for Publix down at the Ellanay Theatre in El Paso, Texas. McDonald is twenty-four years of age and has been in showbusiness for the past five years, having served his time under Dent Theatres, Inc., and Publix. He started in as usher, worked his way to doorman and assistant manager at the Ellanay and has pinch-hit as manager of the Palace and Wigwam Theatres in El Paso. At present he is acting assistant at the Ellanay. Mack has a flair for publicity stunts and we believe we can look forward to some interesting contributions from him in the near future.

▽

J. R. EMAMOODEN

is in charge of the film distribution department of the Peacock Motion Picture Company, Inc., of Shanghai, China, and we are glad to welcome him as a new member of this international organization of showmen. He takes care of all booking of American and British pictures for the thirty-odd houses under his company's control and ought to be in a good position to contribute a lot of interesting news of what's going on in showbusiness over in his section of the world. Foreign exploitation of pictures is always interesting to our many readers and we'll be on the lookout for photographs and detailed information of campaigns.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

GENE PARRISH

is assistant manager of the Tennessee Theatre, a house operated by Valatenga Theatres in Knoxville, Tenn., and we're mighty glad to list his name among this week's new members. He is heartily in accord with the work being carried on by this department and proposes to do his share of it in the future. Gene sends us word that Harry Hardy is now city manager for R. B. Wilby in Knoxville. Our best wishes to him and ask him to drop the Club a line once in awhile, if he can find the time after looking after three houses!

▽

A. L. LA SALLE

is the skipper of the Fox-Whiteway Theatre out in Fredonia, Kansas, and we're happy to record that he, too, has joined the fastest stepping army of showmen in the world. He has found this department profitable in the past and now wants to help keep the ball rolling along by contributing some accounts of his own experiences in the show-selling game. Okay, LaSalle, shoot along your ideas. We'll see that the other fellows are tipped off.

▽

GORDON WOODRUFF

manages the Caldwell Theatre in St. Joseph, Mich., and he's another new Round Tabler in line for introduction to his brother showmen in this organization. Welcome to the gang, Woodruff, and now let's see what you can do to help carry on the work being done by this department. What was that last stunt you used to good success at the box office of the Caldwell? Jot down an account of it and shoot it along for the benefit of your fellow members.

▽

C. A. STEWART

hails from out in Marysville, Kansas, where he manages the Fox-Liberty Theatre for Fox-Midwesco, and a cordial welcome is also extended this member of our organization. There's a large flock of Fox men listed in the Round Table Club and a majority of them have been steadfast contributors to this department. Let's hope that Stewart will strive his best to keep up the standard set by brother managers on his circuit.

▽

C. E. BEACH

confesses that he's been using a number of the show-selling ideas contributed by other Round Tablers and forthwith sends along his application for membership in the organization, with the determination to now do his share of the work being carried on by this department. He owns and manages the Silvertown Theatre, Thomaston, Ga., a house that has everything in the way of modern equipment. We're glad to welcome him into the fold.

WABASH AVENUE

CHICAGO

The local theatre situation seems to have straightened itself out, temporarily at least. Oriental is definitely set as the long run B & K loop picture house. United Artists and State-Lake reopened Christmas, the latter with a straight picture policy. There only remains the question of what will be done with McVickers, the lease on which is not being renewed by Balaban & Katz. The house is owned by Publix and B & K has been subleasing it.

▽

Ralph Poucher of Consolidated Film Laboratories was a visitor along the Row on his return to New York from the West Coast.

▽

Two well-known local personalities have entered the state rights field. Ben Serkowich, until recently with Balaban & Katz, has acquired eastern rights for "The Big Drive," the A. L. Rule war film which created such a sensation at McVickers. Madeline Woods, who for many years has had charge of publicity and advertising for Great States Theatres, has acquired a number of middlewest states for the same picture. Serkowich left for New York last week.

▽

J. E. Williamson, producer of "With Williamson Beneath the Sea," made a personal appearance at the Castle theatre in connection with the opening of the picture there December 25. Henri Ellman of Capitol Film Corporation, distributor of the film in Illinois and Indiana, announces that it is set for a long run at the Castle.

▽

Of interest to exhibitors is a device described by Dr. William Feinbloom of New York at a convention of optometrists at the Palmer House last week. This device, a new type of telescopic lens, will enable persons with only two per cent vision to enjoy motion picture shows. A quarter million people or more will be able to use the new lens viewing picture shows, Dr. Feinbloom declared.

▽

Yule parties at theatres about town for children and unfortunate adults was the order of the past week. Practically all the Balaban & Katz houses cooperated with the *Chicago American* in a series of neighborhood matinees while many other houses cooperated with local organizations in spreading Christmas cheer in their communities.

▽

Ed Lowry, who has been holding forth as master of ceremonies at the Oriental, has been shifted to the Chicago theatre.

HOLQUIST

Voight Returns to Post

Hubert Voight has returned to the Columbia Coast studio as head of the publicity department, replacing Cliff Lewis, temporarily in charge, who returns to New York shortly. George Brown, director of advertising and publicity, has returned to the home office.

Master Arts Opens Branch

Master Arts Products, Inc., subsidiary recently divorced from National Screen Service, Inc., and headed by "E" Schwartz, has opened a branch office in Chicago. Harry Schwartz and Henry Reiner handled the branch opening.

Universal in Name Shift

Universal Chain Theatres Enterprises, Inc., has changed its name to Chain Theatrical Enterprises, Inc., of New York, at Dover, Del.

ON BROADWAY

Week of December 24

CAPITOL

Toy Parade	MGM

HOLLYWOOD

The Red Shadow	Vitaphone

MAYFAIR

Screen Snapshots—No. 5	Columbia
Silvery Moon	RKO Radio
The Iceman's Ball	RKO Radio

PARAMOUNT

Human Fish	Paramount
Screen Souvenirs—No. 7	Paramount

RIVOLI

Hawaiian Fantasy	Paramount
Mickey's Good Deed	United Artists
Rio the Magnificent	MGM

ROXY

Glad Rags to Riches	Educational
Santa's Workshop	United Artists

STRAND

From Bethlehem to Jerusalem	Vitaphone
Shanty Where Santa Claus Lives	Vitaphone

Allied Will Have Thirteen Films Ready by January 1

M. H. Hoffman, president of Allied Pictures Corporation, has announced that more than one-half of the 26 features for the 1932-33 season will be completed and released between October 1 and January of next year. The schedule includes six Stage Classics, four specials, four Monte Blue specials, eight Hoot Gibson specials and four Classay melodramas.

The following are completed or ready for immediate production: "Unholy Love," "A Parisian Romance," "The Iron Master," "The Intruder," "The Boiling Point," "Cowboy Counsellor," "Boots of Destiny," "Officer 13," "Anna Karenina," "A Man's Land," 'Vanity Fair," "The Stoker" and "File 113."

Heads Cleveland Exhibitors

Ernest Schwartz, Cleveland attorney, has been elected president of the Cleveland Motion Picture Exhibitors Association. Other officers for the new term are: Albert E. Ptak, vice-president; John Kalafat, treasurer; George W. Erdmann, secretary and business manager. E. C. Flanigon, Henry Greenberger, Sigmund Vermes, M. B. Horwitz and Morris Berkowitz were elected members of the board of directors.

Establish Trailer Firm

The Motion Picture Service Corporation has been incorporated in Denver to conduct a general trailer business and produce industrial and advertising films. Incorporators are James W. Aubrey, H. H. Panzlan and J. R. Peele.

Fox Theatres Offices Move

Fox Theatres offices have been moved to 1560 Broadway, New York, from 729 Seventh avenue.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 27—Snow storm hits New York—Miami Beach Surf Club is popular with men—Roosevelt greets campaign aids in New York—Hollywood picks "Wampas Babies"—California frees liquor violators—Londos wins wrestling match at Los Angeles.

FOX MOVIETONE NEWS—No. 28—Congress passes beer bill—New York dry agents destroy liquor seizure—Seattle airmen go over Mt. Rainier——Great Britain and United States pledge world peace—Auto race held at Los Angeles—Winter sport season here again—Child of three plays accordion.

HEARST METROTONE NEWS—No. 226—Beer bill passes House—Prohibition agents destroy liquor seized in New York—Mexicans hold church fete—United States joins Europe for world peace—Baby submarine tested in Pelham Bay, New York—News thrills of 1932.

HEARST METROTONE NEWS — No. 227 — Plows battle blizzard at Snoqualmie Pass, Wash.—Athletic meet held at Meji Stadium, Tokyo—Mine explosion at Moweaqua, Ill., kills many—Broadway entertains youngsters at Metropolitan Hospital, New York—John D. Rockefeller plays golf at Ormond Beach, Florida—Aerial daredevils thrill Germans—Chicago fire takes two lives.

PARAMOUNT NEWS—No. 41—Indians at Dulce, N. M., get $50,000 sheep loan—Ellis Island situation explained by Commissioner Edward Corsi—News highlights of the year gone by—France inaugurates classes for orphans of officers.

PARAMOUNT NEWS—No. 42—Fort Russell, Texas, cavalrymen abandon mounts for armored motors—Parley cheers French—Slot machine feeds animals in London Zoo—Trans-United States air service opens—Hollywood children welcome 1933—Governor Moore frees Robert E. Burns; Georgia protests against decision.

PATHE NEWS—No. 42—Snow blankets nation—Beach fashion show held at Miami Beach—Chorus sings atop Radio City Music Hall in New York—New York holds stein-carrying contest—Jim Londos victor in wrestling match at Los Angeles—President and Mrs. Hoover dedicate new government building in Washington—News flashes.

PATHE NEWS—No. 43—Radio star entertains kids in Florida—Test baby submarine off New York—Newton D. Baker says 200,000 boys roaming United States—Captain Bob Bartlett ends trip on Peary Expedition trail—Chain gang fugitive freed—New York liquor seizure destroyed—New Yorker sails to play violin for English royalty—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 104—House passes beer bill—Highlights in news of 1932—Sonnenberg beats Chinese wrestler in match at New York—Spills mark Los Angeles auto race.

UNIVERSAL NEWSPAPER NEWSREEL—No. 105—Forty bodies recovered from mine disaster at Moweaqua, Ill.—Columbia River freezes—Los Angeles dry law prisoners set free—Canadians beat Americans in hockey game at New York—Chicago fire disaster kills one—Odd bits in today's news.

Freuler in New York on Trip For Story Conference

John R. Freuler, president of Freuler Film Associates, has arrived in New York to confer with Charles L. Glett, vice-president; the heads of Monarch's eastern distributors, and several exhibitors on current trends in story material.

Freuler said that last minute changes are becoming more and more important in developing stories for the screen, because of the rapid, right-about-face attitude of the public.

Gould Forms New Company

Symon Gould has established the Marathon Film Company, with New York offices at 723 Seventh avenue. Arnold Lopabevi, with offices in several European capitals, is associated with Mr. Gould. Plans are underway for distribution of the first two releases, "Richthofen, the Red Ace of Germany" and "Man Eaters of the South Seas."

Vitaphone Studio to Close 6 Weeks

Five short subjects will be made at the Vitaphone studio in Brooklyn before it ceases production on January 14th for six weeks.

STAGE ATTRACTIONS

FOR PICTURE THEATRES

INSTRUMENTAL

Paul Ash & Orchestra

New York Capitol

After an absence of two years from Broadway, Paul Ash returns better than ever. His orchestra is composed of a group of accomplished musicians and entertainers. Prominent among them is Hal Menken, the guitar player, whose stair dance drew a resounding reception. The versatile orchestra modulates from the melodic "Play Fiddle Play," to the syncopated "St. Louis Blues," with ease, offering a full twenty minutes of entertainment. Jerry Frank and Julia Brennan also share in the applause for their novel bit entitled a "Radio Romance." This act rates on top.—H. P.

Horace Heidt and His Californians

San Francisco Golden Gate

Varied and spirited stage fare is offered, ranging from the "Dance of the Hours," with special effects, to "Schnitzlbank," in which the audience joins. Those in the first row receive pretzels and something that looks like beer.

COMEDY

Claude and Clarence Stroud

Buffalo Buffalo

These identical twins act as joint masters of ceremonies for the show titled "Sweet and Lovely." Their flow of fast wit may be a heritage from their recent sojourn with Earl Carroll's "Vanities"; but wherever they got it, it is novel and surefire. Their dance number brought great applause and they also used Peggy Chamberlin as a stooge to good advantage.

Dick Henderson

Baltimore Hippodrome

A comedy monologue is offered after Henderson enters singing from the wings. He has a manner of cracking jokes and then offering asides about their reception which draws laughs. He finishes with singing "Tiptoe Through the Tulips" to good applause. The audience was small but he gradually warmed them until they were laughing heartily.

Teddy Joyce

Buffalo Buffalo

Acting as master of ceremonies for the "Hollywood Fun Jamboree" revue, Joyce displayed versatility as violinist, dancer and gagger, and won the audience from the start. Joyce could have had all the applause he wanted, but preferred to keep things moving at top speed, building up the applause for other acts.

Kirby and Duvall

Baltimore Hippodrome

Comedy and songs are offered in an entertaining manner that proved successful with the audience.

Copyright Music Issue in Canada

The right of a theatre to show a film in which is reproduced a copyrighted song for which the theatre has not obtained the performing rights is at stake in injunction proceedings currently before the superior court in Montreal.

In the action the Canadian Performing Rights Society, Ltd., asks the United Amusement Corporation, Ltd., be restrained from using parts of a musical number as part of the orchestral accompaniment in the film "Blondie of the Follies." The society is copyright owner of 3,000,000 musical numbers and had requested 10 cents per seat per year from the theatre company for use of the entire copyright list in its Montreal theatres. The theatre owners had refused, but had offered five cents per seat per year.

The circuit contends that an injunction was an improper proceeding; that the proper procedure required the society to bill the theatre owners for the license fee chargeable for the musical numbers concerned. The society claims the copyright owner is entitled to protect his property from use by unauthorized persons. The case was taken under advisement by the court.

Ten Are Elected to Academy

Ten new members were elected last week to three branches of the Academy of Motion Picture Arts and Sciences. George Bancroft, Sylvia Sidney, Spencer Tracy and Loretta Young were elected members of the actors' branch; William V. Mong, associate. Technicians elected were Harry L. Decker, Martin G. Cohn and Barney Wolf; writers, Samuel Marx and Gertrude Purcell.

Courboin To Design Organs

Sir Charles Courboin, internationally known organist and composer, has been appointed head of the department of design for George Kilgen & Son, Inc., pipe organ builders. His work, it has been announced, will be so arranged that he can continue his recitals.

McLaglen To Tour Vaudeville

Victor McLaglen, Fox star, will appear in vaudeville in a sketch he has written. At present he is at work in "Hot Pepper," the new Flagg-Quirt picture with Edmund Lowe and Lupe Velez. He expects to be on tour early in 1933.

DANCERS

O'Connor Family (4)

Buffalo Buffalo

Two boys and an attractive blonde sister, also their remarkably young-appearing brunette mother, who they say taught them to dance, offer a fast series of tap and acrobatic steps. Particularly sensational is the cartwheel and somersault work of the taller of the two young men. They were well received.

Four Flash Devils

Baltimore Hippodrome

This colored foursome offers some speedy stepping that the audience liked and applauded.

Chamberlin & Himes

Buffalo Buffalo

In "Reverse on the Apache," this mixed duo have a lowdown dance routine that won instant and lasting audience approval. The aptitude of the name is beyond question.

NOVELTY

Blanche Sweet

Buffalo Buffalo

The former silent screen star shows her versatility in a revuette, "Sweet and Lovely," in which she sings, emotes and dances. Miss Sweet's speaking and singing voice is sufficiently true and strong to carry into the galleries without the aid of microphones, quite a feat for any woman performer in this huge theater, but especially so for a screen star. With the aid of two men, she does the renunciation scene from "Anna Christie," giving it great dramatic intensity. She also sings and exchanges badinage with Al Rinker, one of Paul Whiteman's ex-Rhythm Boys, and appears in a waltz number with Loc Lorraine that brought salvos of applause. Amazingly youthful in appearance, with a sylphlike figure, judiciously chosen costumes and undiminished vivacity, Miss Sweet impressed this audience as few "personal appearances" have done.

Daveys (2)

San Francisco Golden Gate

These jugglers certainly have the goods and know how to handle them. Nothing in the juggling line seems too difficult for them and the applause breaks before thay have completed one of them. Another feature is their clever way of introducing a comedy turn occasionally and getting a laugh to break the tension.

Ted Claire

Oakland Fox-Oakland

Ted Claire acts as master of ceremonies for the stage offering "Tahiti" and does a good job of it, too. He gets a great hand for himself when he takes the part of a derelict in a great city, offering as an encore an imitation of Al Jolson.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

ORGAN SOLOS

WILD OSCAR (New York Loew's 175th), assisted by Egon Dougherty at the organ, presented an interesting and plenty entertaining novelty this week. Oscar's usual announcement slide opens the solo, but to the surprise of the audience a stranger is seated at the organ. They weren't sure of their eyes until Oscar stepped into the spotlight and introduced his pal, Dougherty, who, he announced, would play all the numbers as he, Oscar, circulated through the audience and had different people sing into the mike. Oscar had about fifty feet of wire on the hand mike, and a lot of fun was had when different patrons sang. Some of them were exceptionally good and others were atrocious, but everybody was entertained. Oscar and Dougherty received good applause at the grand finale.

TED MEYN (Jersey City Jersey) again offered an organ novelty that proved entertaining and had the entire audience singing, wholeheartedly. Opening with an oral introduction in which he agreed to gratify the audience's desire for oldtimers, which they had requested, he went directly into "Old Apple Tree," "There Are Smiles," "Wabash Moon" and "Margie." For the closing group Ted offered "Sure of Everything But You," "Up and Down the Hill" and closed with "Put Out the Lights." A lot of laughs and fun was had in the singing of the special lyrics to the next to closing song. Meyn still rates the good applause given him at the finish of his novelties.

WINIFRED RENWORTH (Seattle Fox) recently presented a "Chinese Fantasy" solo that met a very favorable reception. A special Chinese setting was created by the use of a few lanterns and Chinese embroideries, and Miss Renworth wore a Chinese costume. The solo opened with "In a Chinese Temple Garden," followed by a few bars of an original Chinese melody adapted by Miss Renworth. "China Girl" was the next number featured, in fox trot tempo, to be followed by the plaintive "Chinese Lullaby" from "East Is West." The number was blended into the finale which introduced Kreisler's "Tambourine Chinois." Further atmospheric effect was gained by the use of decorative Chinese slides flashed on the grand drapery.

ART THOMPSON (Uhrichsville State) who returned to this theatre Thanksgiving Day, offered for his solo a novelty written for the occasion, entitled "Here I Am Again." Thompson, who was quite popular here on his previous engagement, returned to an audience who knew him and welcomed him back with real applause.

Thompson's numbers were "Rock-a-bye Moon," "Sidewalks of New York," "Here's Hoping" and "Shanty-town." Two special parodies on old numbers took care of the comedy angle and had the entire audience in a laughing mood.

HARRY F. PEARL (Buffalo Kensington) recently offered an outstanding novelty that incorporated surprise and comedy. Pearl was dressed in oriental fashion, with a huge turban on his head. As he played and gazed into a crystal the first three slides explained that the audience were to concentrate on one of six songs listed on screen. As these were played, Pearl won much laughter with his clever comedy, between songs. For a close, he had the audience whistle the first chorus of "Couldn't Say Goodby" and sing the last. The entire solo ran but 8 minutes and gained plenty applause.

UP AND DOWN THE ALLEY

Well, here it is, the end of another year, and I can hear a million voices shouting, *"Thank Goodness."* . . . We've all suffered this past year, some of us more than others, but we must sell ourselves on the idea that 1933 will bring us all back on top. . . . We've got to start out with renewed energy and all try to help get things back to normal (Gosh, I hope you don't think I have taken a "shot" in the arm). . . . Listen, guy, I've had my share of being in the "dumps" too, but honestly, after reading the above, it's kind of given me a different outlook toward the future and a feeling that we'll all make the grade this year. . . .

▽

In the past two years about three hundred organists throughout the country have signed their names on a plaque in Harry Blair's office which has as its title, **"The Noon-Day Club."** This was all started in fun, and an excuse to get together at luncheon time . . . but now . . . **Harry Blair** has started out on his own and "The Noon-Day Club" has become an actuality. . . . Blair, who is affectionately known as "Pop," has brought to a head an idea that this same club, started as a gag, could become of vital importance to every organist in the country . . . and believe you me, this service that Harry Blair and his "Noon-Day Club" is going to give to the members of his club, will not only be a life-saver to every organist, but will, without a doubt, help enormously in putting you fellows back as the important attractions in theatres. . . .

▽

Paul Whiteman . . . **Guy Lombardo** . . . **Bing Crosby** . . . **Connie Boswell** . . . **Russ Colombo** . . . **Morton Downey** . . . and a number of lesser known lights sure think pretty highly of the new **Feist** song, "Street of Dreams," which was written by those two fine composers, **Victor Young** and **Sam Lewis**. . . . All of them have recorded the number and have sung it many times over the air. . . . The song has a beautiful melody and its lyrics are full of sentiment, just the thing for this time of the year. . . .

▽

Paul Ash, currently playing the Capitol, has an aggregation that is the best he has ever had. . . . They were all hand-picked by Ash and all of them are clever entertainers, besides being darned good musicians. . . . Here is an outfit that should have a big spot on the air, and by the old grapevine, I hear that it will have shortly. . . .

▽

Closing with a sincere wish for a prosperous New Year, I am your humble scribe.

ED. DAWSON

Offers Theatre Course

A new course, "The Art of the Theatre," has been instituted by the University of California Extension Division. It will be offered by Sheldon Cheney, author of "The Art Theatre," "Stage Decoration" and "The Theatre," and editor and founder of the *Theatre Arts Monthly.*

OVERTURES

CHARLES PAUL (New York Jamaica Valencia) recently presented an overture, compiled of old and new Berlin songs, and entitled "Irving Berlin's Melodies."

Opening with a snappily played rendition of "Alexander's Rag-Time Band," Paul conducted his aggregation in "Remember," "Puttin' on the Ritz," "How Deep Is the Ocean" (on this number Paul vocalizes in a surprisingly fine voice and draws heavy applause). An instrumental trio next played "Say It Isn't So," followed by a violin solo of "Russian Lullaby," at the end of which a special arrangement is used for closing. Paul deserves special mention for his fine conducting, showmanly style of working and pleasing voice.

HERSCHEL LEIB (Detroit Fox) opens his program of the week with a medley of "Over There," "Pack Up Your Troubles in Your Old Kit Bag," "Where Do We Go From Here" and "Hinckey Dinkey Parlez Vous." This is followed by an artillery transition and the appearance of a mixed company of twenty on the stage, singing "Keep the Home Fires Burning," "Roses of Picardy" and "My Buddy," trailing off into "Taps," which is followed by a stage tableaux depicting soldiers marching off a battlefield against a background of flashing and thundering artillery. The second part of Lieb's program features Irene Kessler, radio blues singer with a lively personality. Her songs, "Between the Devil and the Deep Blue Sea" and "You've Got Me Worryin' For You," are eminently suited to her style.

CHARLIE DAVIS (Milwaukee Wisconson) and his Gloomchasers include several comedy novelty bits in connection with their selections. The one offering is good for plenty of laughs and features a lesson in which several members of the band teach one of their number the intricacies in playing the cymbals. The Wisconsin male chorus of 16 voices renders "Bells of St. Mary" and "Anchors Aweigh," accompanied by the band in a highly acceptable manner.

LOU FORBES (Detroit Michigan) plays an orchestral arrangement of some of the best known violin solos. Included in this number are Toselli's "Serenade," Drdla's "Souvenir," Kreisler's "Liebesfreud" and Massenet's "Meditation," from "Thais"—this last selection being in the form of a violin solo, played by Forbes himself and bringing considerable applause. This is followed by a fast-stepping number called "Louisiana Hay Ride." Lee Mason sings while the rest of the orchestra cuts a series of typical "Forbesque" capers.

RUSS MORGAN (Detroit Fox) opens with a medley of Southern melodies, including "Swanee River" and "Kentucky Home." The Fox Choral Singers appear in Colonial dress in a setting backed by a mansion and surrounding estate. The first number is the stirring "'Way Down South," followed by a harmonious version of "Going Home." There is a flash of contrast between "Old Virginny" and the appearance of three colored tap dancers following this melancholy number. A male quartet gives a fair rendition of "All God's Chillun." The final choral number is "Dixie." Alluring Irene Kessler, using the organ console for background, sings "Say It Isn't So" and "Three's a Crowd."

TECHNOLOGICAL

TWO EXCEPTIONS TO REPLIES

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 153.—(A) Name the various things that will operate to increase resistance in a water pipe. In an electrical conductor. [Better think that one over a bit.] (B) What determines the necessary size of a water pipe or of an electrical conductor? (C) At what point does overload begin in an electric conductor? Name the various reasons why an electric conductor should never be appreciably overloaded.

Former Projectionist Answers Question 144

Lewis O'Harra, Eagle Rock, California, writes a friendly letter setting forth the fact that while he is no longer a projectionist, he nevertheless still retains interest and finds my department of particular interest. He is now a station operator for the Department of Water and Power, Los Angeles, California. The station is supplied with three-phase power at 35,000 volts, which is stepped down to 4,600 volts by two banks of transformers of 10,000 KVA capacity.

O'Harra submits an answer to Bluebook School question 144, the answer to which appeared in the November 26 issue. He says:

"I wish to take some exception to the answer to section "B" (in November 26 issue of the Motion Picture Herald). The question is 'Suppose we have two high voltage electric generators of equal voltage and capacity. We connect their poles together: positives and negatives to like poles, or the other way around. What will happen?'

"With positive and negative poles of one machine connected to like poles of the other and their voltages equal is the only way two generators can be run together on a parallel system. The only difference between the condition in the question and the usual set up is that there is no load or line to carry a load. In the case of compound wound machines there will have to be an equalizing connection between the two machines to keep the voltages of the two machines equal. If this connection is not provided the two machines will not remain at the same voltage and very quickly, things will happen. This equalizing connection is connected between the commutator brushes and the series winding on each machine. Shunt wound machines will run without this connection. Another thing is that the two machines need not be of the same capacity but their voltages must be the same.

"There may be an interchange of current between the two machines when there is no load on account of the voltages not being perfectly balanced, but if the voltages are perfectly balanced the voltage of one machine will neutralize that of the other and no current will flow. If a load is connected, the current required for this load will be divided between the two machines in proportion to their capacities provided they have the same characteristics.

"The second part of section 'B' was not answered in the November 26 issue; that is, where the positive and negative poles of one machine are connected to the opposite poles of the other machine. This would produce the most perfect short circuit one could imagine. However, if the positive of one machine was connected to the negative of the other machine and the other connection left open, the voltage across the two machines would be equal to the sum of the voltages of the two machines whether they were equal or not.

"In section 'C' the answer is correct as far as the equipment connected to this system is concerned, but in high voltage systems it is very dangerous if not fatal for a person to stand on the ground and touch a bare wire or connection on such a system, no matter how thoroughly such a system may be insulated. There is a charge superimposed on all high voltage systems that workmen have to protect themselves from. I have never heard a satisfactory explanation of this condition. The workmen call it static."

We all thank friend O'Harra. I was not myself aware of the static effect he describes. When I asked the question I had in mind only emphasizing the fact that either side of an electric generator has absolutely no affinity for earth or anything else except the opposite polarity of the same generator.

However, while in theory, omitting the effect described, it might be safe to stand on wet earth and pick up one raw wire of a high tension system, I can assure O'Harra I'm going to let some other chap do it, if any. The insulation might not be so darned perfect and as an electric torch I'm afraid I'd not be a pronounced success! Too fleshy. Make too much smoke.

Another Criticizes, Defines Several Terms

Nicholas J. Tedesco, presumably a projectionist, Hartford, Connecticut, exercises his pen as follows, though I do not know to just what article he refers:

"Replying to the projectionist who apparently has the idea that we burn voltage instead of amperes, the following may help him. Voltage—the electro magnetic force of a circuit (E. M. F.) is that electric pressure which causes a current to flow in a closed circuit. The practical unit of E. M. F. is the volt, which is the electrical pressure which will cause one ampere to flow through one ohm resistance. The E. M. F. of a circuit is the voltage of that circuit.

"An ampere is the practical unit of electric current—volume of flow. It is the current produced in a closed circuit under a pressure of one volt, the resistance of that circuit being one ohm. It is that quantity of current which will deposit .005084 of a grain of copper per second. It is one-tenth of the absolute C. G. S. unit of current strength. Amperes equals pressure in volts divided by resistance in ohms. Volts equals amperes multiplied by ohms. Ohms equals volts divided by amperes."

Really I am not able to remember where any one has claimed that only volts are used in power production, but nevertheless in a way that is the fact. I have used this letter to bring out that point. True all three quantities are interdependent upon each other, but just the same when it comes right down to brass tacks it is pressure that produces power, either in electricity, water or steam. True pressure could not act without the thing we call "current" and measure in amperes. No one yet knows for sure what it is, but without it E. M. F. could not perform work. Without resistance we could not have either incandescent or arc lights, at least by any method yet known.

The fact remains, however, that while all three quantities are interdependent to such an extent that neither could produce results without the other, when we simmer it all down, it is pressure that actually produces results. It is the effort of the current (whatever that is) to dissipate its pressure that makes the old arc burn, or the incandescent film to glow or the motor to produce power, and that is that.

Westinghouse Elects Two

C. E. Stephens, former commercial vice president of Westinghouse Electric and Manufacturing Company, and N. G. Symonds, former commercial vice president in Chicago, were named vice presidents of the company at a board of directors meeting last week. Mr. Symonds will be in charge of sales.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Davy Jones' Locker	
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Air Hostess	Evalyn Knapp-James Murray-Thelma Todd			
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke			
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	80	Nov. 26
Brand Inspector, The	Tim McCoy-Florence Britton			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack			
Child of Manhattan	John Boles-Nancy Carroll			
Cornered	Tim McCoy			
Destroyer, The				
East of Fifth Avenue	Leo Carrillo-Lois Wilson-Dickie Moore			
End of the Trail, The	Tim McCoy-Luana Walters			
Fighting for Justice	Tim McCoy-Joyce Compton			
Forgotten Man, The	Jack Holt			
Hurricane Deck	Jack Holt			
Man of Action	Tim McCoy-Caryl Lincoln			
Mike				
Parole Girl				
Pearls and Emeralds				
Rules for Wives				
State Trooper	Regis Toomey-Evalyn Knapp			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres			
Treason	Buck Jones-Shirley Grey			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby.			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemed to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis.	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	78	Dec. 24
Ex-Lady	Bette Davis-Gene Raymond			
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33
Cavalcade	Clive Brook-Diana Wynyard	
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33
Man-Eater	Marion Burns-Kane Richmond	
Paddy, The Next Best Thing	Janet Gaynor	
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 19,'33
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	
Zoo in Budapest	Gene Raymond	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin	
Public Be Damned, The		
Sing, You Sinner		Jan. 15,'33
Woman in the Chair, The		Feb. 15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May 15	64	Aug. 1
Malay Nights	John Mack Brown-D. Burgess-Ralph Inc	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May 28	71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May 14	104	June 25
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Letty Lynton	Joan Crawford-R. Montgomery	May 7	86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23		
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade	Lionel Barrymore	July 9	74	July 2
(Reviewed under the title "Washington Show")				

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante	
China Seas	Clark Gable	
Clear All Wires		
Happily Unmarried		
La Tendresse	Norma Shearer	
Lady, The	Irene Dunne-Phillips Holmes	
Lost	Joan Crawford	
Man of the Nile	Ramon Novarro	
Men Must Fight	Phillips Holmes-Ruth Selwyn	
Peg O' My Heart	Marion Davies	
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23
Reunion in Vienna	John and Lionel Barrymore	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Tugboat Annie	Marie Dressler-Wallace Beery	
Turn To the Right		
Whistling in the Dark	Ernest Truex-Una Merkel	
White Sister, The	Helen Hayes	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
Flames	Johnny Mack Brown	May 30	70	June 18
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Features

Black Beauty		Jan. 15,'33
Jungle Bride	Anita Page-Charles Starrett	Jan. 10,'33
Oliver Twist		
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Dec. 25	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30		
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Man from Yesterday	C. Colbert-C. Brook	June 25	70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June 10	78	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudete Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		123	Dec. 10
Thunder Below	T. Bankhead - C. Bickford - P. Lukas	June 17	69	June 25
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Features

Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33		
Crime of the Century, The	Stuart Erwin-Wynne Gibson			
Curse of Sunken Gold				
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
Eleven Lives	Frances Dee-Randolph Scott			
Good Company	Alison Skipworth-Roland Young			
Hello, Everybody	Kate Smith			
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Jan.		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel			
Murder at the Zoo	Charles Ruggles			
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 27,'33		
Pick Up	Sylvia Sidney-George Raft			
She Done Him Wrong	Mae West-Owen Moore	Jan. 20,'33		
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33		
Way to Love, The	Maurice Chevalier-Carole Lombard			
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett			

POWERS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May 15	70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16		
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	70	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix-Julie Hayden			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33		
Our Betters	Constance Bennett-Joel McCrea			
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Sailor Be Good	Jack Oakie-Vivienne Osborne			
Scarlet River	Tom Keene-D. Wilson			
Sun Also Rises, The				
Sweepings	Lionel Barrymore			
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo		92	Apr. 9
	(Reviewed—German version)			
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore-Myrna Loy			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
	(Reviewed under title "The Impassive Footman"—Assoc. Radio British)				
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22		
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Cage, The	Clyde Beatty			
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Jan. 26,'33		
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33		
Left Bank, The				
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 19,'33		
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 9,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
Salt Air	Chas. Murray-Geo. Sidney			
Terror Trail, The	Tom Mix	Feb. 2,'33		
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck			
Blue Moon Murder Case, The	Ben Lyon - Mary Brian - Peggy Shannon			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 28,'33		
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss			
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33		
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33		
Picture Snatcher	James Cagney			
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionel Atwill-Fay Wray			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drum Taps	Ken Maynard	Jan. 29,'33		
Job	Gregory Ratoff			
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			
Tombstone Canyon	Ken Maynard	Dec. 25	62	

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf In Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars	Nov. 30	8	Dec. 17
Snow Man			
Wedding Bells			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Lambs All-Star Gambol	Dec. 20		
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations		1 reel	
Laughing with Medbury In Wonders of the World		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
Wolf at the Door, The			
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
His Vacation	Sept. 8		
Mind Doesn't Matter			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
The Genius			
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid' In' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons			
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Wild Company	Jan. 1,'33		
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	1 reel	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
When Dad Was a Boy	Jan. 22,'33		
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33		
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES			
(Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Listening In Arthur Stone-D. Granger	Apr. 24	19	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon			
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33		
Vest with a Tale, The Tom Howard	Dec. 4	22	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33		
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33		
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33		
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES			
(Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey Harry Barris	Apr. 17	21	Apr. 9
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33		
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
You're Telling Me	Apr. 16	19	
CHARLEY CHASE			
First In War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Leningrad		9	
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The			
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The		7	Dec. 17
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football Footwork			
Old Spanish Custom	Oct. 15	10	
Pigskin		12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
ONE REEL ACTS			
Beyond the Blue Horizon Vincent Lopez	Apr. 1		
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Coffee and Aspirin Solly Ward	Apr. 8		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Knowmore College Rudy Vallee	Apr. 15		
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Switzerland Lester Allen	Apr. 29		
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—

NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	reel	
No. 7—	Jan. 27,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth			
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Oh, How I Hate to Get Up in the Morning	Apr. 22	7	May 7
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23		
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Sept. 16	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Nov. 14	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Admission Free	June 10		
A-Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7	Apr. 16
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby			Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Dunker, The Billy House	Apr. 1	19	May 7
False Impressions Sennett Star	Nov. 4	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Plumber Donald Novis	Sept. 23		
Singing Boxer, The	Jan. 27,'33		
Summer Daze Dane & Arthur	Apr. 15	20	May 14
Twenty Horses Ford Sterling	Apr. 29		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 30	20½	
The Rink	Nov. 11		
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	
HEADLINER SERIES			
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov. 2		
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Foiled	Apr. 25		
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7	Apr. 30
Making Good	Apr. 11	7	July 23
Oswald, the Plumber	Jan. 16,'33	7	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The		1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 23,'33		

(THE RELEASE CHART--CONT'D)

SPORT REELS

Title	Rel. Date	Running Time Minutes	Reviewed
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7

STRANGE AS IT SEEMS SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 9,'33	1 reel	

UNIVERSAL BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Maiden, The	Apr. 18	1 reel	

UNIVERSAL COMEDIES
(1931-32 SEASON)

Title	Rel. Date	Running Time Minutes	Reviewed
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16

(1932-33 SEASON)

Title	Rel. Date	Running Time Minutes	Reviewed
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 14	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Union Wages Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	

BIG STAR COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	

BIG V COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			

BOOTH TARKINGTON SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

BROADWAY BREVITIES
(NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—Win, Lose or Draw			

HOW TO PLAY GOLF—

Title	Rel. Date	Running Time Minutes	Reviewed
BOBBY JONES		1 reel (each)	

LOONEY TUNES SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			

LOONEY TUNES
(NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in the Ditch			
No. 6—Bosko in Person			

MELODY MASTERS
(NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			

MERRY MELODIES (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			

MERRY MELODIES
SONG CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 2
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	

THE NAGGERS SERIES
MR. AND MRS. JACK NORWORTH

Title	Rel. Date	Running Time Minutes	Reviewed
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30

NOVELTIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			

ORGAN SONG-NATAS

Title	Rel. Date	Running Time Minutes	Reviewed
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

PEPPER POT
(NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20

SPORTSLANT SERIES—
TED HUSING

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	

SPORTSLANT SERIES (New)
TED HUSING

Title	Rel. Date	Running Time Minutes	Reviewed
TED HUSING		1 reel	
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			

S. S. VAN DINE MYSTERY SERIES

(Donald Meek-John Hamilton)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10

TECHNICOLOR MUSICAL REVUES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			

TWO-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			

WORLD TRAVEL TALKS—
E. M. NEWMAN

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29

WORLD ADVENTURES
E. M. NEWMAN (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

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WE CAN RECOMMEND YOU TO RELIABLE concerns who repair all sorts of theatre equipment. Let us know your needs. BOX 117A, MOTION PICTURE HERALD.

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MARKETS FLOODED—EVERY DAY BRINGS NEW Opportunities—Consult S.O.S. Before Buying:—Bargains Weber Syncrofilm, LeRoy, Mellaphone, RCA, Universal, Toneograph, Pacent Soundheads, $35.00 up; Radiart, Operadio, Samson, Webster Amplifiers, $17.50 up; Jensen, DeCoster, RCA, Racon, Macy, Speakers, $12.95 up. Cash paid for used equipment. S.O.S. CORP., 1600 Broadway, New York.

BARGAINS FOR THE NEW YEAR: SIMPLEX mechanism rebuilt, $135.00, complete, $175.00; Peerless low intensity, $110.00: Powers mechanism rebuilt, $40.00; complete 6-B, $85.00; 15 ampere rectifiers, with rectifier bulbs, $35.00. Bargains in sanitary supplies; machine parts, all theatre accessories always on hand. Get our prices. Tell us your troubles. CROWN MOTION PICTURE SUPPLIES, 311 W. 44th St., New York City.

UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Repaired. Send for catalogue H. MOVIE SUPPLY COMPANY, 844 S. Wabash Ave., Chicago.

TWO GUARANTEED REBUILT SIMPLEX projectors with Strong senior reflector lamps, $545.00. Cash buys this Phenomenal Bargain. POSTOFFICE BOX 2042, DeSoto Station, Memphis, Tenn.

TWO REBUILT SIMPLEX MACHINES COMplete; look and will work like new, for $400.00. BOX 334, MOTION PICTURE HERALD.

FOR SALE: DICTAPHONE COMPLETE WITH dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write BOX 138, MOTION PICTURE HERALD, 1790 Broadway, New York City.

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THEATRICAL PRINTING A SPECIALTY. STAtionery and advertising circulars. Fine work at low cost. BOX 110A, MOTION PICTURE HERALD, 1790 Broadway, New York City.

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TRUST BUSTING PRICES ON QUALITY SOUND Equipment—S.O.S. Brings 'Em Down—$179.70 Does It—Bausch Lomb Cinephor Optical Systems; RCA type Sprockets; W. E. type Soundgates; G. E. Exciter Lamps; Genuine RCA Photocells. U. S. Government Specifications. Install and service yourself. Dealers Protected. S.O.S. CORP., 1600 Broadway. Cable: "Sosound," New York.

HERE'S TO YOU: A VERY BRIGHT AND Happy New Year: 'B' battery eliminator guaranteed noiseless, $15.50; Western Electric speaker unit, $25.00; Photo cells Western Electric, $7.50, RCA $5.00; complete equipments at very cheap prices. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York City.

HIGH GRADE LENSES AT A REAL BARGAIN. BOX 245, MOTION PICTURE HERALD.

NEW EQUIPMENT

NEW YEAR BRINGS NEW DEAL—REAL QUALity Prices Never Lower—S.O.S. Leads—15" Film Cabinets, $1.95 section; Simplex Magazines, $15.95; Simplex Lenses, $6.75; Folding Microscopes, 89c; Simplex Eyeshields, $2.62; Microphones, $1.18 up; Steel Curtain Track, $1.69 ft.; Synchronous Motors, $12.95; Acoustical Felt, 22½c sq. yd.; RCA Professional Projectors, $395.00; Portable Soundfilm Projectors complete, $2.95; Beaded Soundscreens, 29c ft.; Catalog mailed. Dealers protected. S.O.S. CORP., 1600 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training in Theatre Management, Advertising and Technics. Send for catalog. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

PATENTS

PATENT YOUR IDEAS—SEND ME YOUR sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

BUSINESS STIMULATORS

SEND ONE DOLLAR FOR BRAND NEW business getter. Original tried and proven in my own theatre. No contest, prizes or catch. FRED H. STROM, Lyra Theatre, Minneapolis, Minn.

POSITIONS WANTED

THEATRE MANAGER—AT LIBERTY DECEMber first. Will manage one or more theatres and make them pay. Expert publicist. Community builder. References. Salary right. HARRY L. MOLLER, Bellefontaine, Ohio.

THEATRES WANTED

THOROUGHLY EXPERIENCED THEATRE manager wishes to rent or lease motion picture theatres within thirty miles of New York. Must be sound proposition, state all in first letter. WILLIAM A. LEVY, Claremont Sound Film Studios, Inc., 138 W. 124th St., New York City.

WANTED — TO LEASE FULLY EQUIPPED theatre—doing business—Indiana, Illinois or Wisconsin. Give full details first letter. BOX 254, MOTION PICTURE HERALD.

TO RENT OR BUY, THEATRE IN CITY OF 10,000 or over. Must be doing nice business and bear closest investigation. Prefer North or South Carolina or South. BOX 249, MOTION PICTURE HERALD.

TO RENT OR LEASE FOR SUMMER STOCK. Small theatre now closed in town with no competition. Must be close to New York City. Small auditorium preferred. State all in first letter. BOX 113A, MOTION PICTURE HERALD, 1790 Broadway, New York City.

TECHNICAL BOOKS

BY POPULAR REQUEST—STILL MORE AVAILable—Prices Cut. "Sound Projection," "Servicing Projection Equipment," "Simplified Servicing of Sound Equipment"; last two just off press. All three, $15.00 value, $3.95. Individually, $1.50. S.O.S CORP, 1600 Broadway, New York.

"RICHARDSON'S HAND BOOKS OF PROJECTion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. MOTION PICTURE HERALD BOOKSHOP, 1790 Broadway, New York City.

WANTED TO BUY

CASH FOR SIMPLEX MACHINES, STRONG, Peerless or any make low intensity lamps. BOX 333, MOTION PICTURE HERALD.

REAL CASH FOR PEERLESS-STRONG-MORElite, Other reflector arc lamps; motor generators; rectifiers, Simplex machines and portables. POSTOFFICE BOX 2042—DeSoto Station, Memphis, Tenn.

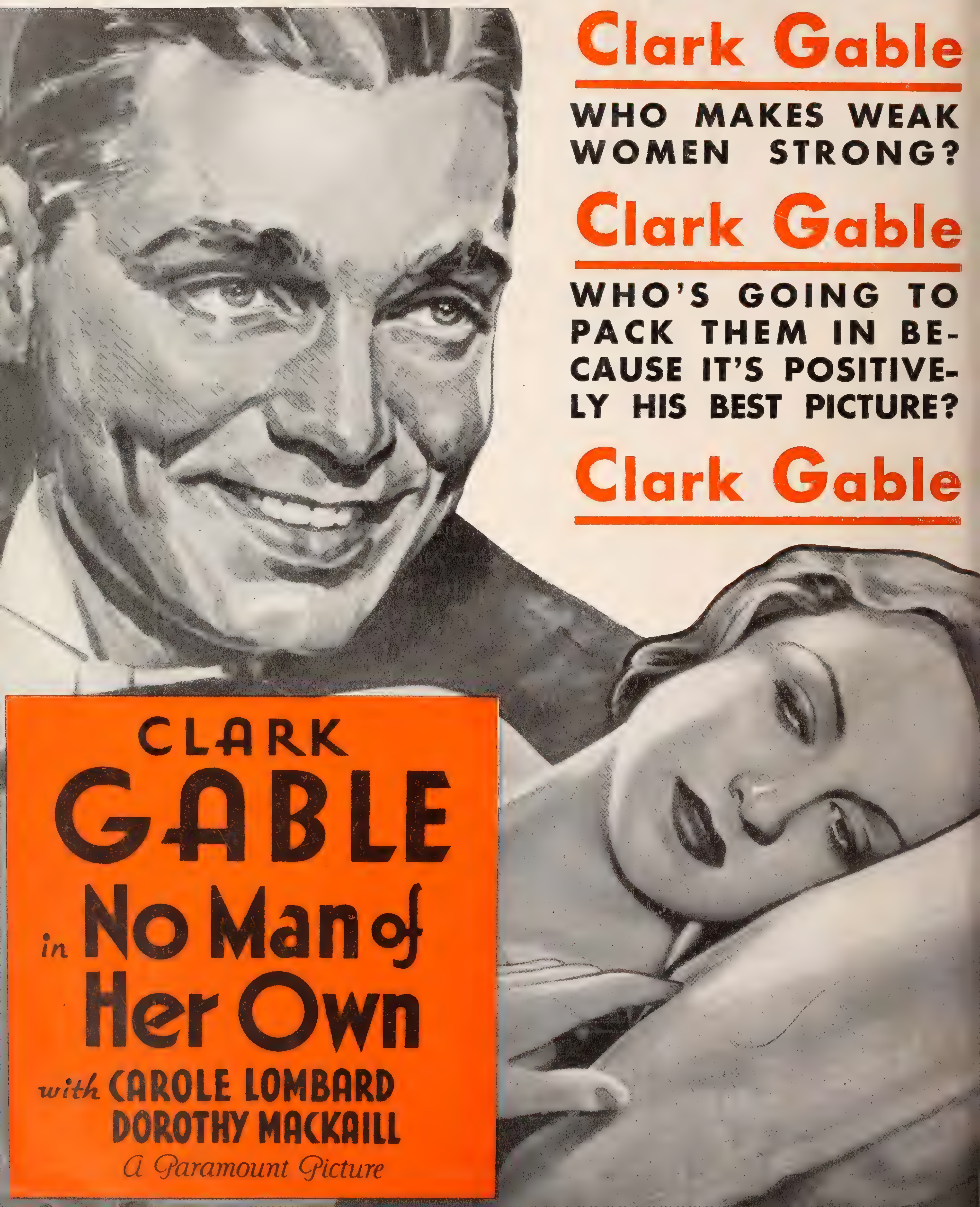
THE BIGGEST MECHANICAL FACTOR IN TODAY'S MOVIES

EASTMAN Super-sensitive "Pan" has caused such widespread changes and improvements that it easily rates as the biggest mechanical factor in the excellence of today's motion picture. On the foundation supplied by this film, cameramen, directors, actors, and laboratories have been able to build a motion picture art as far ahead of old techniques as movies on the original Eastman "Pan" were ahead of color-blind photography...Eastman Super-sensitive "Pan" finds its fullest possible expression with the gray-backed base on which it is now supplied. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

WHO MAKES STRONG WOMEN WEAK?



Clark Gable

WHO MAKES WEAK WOMEN STRONG?

Clark Gable

WHO'S GOING TO PACK THEM IN BECAUSE IT'S POSITIVELY HIS BEST PICTURE?

Clark Gable

CLARK

GABLE

in **No Man of Her Own**

with **CAROLE LOMBARD**
DOROTHY MACKAILL

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

~~194~~

131

2,000-FOOT REELS PROPOSED

New uniform practices suggested by Academy also call for standardized script format, print quality, film preservatives

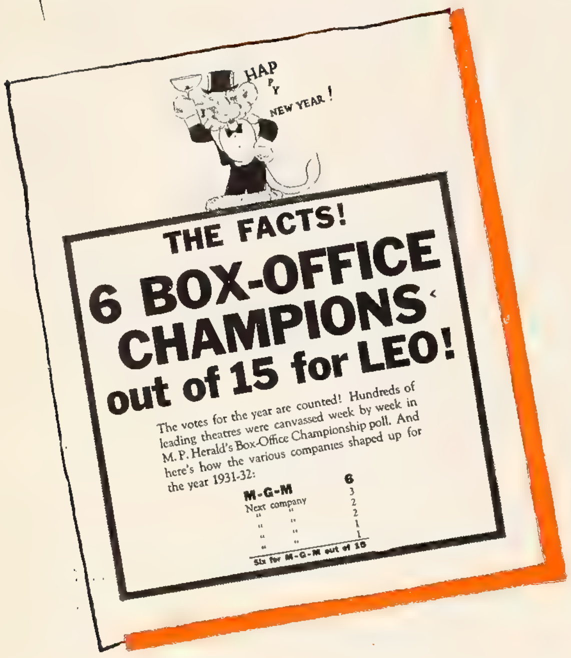
PUBLIX RETURNS 50 TO COMERFORD

Between sixty-five and seventy per cent of Paramount's nationwide circuit of theatres already is decentralized

MOTION PICTURE STOCKS IN THE YEAR 1932

Vol. 110, No. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Pub-* January 7, 1

AGAIN THE INDUSTRY'S ANNUAL HONORS ARE SHOWERED ON M-G-M!


HAPPY NEW YEAR!

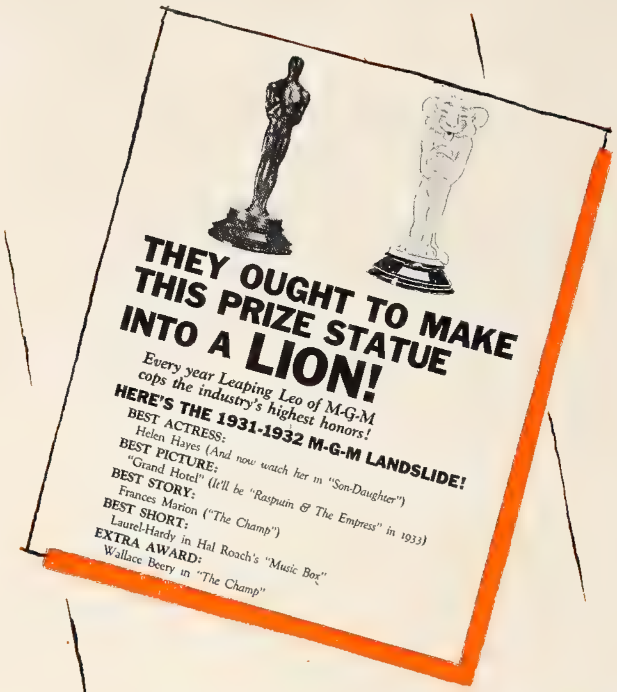
THE FACTS!

6 BOX-OFFICE CHAMPIONS out of 15 for LEO!

The votes for the year are counted! Hundreds of leading theatres were canvassed week by week in M. P. Herald's Box-Office Championship poll. And here's how the various companies shaped up for the year 1931-32:

M-G-M	**6**
Next company	3
" "	2
" "	2
" "	1
" "	1

Six for M-G-M out of 15



THEY OUGHT TO MAKE THIS PRIZE STATUE INTO A LION!

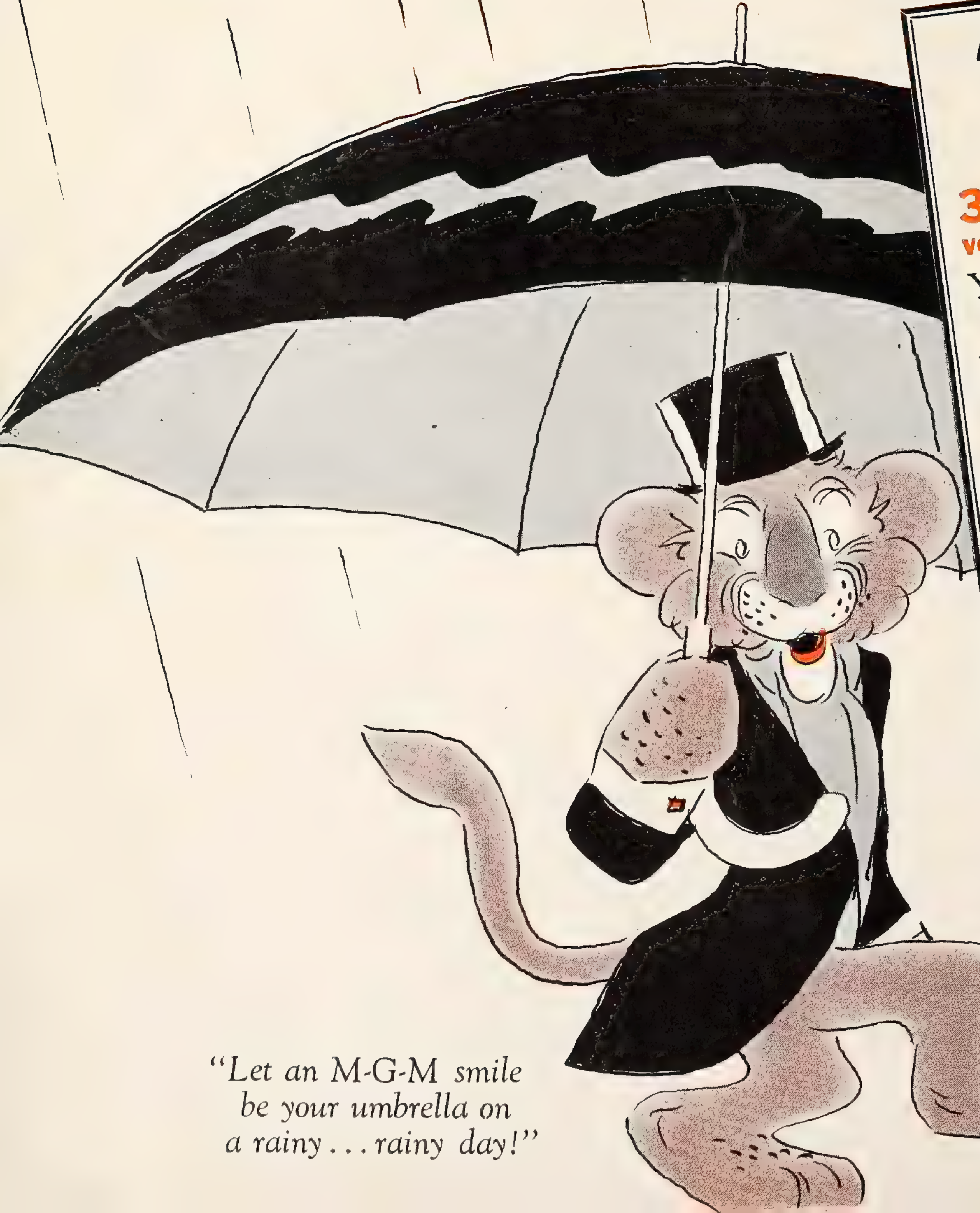
Every year Leaping Leo of M-G-M cops the industry's highest honors!

HERE'S THE 1931-1932 M-G-M LANDSLIDE!

BEST ACTRESS:
Helen Hayes (*And now watch her in "Son-Daughter"*)
BEST PICTURE:
"Grand Hotel" (*It'll be "Rasputin & The Empress" in 1933*)
BEST STORY:
Frances Marion ("The Champ")
BEST SHORT:
Laurel-Hardy in Hal Roach's "Music Box"
EXTRA AWARD:
Wallace Beery in "The Champ"

Watch for the TEN BEST PICTURES in Film Daily's Annual Poll

Will M-G-M top the list again? We think so!



AND NOW THE HOLLYWOOD REPORTER

3208 EXHIBITORS

vote for:

YEAR'S BEST PICTURES
M-G-M gets 3 out of 5
BEST BOX-OFFICE STARS

M-G-M gets	5
Next company	2
" "	1
" "	1
" "	1

M-G-M gets 5 out of 10

212 CRITICS

vote for:

YEAR'S BEST PICTURES
M-G-M gets 3 out of 5

*"Let an M-G-M smile
be your umbrella on
a rainy . . . rainy day!"*

Watch this industry turn over a..

NEW LEAF

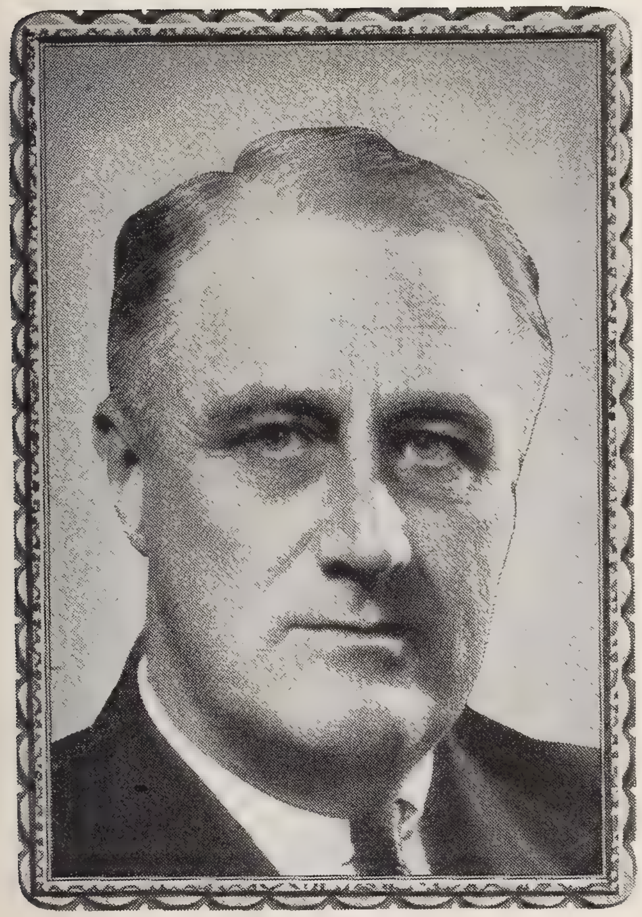
WARNER SHOWMEN

"Yezzir, that's OUR baby!"

...In the

NEW YEAR

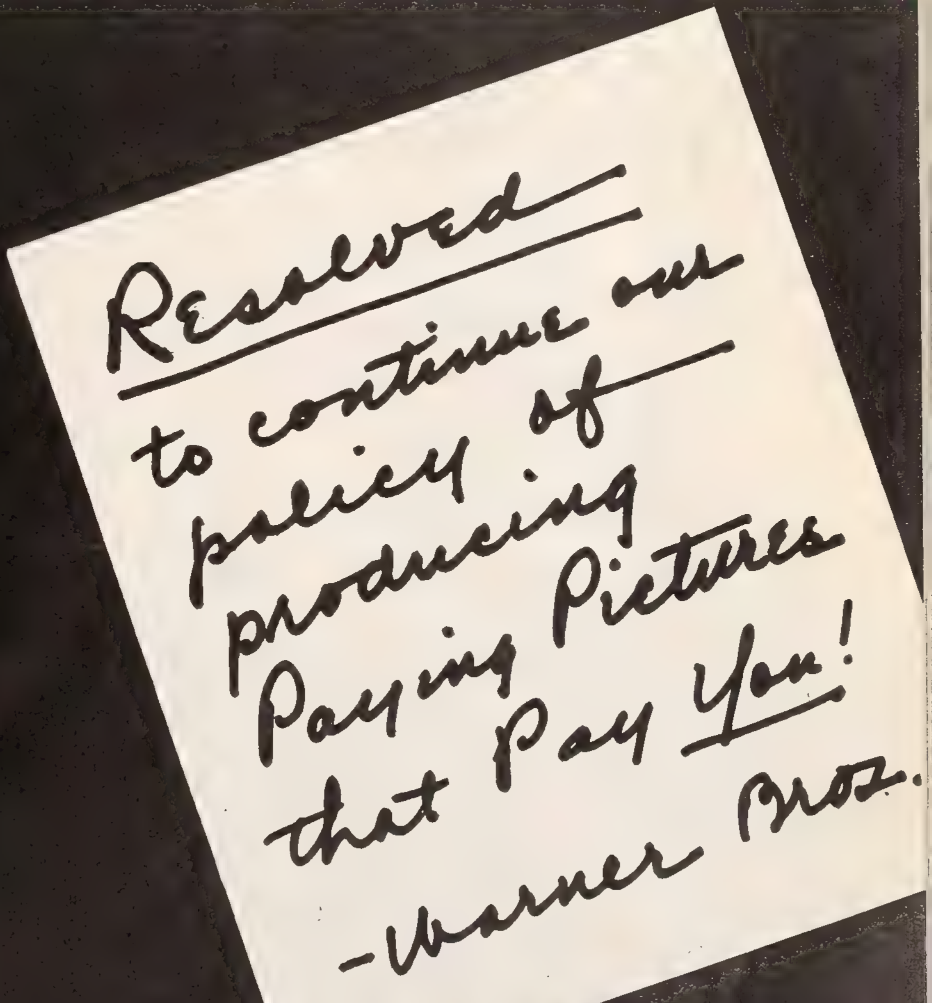
2



...With our

NEW PRESIDENT

3



Resolved

to continue our policy of producing Paying Pictures that Pay You!

-Warner Bros.

...And this **NEW DEAL!**

4

Every day brings

NEW LAURELS *for the*

"BEST PICTURE OF THE YEAR"

"I AM A FUGITIVE FROM A CHAIN GANG"

"Not only the best of all the American features produced during 1932, but one of the best pictures that has ever been made in this country."
—*National Board of Review*

5

And

- "Silver Dollar"
- "Life Begins"
- "Three On a Match"
- "Blessed Event"
- "The Mouthpiece"
- "The Crowd Roars"
- "Doctor X"
- "High Pressure"
- "Union Depot"

taught the trade a lesson they'll never forget! This year more than ever exhibitors are going to look to WARNERS as the . . .

NEW LEADERS

6

Every schoolboy knows the **A B C** of picture business—

Arliss
Barthelmess
Cagney
Daniels (Bebe)
Edw. G. Robinson
Fairbanks, Jr.
George Brent
Joe E. Brown
Joan Blondell
Kay Francis

●

●

Lyle Talbot
Muni
Powell (Wm.)
Ruth Chatterton
Stanwyck
Terry (Sheila)
Vinson (Helen)
Warren William
Young (Loretta)

John Public is saving up now for their

NEW HITS

7

Paris sets the style in clothes...

Warners set **NEW STYLES** in shows!

Remember!	*Watch!*
"Blessed Event"	"42nd Street"
"I Am a Fugitive"	"Hard to Handle"
"The Mouthpiece"	"Employees' Entrance"
"Dark Horse"	"Blondie Johnson"
"Union Depot"	"Grand Slam"

8

And here's the year when you cash in on the rich supply of

NEW STARS

Warners have been building for you!...

ALINE MacMAHON
BETTE DAVIS
ANN DVORAK
DICK POWELL
GLENDA FARRELL
HAROLD HUBER
PRESTON FOSTER
GUY KIBBEE
FRANK McHUGH
ELEANOR HOLM
RUBY KEELER
ALLEN JENKINS
CLAIRE DODD
PATRICIA ELLIS

9

"Warners have unearthed a new slant on American psychology." —*N. Y. Telegraph, Feb., 1932*

"Warners are bringing dynamically powerful atmosphere back in as the movie art threatens to become effete." —*N. Y. Sun, May, 1932*

"Your pictures have been a lifesaver to us—head and shoulders above all others." —*Fred Leiberman, Mass. Exhibitor, June, 1932*

"Your company in the past season turned out more hits than any other two companies in the business." —*Wm. Cadoret, Rochester, N.Y., Exhibitor, June, 1932*

"Warner Bros. are setting the pace on pictures with an ultra-modern touch." —*Film Daily, July, 1932*

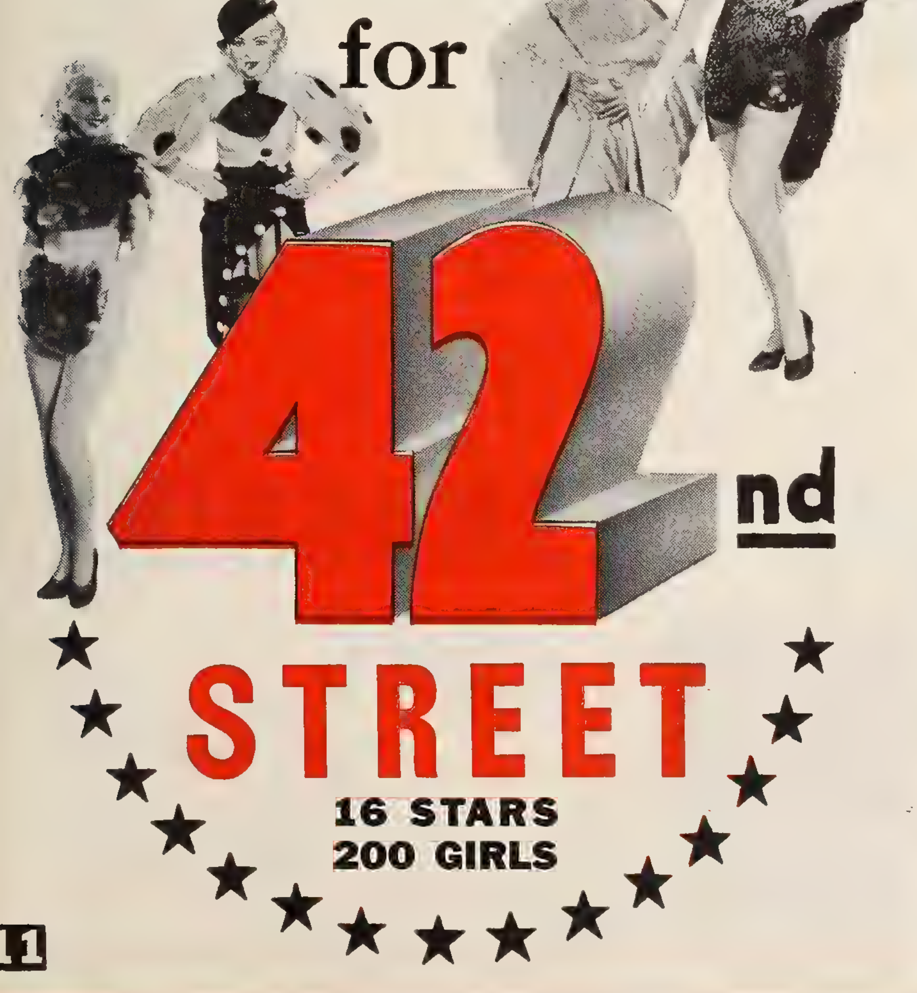
"Forty percent of all 3-star and 4-star pictures for the past six months have been Warner Bros." —*Liberty, Dec., 1932*

"Everyone should give a rising vote of thanks to Warner Bros." —*Movie Classic, Dec., 1932*

Now go on with the story in 1933...

10

Ring out, Wild Belles, for



42nd STREET

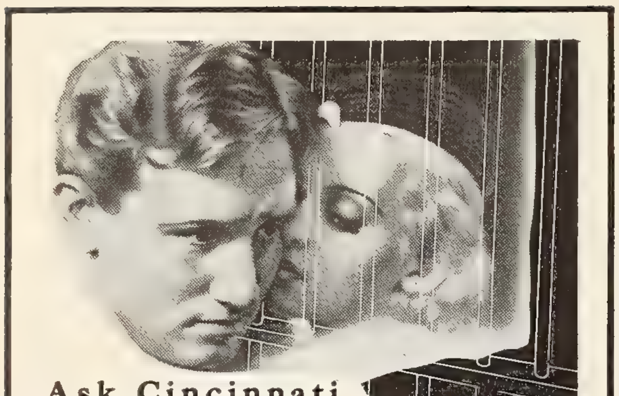
16 STARS
200 GIRLS

11

And Jimmy CAGNEY'S next is going to be

"HARD TO HANDLE"

12



Ask Cincinnati, Scranton, Binghamton, New York, about Warden Lawes'

"20,000 YEARS IN SING SING"

(A First National Picture)

They'll show you just how big it is, in pre-release engagements!

13

And the Chatterton picture *you* asked us to make, comes to the Roxy, Jan. 6th—

RUTH CHATTERTON

in

"Frisco Jenny"

(A First National Picture)

14

"Give me a job —*at any price!*"

EMPLOYEES' ENTRANCE

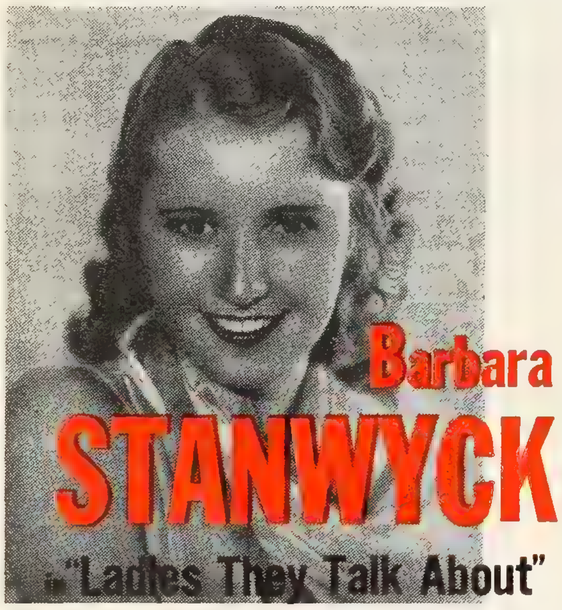
(A First National Picture)

probes the most pressing moral problem of our times!—Starring

Warren William —— Loretta Young

15

Chicago Tribune takes a full page to tell you you're going to get "THE FIRST LADY OF THE SCREEN" when you get



Barbara STANWYCK

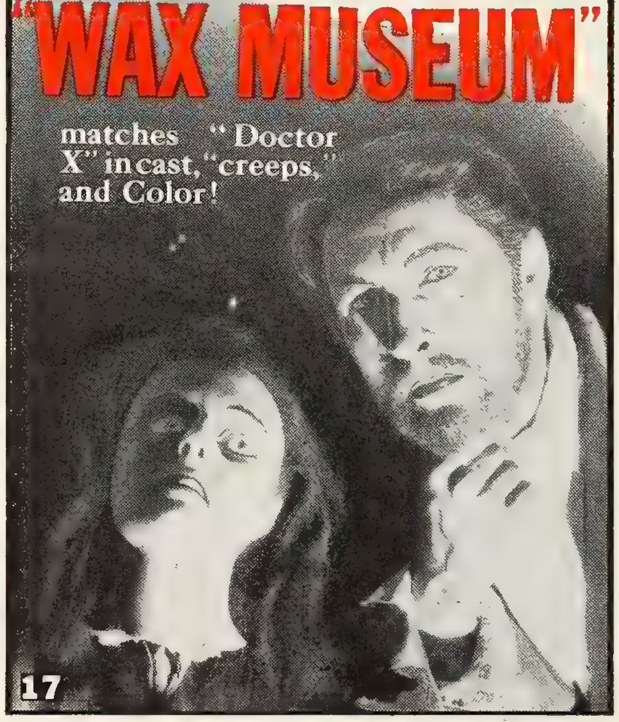
in "Ladies They Talk About"

16

See wax figures turn to human beings... See human beings turn to wax!

"WAX MUSEUM"

matches "Doctor X" in cast, "creeps," and Color!



17

And 13 More of 1933's Ace Attractions

READY NOW!

WILLIAM POWELL in "LAWYER MAN"*

GEORGE ARLISS in "THE KING'S VACATION"*

DOUGLAS FAIRBANKS, JR. in "PARACHUTE JUMPER"*

"BLONDIE JOHNSON" with Joan Blondell—Chester Morris†

"GRAND SLAM" with ALL-STAR CAST*

WARREN WILLIAM in "THE MIND READER"†

BARTHELMESS in "CENTRAL AIRPORT"†

KAY FRANCIS — GEORGE BRENT in "THE KEYHOLE"*

LORETTA YOUNG in "SHE HAD TO SAY YES"†

BETTE DAVIS in "EX-LADY"*

DOUGLAS FAIRBANKS, JR. in "SUCKER"*

"BLUE MOON MURDER CASE" with ALL-STAR CAST*

JAMES CAGNEY in "PICTURE SNATCHER"*

*A Warner Bros. Picture
†A First National Picture

18

Signed

Jack Dempsey — Pick and Pat, Famous WOR Minstrels — Bobby Jones, in a New Series — Fatty Arbuckle — Abe Lyman and Band — Jack Denny and Band — Waring's Pennsylvanians — and scores of other headline names for Warners' greatest year of

VITAPHONE SHORTS

19

And more of Warners' new-profit

4-STAR WESTERNS

Starring the new *Saturday* Matinee Idol—

JOHN WAYNE

20

WARNER BROS.

SMASHING THRU *Again* IN 1933!

21

VITAGRAPH, INC., DISTRIBUTORS

JAN -7 1933

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MOTION PICTURE HERALD

Vol. 110, No. 2 January 7, 1933

ENTER MR. ROCKEFELLER

ALMOST inadvertently, it seems, Mr. John D. Rockefeller, Jr., has become one of the largest of investors in the motion picture, what with the hundred thousand shares in RKO held by his Metropolitan Square Corporation on a lease adjustment and the very large Rockefeller holdings in the Chase National Bank, which has in turn quite a bit of Fox, to say nothing of some other odds and ends. This will not do the industry a bit of harm—and now once and forever the motion picture is woven completely into the fabric of American business. It can never again be a little lone world by itself.

△ △ △

A TRENDLESS SEASON

THE astute dramatic critics of the New York press have been up and down Broadway examining into the prospects of the stage for the year and find themselves, and the stage, in a pretty pickle. They are unhappy to relate that there appear to be no trends, only just a bit of this and that, scheduled for now and then, all with a heavy over-mantling of maybe. Now a dramatic season without a trend is just as unorthodox as a motion picture season without a cycle. While it is upsetting to have things different, it might be observed that the cause of entertainment, from the point of view of the consumer, can do without trends and cycles for a long time. Trends and cycles alike mean production that is based on what some one else thought of first. The principle works out rather better in the clothing trade than for stage and screen.

Meanwhile, over in Europe there is a trend, a trend to the cheerful. Germany is having a wave of musical and light comedy pictures, so is France. Denmark and Sweden are making comedies. Among American films the important distribution successes are Buster Keaton's, Harold Lloyd's and farces like "This Is the Night," according to Mr. Albert Deane of Paramount International Corporation.

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IT WILL PASS

A SCANNING of the "Headlines of 1932" suffices to remind us that there was solid sincerity in Mark Twain's remark: "I am an old man and I have had many troubles, most of which never happened." A considerable number of burning issues, like "exclusive runs" for example, appear to have solved themselves. Time is not only a healer but a solvent. It has been related of Napoleon that he had six baskets for mail, each devoted to the incoming letters of a week, and always gave his attention to the oldest, a week at a time. "Because," he explained, "it is then always too late to take someone's foolish advice." There are many important matters about which nothing needs to be done. That's our favorite decision.

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EVERY little while some writer or speaker, discussing the screen, remarks with the flourish of discovery that the Chinese have said: "A picture is better than 10,000 words," or a thousand words or any other handy figure. The old quotation is pretty well worn, but since it seems destined to stay in the phrase book it is about time to restore its authenticity. The original Chinese sage did not write it that way at all. The editor himself delicately admits excavating this adage, some two decades ago, from the ancient Chinese as reproduced in a volume published about 1850. The correct translation is: "One hundred tellings are not so good as one seeing." Practically all Chinese adages and aphorisms are worded in this reverse and negative manner. They like them that way.

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HORSE FEATHERS

JUST for the record: The board of censors at Palo Alto in California has barred "Life Begins". On Leland Stanford's race horse farm at Palo Alto in the '70's, in the process of picturing horses in motion, the evolution of the motion picture achieved its last link before the screen. Now the stork wins.

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AFTER BOOZE, WHAT?

THE motion picture industry, more especially in exhibition in the larger centers, has suffered not a little at the hands of racketeering union officials. Now that the end of prohibition seems to be in sight the more competent banditti of the rum running syndicates are looking about for new business opportunities, and, if reports are to be credited, with acute interest in the possibilities among the labor unions. Now is not too soon for both the industry and its unions to be getting alert. The revelations of the last two years indicate with painful clarity what the cost of racketeering control is to both employer and employe.

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CONCERNING COWOLOGY

THE esteemed and itinerant Mr. J. C. Jenkins of the Herald staff, whose work is always where the weather is best, has the temerity to write from Texas in disagreement with the editor's observation concerning the influence of wild mustard on the cow's contribution to the gelatine component of film. He says it isn't mustard at all, but instead Nebraska alfalfa and corn. We've seen some film that suggested jimpson weed.

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"One of the troubles with some industries, now and then," remarked one of the most able engineers, "is the impact of kilo-dollars on micro-ideas."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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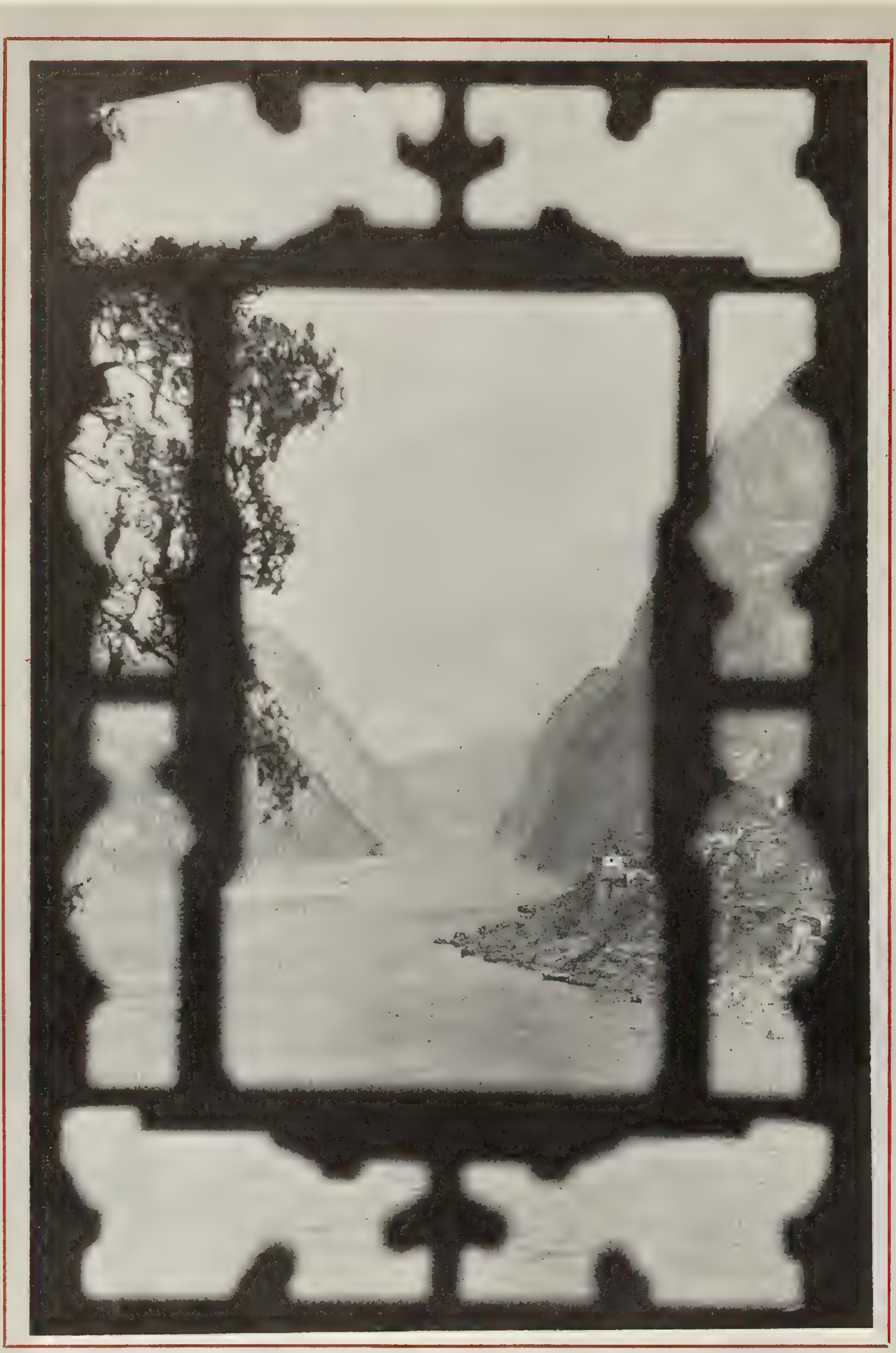


Through a Latticed Window . . . from the pagoda of the River Gods at the gateway to the Gorges of the Giant of the Yangtse river, Wab Chow Fu, China. This is a still representative of the pictorial material included in the forthcoming Fox Movietone Magic Carpet travelogue, "The Gorges of the Giant."

Still photography by
BONNEY POWELL

the still of the month

2,000-FOOT REELS ARE DISCUSSED AS BIG ECONOMY TO THE INDUSTRY

Secretary Cowan of Academy Confers with Eastern Leaders on Research Council's Program Affecting 10 Practices

Research Council Proposes Methods to Raise Print Quality, Standardize Format of Scripts, Improve Film Care

The new standard of a 2,000-foot reel, proposed by the Research Council of the Academy of Motion Picture Arts and Sciences to supplant the present length of 1,000 feet, was being discussed this week in conferences held in New York between Lester Cowan, executive secretary of the Council, and home office executives of distributors, theatres and exchanges and leading equipment manufacturers. A complete program of ten major industry practices, which were outlined by the various subcommittees of the Academy's Research Council last month, also covered standardization of non-halation tint, quality of release prints, film preservatives, development of a silent camera, more efficient use of the 35mm film area, correction of distortion in projection, economies in recording, standardization of screen illumination for studio review rooms, and a standard form for scripts. Summarized herewith are the reports on the 2000-foot reel, format of scripts, print quality, and film preservatives. The other subjects will be treated in next week's issue.

Speaking at the meeting, Darryl Zanuck, chairman of the Council, described the organization and scope of that group. "Specifically, our job is to do our utmost in an effort to get pictures of a better quality on the screen and to get them there with greater efficiency and with a lower net cost," Mr. Zanuck said.

"The original procedure of the Producers-Technicians Committee was limited to act only on technical matters. The Research Council may consider problems of a technical nature which concern the actor, director and writer as well. It is my intention, as I am certain that it is your wish, to apply the same principles of cooperation, investigation and action to the problems of writers, actors and directors that this committee has in the past applied to the technical field."

The following summary represents the reports of the work of various Academy special committees assigned to specific projects and presented at the last meeting of the Research Council, from which sources they will probably reach distributors and producers:

AN EFFECTIVE UNIFORM PRACTICE ON REEL LENGTH

Problem

In cutting, release printing, distribution, shipping, and exchange inspection, the producing companies are using the reel of from 800 to 1,000 feet, which has been the established unit for many years. Most theatres, however, are equipped with 2,000 foot magazines and an increasing proportion are doubling up the reels for projection. The situation is complicated by the preference for longer reels among many projectionists in first run houses, by the number of theatres in which only one projectionist is employed, by the fact that studios are frequently unable to avoid issuing reels of very short length, and by the fact that the exchanges have not been able to enforce penalties against reel doubling.

The cost of handling prints in the theatres and exchanges is substantially increased by the fact that pictures are not distributed and projected on the same length reel. Standard Release Print leader and trailer is supplied with every reel on the assumption that it will be used to secure an accurate change-over from reel to reel. The added costs of maintaining leaders and ends of reels in the exchanges and of cutting, doubling and re-splicing the reels in the theatres are directly chargeable to the lack of an established uniform practice on reel length.

Committee

J. M. Nickolaus, Chairman; S. J. Twining, J. J. Milstein, A. J. Guerin, Sidney Burton.

Objectives

To secure further data from all companies to determine the extent of the practice of reel doubling and the annual cost to the industry. To determine the most efficient length of reel unit, from the viewpoints of production, shipping, and cost. To particularly investigate the feasibility of release in lengths of 1,600 to 1,800 feet, using reels with 4-inch hubs to reduce wear on film ends. To carry on development of improved designs of shipping reels. To study foreign release and disc release in relation to reel length. To propose a comprehensive program to give the industry the advantage on unified action in establishing an effective uniform practice.

Digest of Preliminary Report

The committee has made a preliminary investigation of the costs, difficulties, and detailed changes that would be necessary to establish a longer unit of reel length that could be incorporated into the Standard Release Print specfications as a uniform practice for the industry. Tentative specifications were reported for a 13½-inch reel (with 4-inch hub) to carry a maximum of 1,700 feet. The committee recommended that this be used as a basis to secure further data on costs and savings in the individual companies. The committee also recommended a revision in the specifications of the Academy Standard Release Print make-up with the object of securing a saving to the industry through the elimination of certain footage in the leader which is no longer needed.

Action of Council

The procedure of the committee to date was approved. The committee was authorized to communicate the specifications to the individual companies with the understanding that these are tentative and to serve as a basis for securing further data.

AVERAGE QUALITY OF RELEASE PRINTS

Problem

Laboratories in Hollywood operated by or in close touch with the production studios have established high standards of quality and uniformity of product. In many cases release prints and replacements are made by laboratories located in all parts of the world and under present conditions no company can be sure that these will be as good as Hollywood prints obtained from the same negative. Measuring instruments of the various laboratories are not calibrated to any common standard and specifications for optimum prints are difficult to set and enforce.

Committee

L. E. Clark, Chairman; laboratory and sound department executives and commercial laboratory technical executives as committee of the whole.

Objectives

To formulate and give recognition to those desirable standards as to which there is general agreement. To bring more forcibly to the attention of production executives generally the desirability of insuring that the theatre release is of as good quality as the answer print. To undertake a program along the following lines: Standardization of review room projection equipment. Establishment of international standard reference sensitometer. Establishment of standard means for calibrating densitometers. Further investigation of the proposal to incorporate a density spot or simplified sensitometric strip in negative leader of each reel as means of specifying print requirements.

Digest of Preliminary Report

After study of the history of the problem to date and consideration of the points brought together in a previous report by W. C. Harcus, the committee offered the following recommendations:

a. That no attempt be made to set product standards, but that all efforts be directed entirely toward setting of standards for equipment.

b. That the densitometer and sensitometer ap-

(*Continued on page 22*)

This Week

2,000-foot reels are proposed as big saving to industry Page 9
RKO Roxy Theatre in Radio City is successfully opened Page 11
Publix now 65 per cent decentralized; circuit turns back 50 theatres to Comerford Page 10
Motion picture stocks in the year 1932 Page 17
Leo Meehan comments on latest product of the studios Page 18
Highlights of 1932 pass in review Page 30

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 16
J. C. Jenkins—His Colyum Page 42

DEPARTMENTS

Box Office Receipts Page 38
Showmen's Reviews Page 23
Managers Round Table Page 47
Short Features Page 65
Technological Page 46
The Release Chart Page 59
What the Picture Did for Me Page 43
Up and Down the Alley Page 65
Classified Advertising Page 66

PUBLIX NOW 65% DECENTRALIZED; CIRCUIT RETURNS 50 TO COMERFORD

Former Circuit Owner Gets Interest in Houses in 28 Pennsylvania and 2 New York Cities; Taking Over Management

New Policy Successful, with Definite Improvement Indicated in Some Cases, Dembow; Warners Dispose of 7

Paramount's nationwide circuit of motion picture theatres, variously reported to have included from 1,000 to 1,200 properties, has been decentralized 65 to 70 per cent. Consummation last weekend of a deal whereby the corporation returns approximately 50 houses in the coal mining sector of Pennsylvania to M. E. Comerford is the latest development in the movement which got underway late in October when John Hertz, chairman of the finance committee, and representing the bankers, declared for local autonomy in the interest of greater economy and efficiency.

Negotiations between Paramount and the Comerford interests were drawn out over many weeks. The deal gives Mr. Comerford an interest in the group of theatres in Scranton, Wilkes-Barre and other cities in Pennsylvania, formerly owned by him and sold to Paramount in August, 1930, for a sum reported to have been $18,000,000, of which about $6,000,000 was supposed to have been actually paid.

In addition to re-acquiring the interest in the properties in association with Publix, the Comerford group will take over active management of the circuit.

George Walsh, who has been in charge of the circuit since it was acquired by Paramount, moves to the company's headquarters in New York, where he will become assistant to Sam Dembow, Jr., who is in charge of the theatre department. Frank Walker again will play an important part in the circuit's operation with Mr. Comerford. Theatres included in the deal are in 28 Pennsylvania and two New York cities, as follows:

PENNSYLVANIA

Bloomberg—Capitol.
Carlisle—Orpheum, Strand.
Danville—Ritz.
Dickson City—Rex.
Dunnmore—Garden.
Duryea—Pastime.
Forest City—Freedman.
Hazleton—Capitol, Freeley, Grand.
Honesdale—Lyric.
Kingston—Kingston.
Luzerne—Luzerne.
Mauch Chunk—Capitol.
Northumberland—Savoy.
Old Forge—Holland.
Olyphant—Granada.
Parsons—Parsons.
Pittston—American, Roman.
Pittston—Roman.
Plymouth—Shawnee.
Pottsville—Capitol, Hippodrome.
Sayre—Sayre.
Scranton—Bell, Capitol, Globe, Manhattan, Rialto, Ritz, Riviera, Roosevelt.
State—Strand, West Side.
Shenandoah—Strand.
Sunbury—Rialto, Strand.
Towanda—Keystone.
Wilkes-Barre—Alhambra, Capitol, Hale, Irving, Orpheum, Penn, Sterling.
Jersey Shore—Victoria.

NEW YORK

Owego—Tioga.
Waverly—Capitol.

Decentralization of the Paramount properties has proceeded at a rapid pace. The more important deals, besides Mr. Comerford's, included disposition of blocks of theatres in the south to E. V. Richards, embracing the old Saenger circuit. Mr. Richards assumed active management January 1. Nathan Goldstein took back the former Goldstein Brothers houses in New England. R. J. O'Donnell and William Jenkins figured in a deal including 23 Publix properties in Texas. Ed Dubinsky's houses were returned and so were groups to E. J. Sparks, Wilby-Kincey and others.

Mr. Dembow, under whose direction the movement is proceeding, said in an interview that the decentralization policy had been entirely successful thus far, with distinct improvement indicated in some cases, although most of the decentralized houses have been under local operation for only a comparatively short time. Mr. Dembow is believed to have reflected the sentiments of the management when he said that theatre managment was a purely local affair and should always be conducted on that basis.

The ultimate success of the theatre decentralization policy rests with the personal ability of owners and managers in the field who are now being restored to active partnership, according to Mr. Dembow. Practically all the deals thus far have been on the basis of operating partnerships. The only outright sale definitely known was the Sparks group in Florida. Generally, Paramount disposed of a part interest, turned over complete management to the second party and will participate in profits.

John Hertz recently gave credit for the decentralization plan to Mr. Dembow and to Leo Spitz, an executive of the corporation.

Mr. Dembow traced the growth of Publix through the pre-depression years, when the company built the largest theatre circuit in the country, during a time when large scale production and operation were the order of the day. "During 1928 and until the latter part of 1930, when the situation definitely changed," he said, "we were taking over theatre after theatre and transferring its management to our home office in New York. With business as good as it was at the first period of that organization of a nationwide group of theatres, the process was justified and immediately resulted in certain savings. But when we reached the fall of 1930, it was obvious that the strain of increasingly poor business conditions was uncovering much that was wrong with the system.

"In the first place we learned, and learned quickly, that the local owners and operators, from whom we had taken control of situations, were invariably in a better position to obtain advantageous deals with their local unions, their landlords, civic authorities."

While decentralization has been practiced principally by Paramount, it was announced last week by Warner Brothers that seven of their theatres in Indiana have been disposed of to A. W. Sobler and Alexander Manta. Houses included in this deal are the Hoosier and Capitol, at Whiting; Indiana and American, Indiana Harbor; Bucklen and Warner at Elkhart, and the Jefferson, Goshen.

PROMINENT WOMEN SELECT ROXY FILMS

Howard S. Cullman, now directing the original Roxy theatre, has organized an "advisory committee on film selection," comprising a group of prominent New Yorkers, which will pass on the film selections for the theatre at weekly meetings with Mr. Cullman in advance of showings. Included in the group are Mrs. Oliver Harriman, Mrs. Kermit Roosevelt, Mrs. Marshall Field, Mrs. Kenneth O'Brien and Mrs. Max Rossbach. The committee, it is indicated, will have a definite voice in selection. Its formation is described as "an effort to choose films not alone on the basis of 'trade' or motion picture ideas, but on the basis of the best standards and real desires of the community, as interpreted by some of its outstanding members."

Mentor Pictures To Import Films

A new company, Mentor Pictures, Inc., was recently incorporated as a $500,000 closed corporation for the purpose of importing scientific, educational, novelty and feature motion pictures from Europe. Temporary offices are at 220 West 42 street, New York.

Dr. N. I. Stone, New York, is treasurer of the corporation. Joseph L. Young is secretary, and W. E. MacKee is vice-president. All have been active previously in the industry. Hans von Fraunhofer, of Fraunhofer and Company, Berlin, is European representative of Mentor, with offices in Berlin, Hamburg, Budapest and Vienna. He is also general manager of Photochrome Company, Inc., which controls the Wolfe-Hiede process of natural color production in both 35 and 16 millimeter.

The first releases of Mentor Pictures in the educational and scientific fields will be available March 15. Sound tracks for the American market will be recorded in New York. Silent versions will be edited by Thomas Hogan, formerly with Pathe Audio Review, who also will be in charge of all recording.

Vitaphone Plant to Close

The Vitaphone studio, Warner short subject plant in Brooklyn, will close on January 14 for a period of approximately six weeks, reopening about March 1. By the closing date, the studio will have virtually completed its current production schedule.

RKO ROXY OPENS AND CLOSES, AS MUSIC HALL GOES TO FILM POLICY

Institution of Motion Picture Reflects Impressively Restrained Modernism, Good Taste and Theatrical Housekeeping

First Program Is Standard Product of Capable Showmanship of Samuel Rothafel—Hays' Speech Rings with Laudations

BULLETIN

The new Radio City Music Hall is going over to pictures, with presentations, at popular prices, and the RKO Roxy theatre was scheduled Thursday to go dark pending determination of policy. Less than two weeks after the two openings, the following notice, signed by William Stern, general stage manager, was posted late Wednesday night upon the call board of the RKO Roxy:

"Due to unforeseen emergencies it will be necessary to close this theatre temporarily, effective January 11. This is no reflection on anyone's work, but rather a necessity which we regret to state must be put into effect."

by TERRY RAMSAYE

The RKO Roxy Theatre in Radio City, the motion picture component of the Rockefeller Center amusement enterprises, is now open, successfully open, and there is reasonable assurance that there is no revolution in the art of exhibition yet in sight.

The opening program was a standard product of the capable showmanship of Mr. Samuel L. Rothafel, long familiar to the observers of his two decades of successful presentation.

The bill included an overture, a newsreel section, a cartoon comedy and a drama, all RKO product. There were five stage show numbers of varying merit.

The picture house opening coming on Thursday night of last week, only forty-eight hours after the opening of the Radio City Music Hall by the same showman, two squares up Sixth avenue, detailed in these pages in the last issue, makes a comparison inevitable, even if the projects are not especially mutually relevant. To one spectator at least it appeared that the picture theatre and its show seemed considerably more closely attuned to a reasonable conception of the world and its people.

A Theatre of Good Taste

A theatre of impressively restrained modernism and good taste, reflecting and representing the sum total of all the technological resources of the period, organized and managed after the manner of theatrical housekeeping perfection which is one of the outstanding Rothafel contributions, presented an entertainment that pleased its audience of 3,700. That is a success.

The opening evening was another most gala event, with the cast of "Who's Who and What's What" practically identical with the parade of fame and glory at the Music Hall opening, including the two hundred police, the traffic jams, the newsreel cameras and the general excitement. Mr. Rothafel, in subdued and modest voice, introduced Mr. M. H. Aylesworth, president of RKO and the National Broadcasting Company, and he in turn presented Mr. Will H. Hays. Mr. Hays made a ringing speech of laudations, for the motion picture, for the theatre, for America and for Mr. Rockefeller. After which, at the invitation of Mr. Hays, every one stood up for Mr. Rockefeller and then the show started.

> MR. WILL HAYS
> said:
>
> *I congratulate the motion picture art, for which this shall be a distinguished show window, and I am sure that I voice universal public appreciation.*
>
> *But this is not the dedication of a theatre—it is a reaffirmation of faith in America's indestructible destiny and a declaration that we still carry on in the tradition of our forefathers.*
>
> *Tonight we render tribute to this embodiment of American indomitableness and fearlessness, which rises, like a Pharos, out of the blinding fogs of irresolution and bewilderment to proclaim that leadership has not failed us; that the mighty fortunes of America have not deserted their constructive tasks; that the vision of great captains is not blurred by depression, and that our fundamental structure and undepleted opportunities encourage investment of grander scale and vaster scope than the creations which line our past.*

The "Dedication Overture" by Mr. Maurice Baron of the Radio City Theatres staff purported to depict the history of Manhattan Island from the landing of the Dutch to the building of Radio City. It was reinforced with a stage tableau, charmingly lighted and devoted especially to the time the Indians sold the island for twenty-four dollars' worth of beads. It seemed fitting that this should be commemorated on the spot where Roxy had sold Mr. Rockefeller so much.

To the members of the motion picture community of Manhattan Island there was, or should have been, a thrill of recognition in a great shadow play number, wherein a slight symbolic dancer cast a vast shadow engaged in the enactment of movements synchronized with musically assorted sounds related to the Machine Age. It was the ultimate, first, and mayhap final, delivery of the Titan that Hy Daab advertised for so long. He was on the way so long he got to be 40 feet tall.

The newsreel was made up of assembled cuts in the Roxy manner. It was unexcitedly just newsreel without much news, but plenty of reel. News being what it is, nothing could be done about it.

Here and there one gets touches in the Roxy shows that reflect the fact that he has been abroad a bit of late. Some of them incline one to the wish that he had stayed home. One of the "Continental" touches of the bill is Mr. Emil Boreo, said to be an "internationally noted music hall artist." Mr. Boreo did tricks with his hat and chanted in speakeasy French. He delayed the show quite a while. The Roxy Ballet Corps did itself proud with a sparkling performance and the RKO Roxy Roxyettes and chorus presented a number that was a marvel of beauty and color and a piece of the old Roxy glory. The cartoon comedy, "Opening Nights," was funny if you felt that way. In view of the fact that it did not present the best that the screen can do in animated cartoonery it did not precisely add to the magnificence of the occasion. Thereupon appeared a vaudeville act, consisting of Dave Apollon, a Russian, and his "Mexican Apollonians," being a string band. Mr. Apollon was sure he was funny. He slew and dragged in a joke about what Manhattan calls "fairies" and he introduced a very spacious young woman who sang "Piccolo Pete" and another number, just as she used to at a night club in Paterson, New Jersey, and exited the same way, laughing and rubbing her hypogastrium. Those two touches are new to the Roxy technique. He does not need them.

Feature Up to the Occasion

The feature drama, "The Animal Kingdom," produced by RKO and presenting Ann Harding, Leslie Howard and Myrna Loy, was competently up to the occasion, and despite the assorted views of the critics massed for the opening, was good motion picture. It has been sufficiently reviewed in previous issues of MOTION PICTURE HERALD.

The architectural charms of the theatre kept the first nighters engaged for more than an hour before the opening of the program. Last week's issue of the HERALD presented pictures, and complete description and discussion for showmen will be presented by Mr. George Schutz in our "Better Theatres" section dated January 14.

The receipts for the RKO Music Hall, keyed by price to $20,000 a day on capacity business, and with a forecast of a gross of $130,000 for its first week, had at the end of its seventh day a total of $106,400, according to estimates quoted by *Motion Picture Daily*. The RKO Roxy, the picture house, has been doing relatively better with a daily gross in the vicinity of $9,000 and the prospect that it would conclude its first week with somewhere between $54,000 and $60,000, according to *The Daily*.

MGM To Offer Contract Feb. 15, Fox February 1

MGM announced Wednesday that it will "offer to exhibitors the optional standard license contract and has agreed to lend its efforts to promulgating in the industry the National Board of Appeals and Conciliation to hear industry disputes."

"The optional contracts," it was said, "are now being printed and will be offered to exhibitors as soon as they are ready, probably about February 15."

MGM thereby joins Fox and Educational as officially accepting the Kent proposals. As indicated last week, in MOTION PICTURE HERALD, other companies will individually accept the agreement in time for application by February 15.

Fox officially announced adoption of the optional contract effective February 1 and acceptance of the proposal of an appeals board.

Jack Pickford Dies in Paris

Jack Pickford, brother of Mary Pickford and himself a wellknown motion picture actor, died on Tuesday in the American Hospital in Paris following a nervous breakdown.

Beginning his screen career with Biograph in 1909, while he was still a boy, he later headed the Jack Pickford Company and later was under contract to Goldwyn, United Artists, First National and Universal. Among his best known starring pictures were "Brown of Harvard," "Gang War," and "Exit Smiling."

Barnstyn, Rogers In New Company

Budd Rogers, former sales executive with Educational-World Wide, has joined the British and Continental Trading Corporation where, with J. C. Barnstyn, he is organizing a new company to distribute both foreign films here and American product on the Continent. The pictures made by Boston Films, of Berlin, will be distributed in this country. Twelve features are expected to be available for distribution during 1933, in all key cities. A deal has been made with World Wide, Mr. Rogers said, for the dubbing of American pictures in foreign languages.

Worthington Butts Dies

Worthington Butts, former president of Butts Litho Company, died suddenly during the week in New York. His body was shipped to Cleveland for interment on Thursday. Shortly before his death Mr. Butts had been planning a return to the lithograph field. He was one of the first lithographers in motion pictures.

LAEMMLE REPLIES TO HERALD EDITOR

Mr. Carl Laemmle, president of Universal, continuing a discussion of the influence of the saloon on motion picture business and referring to the editorial on "Saloon Competition" in the Herald, issue of December 24, has written to the editor as follows:

Dear Mr. Ramsaye:

You say you recall no wave of prosperity which hit the box office with the enactment of the Eighteenth amendment. But there was one, just the same. The closing of saloons marked a decided jump in national attendance at picture theatres. Some of this, of course, went back to the speakeasies, but not a very great part of it.

You say also that when I started to climb in this business there were saloons in Chicago. You are correct. But along came local option (long before the national prohibition law) and many saloons were closed. I immediately suggested to owners that they convert their premises into picture houses and many of them followed my suggestion with the result that I secured new customers for my film renting concern. Thus the picture business got a direct benefit from the closing of saloons. It got another when saloons throughout the country were closed.

I hope you understand my point. It is not legalizing of beer and booze which makes me fear a resultant harm to the picture business, but rather the return of the open saloon, whether called a saloon, a drug store or some other kind of a store. And don't fool yourself about the competition of beer and pretzels. It's mighty strong competition, my boy!

Sincerely yours,
CARL LAEMMLE

Otterson Lectures Before Group on Sound Reproduction

The results of the most recent research in the development of sound recording and reproduction in motion pictures, and the possibilities of future development form the subject of a lecture to be delivered by John E. Otterson, president of Electrical Research Products, Inc., in the Fisk Building, New York, on Thursday. The lecture is the ninth of a course on "A New Conception of the Voice and the New Ways of Reproducing It," sponsored by the New School for Social Research.

Among the mechanisms which Mr. Otterson was to discuss is the new "hill and dale" process of disk recording.

Selznick Announces Signing Of One-Year Contract

David O. Selznick, on the Coast, has announced that he has signed a new one-year contract as executive producer in charge of RKO Radio production at the Coast studio.

Florida Theatre Provides Annual Christmas Party

More than 6,800 poor and needy children of Jacksonville, Fla., on Christmas Day were entertained, greeted Santa Claus and were presented with toys and candy at the annual Christmas Day party of the Happy Hearts Club, at the Florida theatre, largest house in the circuit of E. J. Sparks. The Florida is managed by Guy Kenimer, who handled all arrangements for the Christmas Tree party. The Junior Chamber of Commerce of the city and the *Jacksonville Journal* assist in the work.

The children arrive at the theatre by trolley, free through the courtesy of the traction company, by buses furnished by the bus lines and by special school buses. Club workers, who have assisted since the inauguration of the idea in 1926, aided in the distribution of the presents.

Warners Seeking Reaction to Talent

In picking future star talent, Warner Bros. is asking exhibitors to co-operate by getting the reactions of the picture-going public to the players whom Warners are grooming for starring roles. The company has selected 11 featured players whom they will eventually star. These are Ruby Keeler, Glenda Farrell, Harold Huber, Aline MacMahon, Lyle Talbot, Preston S. Foster, Claire Dodd, Frank McHugh, Dick Powell, Allen Jenkins and Patricia Ellis.

Bondholder Sues, Claiming Chase Violated Trust

Chase National Bank, as trustee for the 20-year sinking fund bond issue of Paramount, is alleged to have violated its trust in failing to protect bondholders, according to a suit filed last week in federal court in New York, in which L. F. Harris, executor of the estate of Ida C. Harris, asked that a receiver in equity be substituted for Chase. Harris said that $5,000 of the bonds are owned by the interests which he represents.

Roxy Operated On After Radio City Theatres' Debut

S. L. (Roxy) Rothafel, director general of the RKO Radio City theatres, the RKO Roxy and the Music Hall, was operated on last Saturday at Post Graduate Hospital, New York. Doctors described the operation as minor, and associates declared he would leave the hospital this week. He will convalesce at his home in the city.

Wanger Joins MGM; Will Produce Eight Films Yearly

Walter Wanger, who resigned as vice-president of Columbia Pictures recently, will join MGM at the end of this month. Mr. Wanger has concluded a contract whereby he will produce eight pictures a year. The definite announcement of the MGM contract supplants reports that he would join RKO Radio.

THE CAMERA REPORTS

AT OPENING OF RKO ROXY. Notables of the amusement world arriving for the inaugural performance of the motion picture theatre in Radio City: Will Hays, head of the MPPDA, and Mrs. Hays; Mrs. M. H. Aylesworth, Mrs. S. L. Rothafel, wife of "Roxy"; and M. H. Aylesworth, president of RKO and NBC.

BALLERINA. Another aspect of the RKO Roxy inaugural—Maria Gambarelli, premier ballerina of this theatre, at which the dance is featured.

CONTRACT RENEWED. Preston Foster, whose contract Warner Brothers has renewed, in recognition of his work in "Ladies They Talk About."

ASTOR THEATRE
RASPUTIN
JOHN ETHEL LIONEL BARRYMORE THE EMPRESS
TYSON THEATRE TICKETS
MAYFLOWER
CHRISTMAS GREETINGS

BARRYMORE FILM ON BROADWAY. Crowd in front of Astor theatre in New York as the hour neared for the premiere of "Rasputin and the Empress," MGM production co-starring the three Barrymores—Ethel, John and Lionel—in which Ethel makes her screen debut. This photograph also shows a part of the huge sign.

YES MAN No.1
J. Von Stumblebum
DIRECTOR
YES MAN No.2
YES MAN No.3

KIDS KIDDING IT, TOO! Hollywood, we mean. Taking example from their elders. These youngsters are of Educational's Baby Burlesk group, shown ready for a scene in "Kid'in' Hollywood," with Arthur James Maskery as a director.

ASSIGNED NEW ROLE. (Left) Tala Birell, whom Universal brought from Vienna, where she was a prominent stage player. Her first important film part was in "Nagana," and now Universal has cast her in another, "Black Pearls."

PHOTOGRAPHY IN THE NEW MANNER. Presumably following the methods of the system brought out in Paris (by which, if you want to photograph a prize fight, you "shoot" the gaping crowd), the camerartist thus recorded some stunt flying for First National's latest Richard Barthelmess picture, "Central Airport," taking the pictures of Director William Wellman, Sally Eilers and the star.

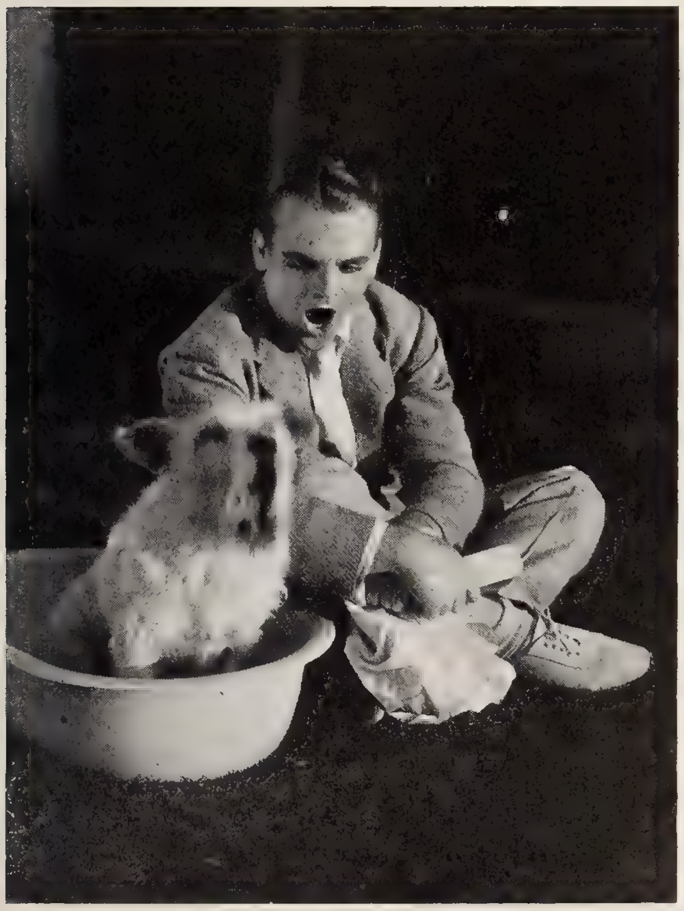
AT RKO ROXY OPENING. Ned E. Depinet, vice-president in charge of distribution of RKO Radio Pictures, arriving with Mrs. Depinet.

LEGAL MOTHER. Due process of law has given Lupe Velez the guardianship of Joan, her sister's youngest child, with whom the Fox player is here proudly pictured. Joan, who now of course is an American citizen, comes from Mexico.

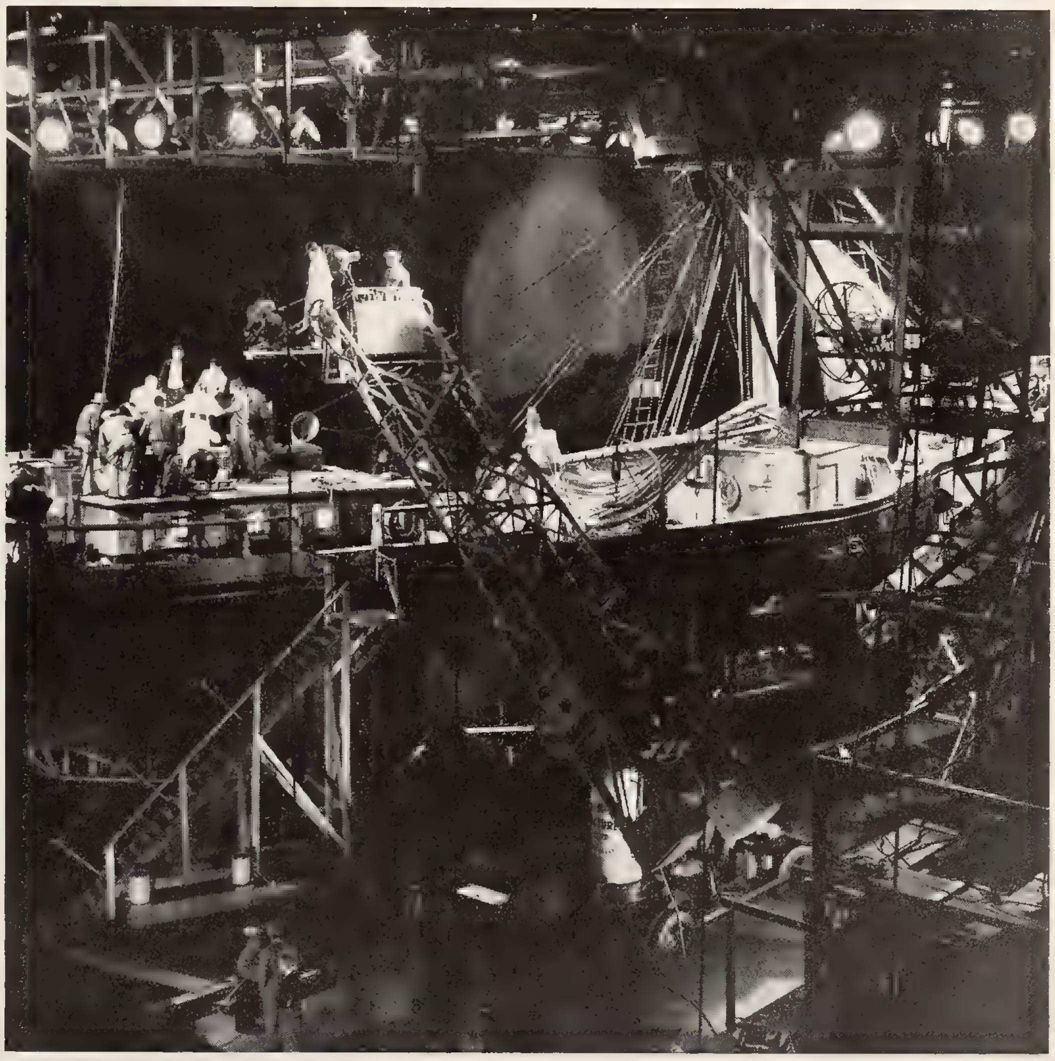
AT RKO ROXY OPENING. David Sarnoff, president of Radio City's dominant entity, the Radio Corporation of America, shown with Mrs. Sarnoff.

STILL COUNTING BIRTHDAYS. Douglas Fairbanks, Jr., marks the arrival of his 25th year with the help of a cake sent by his wife, Joan Crawford, and of those making his new Warner picture, "Sucker." Director Mayo at his right.

HIS LATEST CHARACTER. (Right) There are no feline restrictions on the lives of Jean Hersholt, who has already far outnumbered the proverbial nine. Here he is in his characterization for MGM's Wallace Beery film, "Flesh."



EMULATION. But whether James Cagney is mimicking his Sealyham pup, or vice versa, is the question. Or maybe both are doing a Joe E. Brown, with, of course, little success. Cagney's next Warner Brothers picture is "Hard to Handle."



COLOSSI. The technology of modern motion picture production imposes few limitations in dimensions, linear or otherwise, and as a result more and more is being done right on the lot, instead of on location. Here is an example, in the set constructed for Universal's "Destination Unknown," incorporating a ship in ocean-going scale and requiring production equipment to match.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Metro's Culver City studio has a special and highly diversified production cabinet composed of Sam Wood, comedy specialist; Howard Hawks, the realist; Sidney Franklin, the cosmopolitan; Edgar Selwyn, a masterly tear-jerker; Clarence Brown, very tactful with veterans like Marie Dressler, and Tod Browning, a connoisseur of the vicious. These men are "shock absorbers" for Irving Thalberg, production generalissimo. While the rest of the studio is munching in the noisy commissary, the cabinet sits down to luncheon with Mr. Thalberg in the "Executive Bungalow," the White House of Culver City; a squatty hut with a Cecil B. DeMille dining room. It is in this room where the plans are laid for those famous Metro profits. Hunt Stromberg, who is described by the company as a "box office producer par excellence," is the only member of the council who, by contract, can work without Mr. Thalberg's approval. Others are Bernie Hyman and Bernie Fineman; Irish Eddie Mannix, Harry Rapf and Larry Weingarten, brother-in-law of Boss Thalberg.

▽

Imagine Ophelia getting popped in the eye or being on the receiving end of a deft kick as she delivered her exit lines? Mr. James Cagney, the hard-hitting hero of Warners' heroines, arrived in New York the other morning after stopping off at Kansas City just long enough to inform a few dozen autograph seekers assembled in Union Station that he would like to transfer his popping activities from the ordinary type of picture to something like Mr. Shakespeare's "Hamlet."

▽

Ben Turpin's statement that prosperity will soon be here goes unchallenged. Ben should know. He can see around that corner if anybody can.

▽

In summing up motion picture events of the year just passed, Paramount says: "History may characterize 1932 as the year when Hollywood learned about cooperation and efficiency." It took 30 years.

▽

Sally Eilers and Ralph Bellamy had just completed a wedding scene on the Movietone lot when an extra, who had been the "minister" marrying the two, soberly confided that he was an ordained preacher and that the ceremony with witnesses, ring, et al, was legal. Ralph sputtered in confusion and Miss Eilers thought of friend husband, Hoot Gibson. The "clergyman" insisted that he was telling the truth and offered to prove his claim. The pair learned later that they were victims of one of director Hamilton MacFadden's practical jokes. Some fun.

▽

Radio Pictures, for one, hopes to benefit by the return of beer. Taking issue with Carl Lammle, Universal president, who said recently that the sale of beer in saloons would be disastrous to the motion picture industry, B. B. Kahane, head of Radio, believes that not only will the return of beer aid business in general, but its legalization would also have a stimulating effect on the motion picture industry. We doubt if 3.2 per cent will stimulate anything.

▽

We don't feel so badly now that we know that Demosthenes, the world's greatest orator, stuttered, and that Caesar and Napoleon, two great soldiers, had epileptic fits. Milton, one of the world's greatest poets, was blind, while Byron had a club foot and Shelley was probably insane. Steinmetz, one of the world's greatest scientists, was dwarfed and deformed, and Beethoven, a musician of the finest, was deaf.

KATZ AWAY, MICKEY WON'T PLAY

Sam Katz, on Wednesday, was reported about to take over the operation of the old Seventh avenue Roxy. Mr. Katz was out, or away, or something, but his office declared there "was nothing to it as yet."

Howard S. Cullman, receiver for the theatre, and unfamiliar with film personalities, dismissed the reported deal with this:

"I have never met Sam Katz—or even Louie Mouse."

Mickey Mouse was busy in Walt Disney's inkpot and could not be reached for a statement.

Jack Mulhall is currently playing his 33d consecutive week in vaudeville. This is an unusually long engagement for a picture star, although it is not a record. Mr. Mulhall has no illusions about it, explaining his success on the stage thusly: "The thing that brings people to the theatre to see a movie actor is the same thing that brings them to see a two-headed calf—curiosity."

▽

Roberta Lee Estes is one of the youngest to appear on the Saenger theatre stage at New Orleans, or anywhere else. This few weeks old miss, daughter of Joe Estes, Saenger press agent, and Ballet Mistress Helen Strakova, was the star of a special ceremony, when, after a night's show last week, she was baptized on the stage. House Manager Robert Blair and his wife, the charming Lee, after whom the baby is named, were the godparents. Mr. Estes celebrated the occasion by launching a series of teaser ads in newspapers on the admission change at the Saenger. Copy featured the numerals "11-25-6-40," One hunch-hunting negro played the numbers in a lottery and won $73.

▽

Enthusiastic Al Zimbalist, press agent for Warner theatres in northern New Jersey, has started a boosting movement. "The first thing to remember in this boosting campaign," said Zimbalist, "is that we *never* make a bad picture. . . . It's good or Warner Brothers would never become associated with it!"

▽

The Rivoli theatre at Two Rivers, Wis., frequently scatters four-line advertisements throughout the classified section of the town's newspaper. Free tickets are offered to persons whose names appear in the ads. Recently several of the ads mysteriously crept into the classification of "Funeral Directors." We hadn't realized that theatre business is quite as bad as the following would indicate:

2 **Funeral Directors**

GET THE RIVOLI HABIT. Always the best pictures. A free ticket awaits Walter Kappelman, 1812 Monroe st., at the Reporter office.

WIEBUSCH & KLEIN
Dependable Funeral Service
Empire Bldg. Phone 9211

YOU ARE ALWAYS ASSURED the best of entertainment at the Rivoli. A free ticket awaits R. Wall, 2302 Webester st., at the Reporter office.

BEDUHN & GOETE MORTUARY
Distinctive and unexcelled service.
Phones: 395 - 5791 - 5792

Charles E. Lewis, editor of our Managers' Round Table Club, was recuperating nicely from the flu until he learned that he had been appointed a colonel on the military staff of Governor Ruby Laffoon in Kentucky, where making moonshine and colonels are the favorite pastimes. After receiving the commission, with quite some surprise, Mr. Lewis was probably struck with the idea that generals should never die in bed. He immediately jumped to his feet with a click o' the heels and a smart salute to the pretty nurse and proceeded to get ready to come back to work. But "Chick" is not used to army life—he suffered a relapse and had to go back to bed.

▽

The authorities of Baratonga, one of the Cook Islands in the South Pacific, have barred from further showing "Robinson Crusoe," in which the sprightly Douglas Fairbanks leaps from tree to tree. It was too exciting for the natives. Many of them tried to do some of Mr. Fairbanks' primitive stunts and got into trouble. Wait till they see Paramount's "Panther Woman."

▽

Paramount's recent deal with Theodore (Facts of Life) Dreiser for rights to another story brings to mind Mr. Dreiser's holy zeal in upbraiding Paramount for "ruining" his "American Tragedy"; his subsequent lofty attacks on the art through articles which he sold to 5 and 10 cent store magazines, and his general pointing of the finger of scorn in the direction of southern California. Now it seems that Mr. Dreiser was only fooling. He has permitted another of his brain children to run the risk of being mangled by the same people—for a price. But authors are not supposed to be commercial. Or, quoting John G. Moffit, Kansas City critic, has the exploitation department something to do with the situation?

▽

David Wark Griffith, a director of long standing in the cinema, has gone commercial. The radio microphone has lured him away from the director's megaphone with offers of pots of gold. Beginning January 4, Mr. Griffith will broadcast twice weekly for Lehn and Fink's "Honey and Almond" cream. He will be the guiding spirit in an ether presentation of dramatic episodes of his life as a motion picture producer. These will be related while the station announcer intermittently explains how best to remove all wrinkles and smooth the face; close large pores and improve the race.

▽

While driving through Bronxville, a large Lincoln car flew out of the hands of Lewis H. Innerarity, a motion picture attorney, and came to rest on all four wheels in the Bronx river at Road Bridge. Mr. Innerarity was but slightly injured and was expected to leave the hospital Wednesday.

▽

Merian C. Cooper, famed adventurer and motion picture producer, sent out a director, some cameramen and helpers in a whaling boat to shoot preliminary sequences for a new picture. The entire boatload came back to Los Angeles without any film. After several hours out they were blown to sea too far to be comfortable. Next they were raided by a coastguard cutter which thought them rum-runners. They searched for hours for a whale, and finally, when they did find one, an overgrown aquatic mamal if there ever was one, it playfully waved its tail once, struck the side of the boat and disabled it to such an extent that they had to turn on the pumps and sail for shore in a hurry.

MOTION PICTURE STOCKS IN 1932

by THE ANALYST

High and Low in Stock and Bond Trading for Four Years

(All Quotations in 1932 Are as of December 31)

NEW YORK STOCK EXCHANGE

	1932							1931		1930		1929	
Stock & Dividends	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**
American Seating	14,500	3¾	Sept. 12	¾	June 20	1⅝	— ⅛	9	1⅝	26½	5	41⅞	17
*Columbia Pictures, vtc.	64,200	14⅞	Aug. 27	4¼	May 9	9¼	+ 6⅛	22	2⅝	54¾	14	....	....
Consolidated Film	47,900	5⅜	Jan. 11	1	June 1	1½	— 2½	15	3¾	27⅜	7⅞	25⅜	10
Consolidated Film (pfd)	109,672	11¾	Mar. 7	2¾	June 14	6⅛	— 3⅜	18⅞	7¾	28¼	12½	30¾	15½
Eastman Kodak (3)	1,505,448	87⅞	Jan. 21	35¼	July 8	54¾	—27½	185¾	77	255¼	142⅛	264¾	150
Eastman Kodak Pfd. (6)	2,415	125	Oct. 18	104¾	June 30	119	+ 7	....	....	....	....	....	....
Fox Film A	401,100	5⅞	Aug. 27	1	July 8	1⅞	— ¾	38⅜	2½	37⅜	16⅛	105⅜	19⅛
General Theatre Equip.	119,400	1⅛	Jan. 11	⅛	May 31	(x)	(x)	15½	½	10	5½	....	....
Keith-Albee-Orpheum Pfd.	3,500	30	Sept. 29	7	May 24	20	— 8	....	....	....	....	....	....
Loew's, Inc. (3)	1,570,825	37¾	Sept. 9	13¼	May 31	19¼	— 7⅞	63½	13½	95¾	41¾	84½	32
Loew's, Inc. Pfd. (6.50)	23,780	80	Sept. 8	39	July 7	58	— 7½	98	56	112⅝	85⅝	110¾	80
M-G-M- Pfd. (1.89)	12,700	22¼	Jan. 14	14	June 9	17⅞	— 1⅛	27	15	26¾	23	27	21½
Orpheum Circuit Pfd.	8,020	15	Sept. 9	3¼	June 16	5¾	+ ½	75	4⅜	99⅞	60	95¾	50⅛
Paramount-Publix	3,336,203	11½	Jan. 14	1½	May 28	2	— 5	50¼	5½	77¼	34¾	75½	35
Pathe Exchange	125,300	1¼	Aug. 29	¼	May 4	½	Unch.	2⅞	¼	9	1½	14⅞	2½
Pathe Exchange A	143,900	5¾	Feb. 17	1¼	June 1	1¾	Unch.	8⅜	1⅛	19⅝	2⅞	30	4½
Radio-Keith-Orpheum (New)	378,450	7¾	Sept. 9	1½	June 1	3⅜	+ ½	4	3	....	....	....	....
Universal Pictures, 1st Pfd. A	4,520	50	Jan. 27	10¾	Dec. 24	11	—27	57½	24	50	14⅛	46⅞	12
Warner Bros.	1,501,599	4½	Sept. 9	½	June 2	1¾	— ¾	20⅜	2⅛	80¼	9¾	64½	30
Warner Bros. Pfd.	8,330	20	Feb. 1	4	June 2	6⅛	— 3⅞	40½	8½	70¼	31	59¼	25¼

*Columbia moved from Curb to Stock Exchange.
(x) Removed from Listing.

CURB EXCHANGE

	1932							1931		1930		1929	
Stocks & Dividends	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Columbia Pictures (comm.)	6,400	15	Aug. 29	4½	May 27	9⅝	+6½	23	3⅛	55⅞	15⅛	38¼	12
Educational Pictures Pfd.	425	22	Sept. 20	8	Feb. 15	22	+8⅜	42	13⅝	30	12	97½	11
General Theatre Equip. Co. Pfd.	64,800	1⅜	Jan. 14	⅛	June 20	⅛	— ½	31¼	⅜	37¼	22¾	..	..
Nat'l Screen Service (1)	2,900	18	Jan. 14	10½	July 1	10½	--5	24	15¼	32¾	12½	35¼	6
Sentry Safety Control	44,600	1	Jan. 2	⅛	July 1	3/16	—13/16	3½	½	9¾	¾	28¾	3⅛
Technicolor	103,180	5¼	Aug. 29	⅝	May 26	2⅞	+1	15¼	1⅜	86½	5½	..	..
Trans-Lux Dbs.	105,700	3¼	Sept. 8	¾	June 2	1¾	Unch.	13¼	1⅜	13½	4⅛	24	3
Universal Pictures	7,100	6	Sept. 20	1	July 21	2¾	—1¾						

BONDS ON STOCK EXCHANGE

	1932							1931		1930		1929	
Bond & Maturity	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**
General Theatre Equip. (6s '40)	2,932,000	7¾	Jan. 15	1	Mar. 16	1¾	— 1¼	24	2	100¼	50⅛	..	..
General Theatre Equip. (6s '40 ctfs.)	285,000	6	Sept. 26	1	June 20	1⅛	unchecked	..	..	..	..	..	..
Keith (6s '46)	864,000	63	Feb. 20	24	May 25	30¼	+ 9¾	78½	35	91	74	97	74½
Loew's, Inc. (6s '41)	1,675,000	90¼	Mar. 10	64	May 31	80¾	+ 4¼	99¾	70	130	100	124	96
Paramount-Broadway (5½s '51)	955,000	82	Jan. 15	34	June 28	37	—33	105	65	103¼	99	103	97
Paramount, F. L. (6s '47)	2,095,000	60⅝	Mar. 10	12½	Dec. 23	14½	—32	97	40	103¼	89	100¾	91½
Paramount-Publix (5½s '50)	2,893,000	55	Mar. 10	10⅛	July 1	13⅜	—26⅝	89	33	94⅞	76	..	..
Pathe (7s '37 w.w.)	581,000	80½	Feb. 19	49	July 11	68	+ 9	96	50¾	80	36	84	29⅛
Warner Bros. (cv. 6s '39)	5,428,000	40	Jan. 14	9¼	June 2	19	— 7½	74¼	25	113½	60	..	..

▽ ▽ ▽

Comparison of Valuations of Stock Issues, 1931-1932

Stock Issue	Approx. Shares Outstanding	Close 1931	Valuation	Close 1932	Valuation	Net Change	
American Seating	203,000	1¾	$355,250	1⅝	$329,875	— ⅛	— $25,375
Columbia Pic. vtc.	145,000	3⅛	453,125	9¼	1,341,250	+ 6⅛	+ 888,125
Consolidated Film	530,000	4	2,120,000	1½	795,000	— 2½	— 1,325,000
Consolidated Film pfd.	400,000	9½	3,800,000	6⅛	2,450,000	— 3⅜	— 1,350,000
Eastman Kodak	2,500,000	82¼	205,312,500	54¾	136,875,000	—27½	— 68,437,500
Eastman Kodak pfd.	60,000	112	6,720,000	119	7,140,000	+ 7	+ 420.000
Fox Film A	2,500,000	2⅝	6,562,500	1⅞	4,687,500	— ¾	— 1,875,000
Keith-A-O pfd.	60,000	12	720,000	20	1,200,000	+ 8	+ 480,000
Loew's, Inc.	1,500,000	27⅛	40,687,500	19¼	28,875,000	— 7⅞	— 11,812,500
Loew's, Inc., pfd.	150,000	65½	9,825,000	58	8,700,000	— 7½	— 1,125,000
Metro-G-M, pfd.	600,000	19	11,400,000	17⅞	10,725,000	— 1⅛	— 675,000
Orpheum Circuit pfd.	63,000	5¼	330,750	5¾	362,250	+ ½	+ 31,500
Paramount	3,200,000	7	22,400,000	2	6,400,000	— 5	— 16,000,000
Pathe Exchange	1,000,000	½	500,000	½	500,000	....	....
Pathe Exchange A	250,000	1¾	437,500	1¾	437,500	....	....
RKO	2,500,000	2⅞	7,187,500	3⅜	8,437,500	+ ½	+ 1,250,000
Universal Pic. pfd.	20,000	38	760,000	11	220,000	—27	— 540,000
Warner Brothers	3,900,000	2½	9,750,000	1¾	6,825,000	— ¾	— 2,925,000
Warner Brothers pfd.	103,000	10	1,030,000	6⅛	630,875	— 3⅞	— 399,125
TOTAL VALUATIONS			$330,351,625		$226,931,750		—$103,419,875

SEVEN FROM THE STUDIO

Nothing Startling in Holidays' Outgiving, Says Meehan, but Good Average Entertainment

by LEO MEEHAN

Hollywood Staff Correspondent

James Cagney will soon be back in the marquee lights. His first picture since he patched up his salary rumpus with Warners is "Hard to Handle," but it won't be. It is a rapid fire comedy drama, with the accent on the comedy, in which Cagney plays the role of a press agent and promoter. The picture packs plenty of wallop and is full of laughs. Ruth Donnelly, whom you may remember as the girl who played Lee Tracy's secretary in "Blessed Event," proves a sensation as a comedienne. She comes pretty near stealing the show, and looks like a coming comedy bet after this one.

Warners also previewed another during the week, "Ladies They Talk About." It is an itimate revelation of the life of women in prison, and is based upon a story by Dorothy Mackaye, the little actress who served time not so long ago in California's famous San Quentin prison. It features Barbara Stanwyck and Preston Foster. A grim setting, of course, and it's restricted as to locale. The comedy sometimes gets pretty rough.

"Wax Museum" a "Shocker"

Just to show that they are busy, Warners also finished up "Wax Museum" and sent it on its way, too. It belongs in the shocker class, for those who favor goose pimple entertainment. Much of the action is laid in a wax figure museum, providing fine opportunities for creepy stuff. Color photography enhances the values as it did in the case of "Doctor X." It made quite an impression at the preview.

Ralph Ince has pounded out a punchy yarn for RKO Radio called "Lucky Devils." It is all about the life and work of the studio stunt men, the fellows who gamble their lives to provide your audiences with thrills. There's good inside film stuff, with plenty of thrills and melodrama included. Bill Boyd plays the lead.

"Second Hand Wife" falls in the class of family entertainment. It is a faithful screen adaptation of a Kathleen Norris story, and, as you probably know, Mrs. Norris is one of the most popular authors of this generation. Hamilton MacFadden adapted and directed it for Fox, and it features Sally Eilers and Ralph Bellamy. The story should be particularly interesting to women. The second hand wife is the office secretary who is married to her boss when love grows cold at home and his wife divorces him. There's lots of dialogue, and a minimum of action, but the story is interesting, with good suspense, wholesome treatment.

Armstrong in Fine Role

Charles R. Rogers has finished his third picture for Paramount, "The Billion Dollar Scandal." We doubt if there is that much money in the world, but it is based upon the famous oil scandals of the Harding administration days, not a new subject by any means. Nevertheless, some very real characters and a vivid treatment of the subject make it an entertaining film. Robert Armstrong does probably the best role he ever has played on the screen.

Paramount has a gay, colorful picture in "Tonight Is Ours," one of those mythical kingdom stories, beautifully done with a swell cast headed by Claudette Colbert, Fredric March, Alison Skipworth. The romance is delightful, and it is the romantic theme that has been stressed. Costumes, court balls and all that sort of thing make a grand appeal to the eye. It's one of the kind that makes you settle back in the seat and enjoy it all, because you don't have to believe there is anything really true about the story.

Nothing sensational has developed in any of the pictures previewed during the holiday season, but on the whole they stack up as good average entertainment.

Stories to Set Majestic Costs

Phil Goldstone, treasurer of Majestic Pictures and producer of its features, gained the approval of the company board of directors at a meeting in New York last week, for a plan of production which eliminates the budgeting of series of pictures. It is the contention of Mr. Goldstone that a series of features should not be budgeted; that the requirements of each individual story should be the sole governing factor in establishing its cost of production.

Later discussing the idea, the producer pointed out as a common fallacy the setting of a definite production cost for each of a series. He believes that many stories might result in excellent pictures at a cost of $75,000 while others might require the expenditure of many times that amount.

Herman Gluckman, president of Majestic Pictures, has inaugurated regular weekly conferences of the executive committee. The committee includes Mr. Gluckman, William Shapiro of Boston, Tony Luchesse, Philadelphia; Joseph Simmonds, Tower Pictures, all franchise holders.

Opens New American Display Offices In Midwest Cities

Charles L. Casanave, Midwest franchise holder of American Display Corporation, who recently opened an office in Cleveland as the first of a group in 14 states, has appointed Cecil B. Mayberry as manager of the Chicago office and Clay E. Brehm as manager in Cincinnati.

Since opening the Cleveland office two weeks under the management of Lew Thompson, 61 accounts in this territory have been contracted, it is reported.

TRAVELERS...

Frank Mastroly, personal representative of Carl Laemmle, arrived in New York from Hollywood.

Douglas Fairbanks, Jr., and Mrs. Fairbanks are planning a trip to Europe this spring.

Jules Girden, Warner theatre executive, is on a business trip to Pittsburgh.

Lillian Harvey, player, was due in Hollywood from New York.

Ruth Waterbury, editor of *Movie Mirror*, arrived in Hollywood from New York.

Cecil B. DeMille was due in Hollywood from New York.

Sidney R. Kent, Fox president, is scheduled to leave New York for the coast Friday.

Pat Casey arrived in Hollywood from New York.

Claudette Colbert, player, was due in New York from Hollywood on a three or four weeks' vacation.

Richard Barthelmess, player, is planning a South American trip.

Arthur Dent, general manager of B. I. P., returned to London.

Harold B. Franklin, in charge of RKO theatres, arrived in New York from Hollywood.

Heather Angel, player, arrived from Europe and left for the Fox studios.

J. V. Ritchey, of Ritchey Export Corporation, sailed for London.

Ben Y. Cammack, Atlanta manager for Universal, is in New York.

Bartlett Cormack, associate producer for Radio, arrived in New York from Hollywood.

Sigmund Spaeth, music critic, and Mrs. Spaeth; Charles B. Paine, Universal treasurer, and Mrs. Paine; William Rowland, producer, arrived in New York following a trip to Bermuda.

Greta Garbo will return to the United States early in January.

George Raft, player, returned to Hollywood from New York.

Louis Weitzenkorn, writer, on RKO-Radio staff, was due in New York from Hollywood.

Chick Chandler, RKO-Radio player, arrived in Hollywood from New York.

Joseph Stransky, orchestra conductor; Edward Everett Horton, player, and Fritz Kreisler arrived from Europe.

Rex Dunn, former Warner musical director, arrived in New York from California.

N. Brewster Morse, writer, was due in Hollywood from New York.

Robert McIntyre, casting director for Goldwyn, is due in New York from Hollywood.

Arthur Loew arrived from Europe.

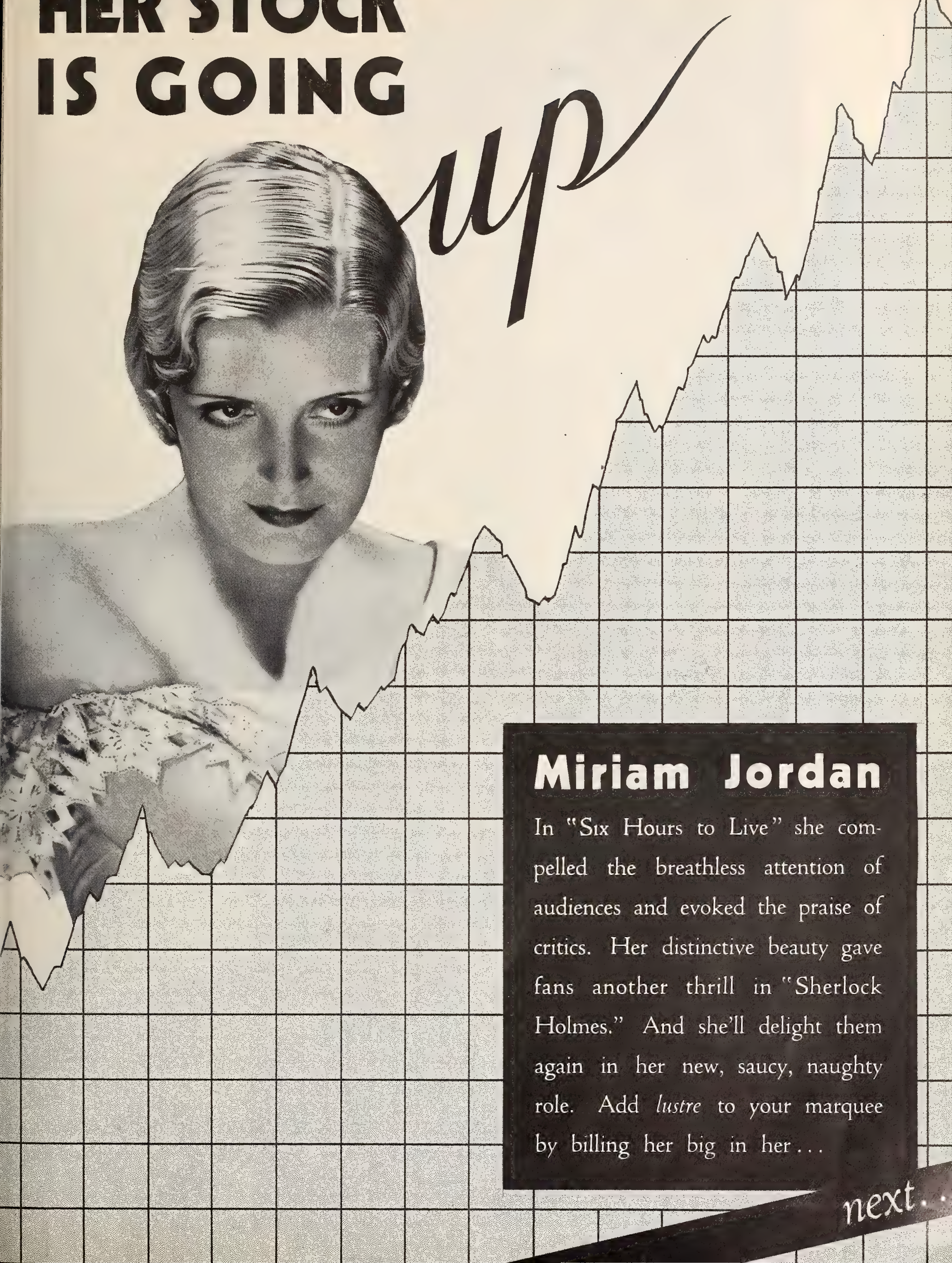
Bill Raynor, New England district manager for RKO, is in New York.

Chicago SMPE Meets; Spring Session April 24

The January meeting of the Chicago Section of the Society of Motion Picture Engineers was scheduled for Thursday, January 5, at the Electric Association, Civic Opera Building, Chicago. A dinner is scheduled to precede the meeting, during which R. Fawn Mitchell was to read the preliminary report of the committee on laboratory practices.

The regular semi-annual spring meeting of the SMPE will be held at the Pennsylvania Hotel, New York, April 24 to 28, it has been decided by the board of governors. The semi-annual banquet is planned for the Wednesday night of the session. O. M. Glunt, chairman of the papers committee, has begun preparation of the program. W. C. Kunzman, Cleveland, chairman of the convention committee, has appointed Herbert Griffin, International Projector Company, as chairman of the local arrangements committee.

HER STOCK IS GOING *up*



Miriam Jordan

In "Six Hours to Live" she compelled the breathless attention of audiences and evoked the praise of critics. Her distinctive beauty gave fans another thrill in "Sherlock Holmes." And she'll delight them again in her new, saucy, naughty role. Add *lustre* to your marquee by billing her big in her . . .

next . . .

Laughter

When the ladies see her CLOTHES...

they'll have something to talk about for weeks. Daring, stunning designs that every woman dreams about. An eye-ful for the men-folk, too!

Da

From Eric Noel's novel

Directed by

FRANK TUTTLE

It's a **FOX** Picture

Love and Lots of Sizzle!

The sprightly tale of a smooth, light-fingered gentleman . . . who finds it difficult to get larceny out of his system . . . captures an enticing blonde sleuth . . . imprisons her on his cozy yacht for a cruise in dreamy, moon-kissed waters . . . and is captivated by his captive. Fanettes will wish they were aboard to share the fun.

ngerously Yours

WARNER

BAXTER

MIRIAM

JORDAN

Herbert Mundin

2,000-FOOT REEL SEEN AS ECONOMY

(*Continued from page 9*)

paratus in use in the New York release print laboratories be investigated.

c. That a subcommittee be appointed to determine the present value of screen illumination in the review rooms and projection theatres in the studios and Hollywood laboratories.

Action of Council

The recommendations of the committee were approved and the committee authorized to continue with the investigations outlined.

STANDARDIZATION OF FORMAT OF SCRIPTS

Problem

Since the introduction of sound, there has been no generally recognized format of scripts. As a result, the placement, order, numbering and display of the various parts—dialogue, action, set descriptions, camera instructions, etc., vary widely among the studios and are constantly subject to change. This unnecessarily complicates the work of those who handle the scripts during production.

(Report by Carey Wilson, Writers Branch.)

Proposed

To conduct such surveys as may be necessary to establish the basis for the various present practices. To correlate this information and secure general agreement on a recommended form of script that will be most legible, graphic, and convenient in practical use by actors, directors, writers, executives and the various production departments.

INVESTIGATION OF FILM PRESERVATIVES

Problem

A number of compounds are on the market which manufacturers claim will lengthen the life of release prints, increase film pliability, protect the surface from oil and scratches, reduce buckling and warping, and make the film self-lubricating. Studios and laboratories have tried these preparations from time to time and found both advantages and disadvantages.

Committee

C. Roy Hunter, Chairman; Fred Gage, A. J. Guerin.

Objectives

To test the claims for the principal preparations under practical conditions of use with high intensity projection lamps, etc., and make recommendations for the information of the studios on the basis of efficiency in relation to cost.

Digest of Committee Report

Since the last meeting of the council, the committee has conducted a survey of compounds offered to the studios, and has thoroughly investigated and tested more than 20 "coating," "fuming" and "formalin glycerine hardening" methods. Questionnaires returned from leading laboratories have also disclosed that independent investigations of many so called "processing systems" have been conducted, that these processes have been found impractical, and that the bulk of all release film is now treated by the cold wax method. The committee reported as its finding that cold waxing, when properly done, is the most practical, economical, and satisfactory method.

Action of Council

Due to the absence of Mr. Hunter on account of sickness, the Council voted to table the report of the committee for further consideration at the next meeting, authorizing that in the meantime the committee may continue investigation at its discretion.

POSSIBLE ANNUAL SAVINGS TO STUDIOS IN COST OF "LEADER" ALONE BECAUSE OF FEWER REELS NEEDED

(Cost of processed leader estimated as 1.7 cents per foot)

Studio	Number Features	Reels Saved	Leader Per Reel	Estimated No. Prints	Savings Per Year
Fox	43	144	30	175	$12,900
Metro-Goldwyn-Mayer	50	170	36	231	23,000
Paramount	66	218	28	200	18,840
RKO Radio	60	174	30	150	13,540
Universal	33	102	30	175	7,491
Warners-First National	60	218	30	200	20,200
TOTAL	312	1,026			$95,971

Industry Seeks to Halt Reel Doubling

In the ten-plank program for standardizing certain technical practices, as advocated by the Research Council of the Academy, the question of most concern to all branches of the industry is that of the proposed standardization of film reels from the present length of 1,000 to 2,000 feet. The Academy made the following announcement:

When the Academy "Standard Release Print Make-up" was put into effect November 1, 1930, no specification was included as to the length of the reel. The Standard Release Print proved to be correct from an engineering standpoint, it made perfect change-overs possible without rehearsal when it was maintained and used and it did bring uniformity in leader make-up among all companies in the business. However, as the amount of sound-on-film increased, projectionists grew careless about keeping the prints up to exact length. Many reels of less than 500 feet were distributed because of editorial difficulties. First class theatres adopted the practice of splicing two reels together in order to give smoother change-overs. Other theatres followed the practice because the projectionists thought it gave a better show or because the longer reels made their work easier.

In addition, more and more theatres cut down to one projectionist. It is not quite but almost a physical impossibility for one projectionist to run a smooth sound show and keep the reels in the lengths they come from exchanges.

As a result of all these circumstances, the exchanges, the theatre circuits, the unions and the producing companies have all been completely unable to stop doubling, although they have all tried and some companies have spent tens of thousands of dollars fighting the practice before giving up.

At present, the studios are cutting, printing and distributing reels of an average length of about 850 feet. Each reel has a standard leader. When these prints get to the theatres, the projectionist puts reels one and two together, three and four and so on. Before he returns the print to the exchange he is supposed to put the leaders back on again, cutting off more frames in the process. Directly or indirectly the theatres pay him for the time he takes to mount and separate these reels. The exchange then either makes some attempt to maintain the print with replacements or just checks the splices and sends it on to another theatre where the process is repeated.

The subcommittee of the Research Council now proposes that the industry make serious investigation of the possibility of releasing all features on larger reels. The size proposed is 13½ inches in diameter with a four-inch hub. This reel will carry a maximum of 1,700 feet but in actual practice the reels as released will average a little less than 1,500 feet just the same as now with a maximum of 1,000 feet they average a little less than 850 feet per reel.

Distribution on 13½-inch reels would, it is said, effectively and positively stop doubling of features. Projectionists would not attempt to put 3,000 feet and upwards in the projectors and would not have any justification for doing so.

The subcommittee believes that the annual savings will repay the costs of the changes in equipment in a comparatively short time and that a longer reel length would represent a big economy to the industry.

As studio operations are carried on in short lengths, the longer release reel would have virtually no effect of any kind during production. A reel of about 1,700 feet would be of great advantage in cutting. At present, more features are released in eight reels than any other length. The proportion is about five eight-reel features to four of seven reels, three of nine reels and one each of six and ten reels. This estimate is based on a survey of the last 20 releases from the six largest studios.

The effect of a 1,700-foot reel would be to not quite cut the number of reels on half. In general, features now requiring eight reels would require four on the new length and so on. This would mean that the cutters would have to find three and four change-overs per feature instead of six, seven or eight, as at present. In addition, they would have an average of well over 200 feet leeway in which to find change-over points in comparison with something like 100 feet average leeway per reel as at present.

In the laboratories a longer reel would cause no difficulties that could not be overcome by minor changes in manufacturing methods.

In the exchanges, the principal cost would be the cost of buying a large number of shipping cases.

In the theatres the longer reels should logically receive a welcome since projectionists have been insisting on doubling up. All Simplex, Powers and other standard makes of projectors will carry the 13½-inch reel. There may be some few projectors still in use that will not; the data on this are now being collected. Power re-winds, storage racks and other projection room equipment are either already suitable or would require only minor changes.

Disc release and foreign releases are two other important factors that will have to be taken into account. While there are very few exclusively disc accounts left, several of the companies still provide for them. Either these theatres would have to be converted to use movietone prints or records would have to be made of such pitch and size that they could play against the longer length of film.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Tonight Is Ours

(Paramount)

Musical Romance

In story this is the kind of picture that used to delight the fans before the screen became audible—romance, gay and charming, built along story book lines, with everything happening just as expected and hoped. Accompanied by a catchy musical background, the show majors in love interest, which while always predominant is so constructed that there is logical opportunity for working out the accompanying dramatic suspense in a logical manner. The picture, elaborately staged and beautifully mounted, has its locales in Paris and the capital of a mythical European kingdom.

At a grand masque ball, Nadya (a princess incognito) and Sabien meet and fall in love. Their romance comes to the point of matrimony, when an ambassador from her country informs her that she must return and become the queen. Heart-broken Nadya dares not meet Sabien again, leaving him only a note.

At home, her country seethes with unrest. A diplomatic marriage is arranged. It appeals neither to the Queen nor to Prince Keri. At the railroad station to which she has gone to meet her bridegroom, an attempted assassination is foiled by Sabien, who could not resist the lure of seeing his loved one again. Not knowing who her savior is, Nadya consents to meet him. The meeting is both sweet and tragic, but the old love is kindled again, and Sabien returns to the palace to make good the title of the picture.

During their happy time together, the populace of the kingdom is in a turmoil. Krish is apprehensive. The mob swarm into the palace, demonstrate they love their queen and demand that she dispose of her old advisors and call off the international wedding. Granting their demands in return for one of her own—that she may marry Sabien, the "commoner"—everything is happy.

At first glance "Tonight Is Ours" may appear to be exclusively a woman's picture. It is full of love charm that will stimulate the imagination of every feminine heart who loves to day dream, yet it has so much clever entertainment that it should have more than usual interest for the men folk. While in some spots the dialogue is a bit too lengthy, it is loaded with lines that will make alluring ad copy. Fredric March offers his usual high class performance and Claudette Colbert is more pleasing and effective than in any of her more recent pictures. The remainder of the cast is more than acceptable. Without becoming sickly sentimental, the show offers grand opportunities to construct a romantic campaign. Clever but not too rigid dignity should be the working basis. And the use of Noel Coward's name in all exploitation should help draw in some of the irregular patrons.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Stuart Walker. From "The Queen Was in the Parlour" by Noel Coward. Screen play by Edwin Justus Mayer. Photographed by Karl Struss. Release date, January 13, 1933. Running time, 76 minutes.

CAST

Nadya	Claudette Colbert
Sabien Pastal	Fredric March
Grand Duchess Emilie	Alison Skipworth
Prince Keri	Paul Cavanagh
General Krish	Arthur Byron
Zana	Ethel Griffies
Seiminoff	Clay Clement

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Wax Museum

(Warner)

Drama

Novel, though somewhat gruesome, "Wax Museum" nevertheless is a picture that contains plenty of entertainment that should appeal not only to the "horror" fans, but to the general rank and file of patrons as well. Use of Technicolor throughout, along the lines previously affected by Warner in "Dr. X" serves to concentrate deeper interest on the thrilling and sometimes comic dialogue and action of the picture.

Introduced in a sort of store-show, sideshow atmosphere, the story presents Igor as the creator and exhibitor of wax figures. Business being poor, his partner, Joe Worth, sets fire to the exhibit in order to collect the insurance. Igor, trying to protect his treasures, is horribly disfigured by burns and made mad by his experience. This sequence lays the foundation for the later horror episodes.

Years later, Igor opens the same kind of a museum in New York. Now quite mad, he makes his figures by a new process. Bodies are stolen from morgues and murder is committed to enable Igor to make his process casts along the exact contour of human bodies. The museum is the center of great interest, but the murders and body stealings excite strange stories about Igor and his creations. A newspaper editor, who is always looking for sensational stories, assigns his sob sister, Florence, to find out what she can. Considerable spasmodic, modern comedy between this pair and romance is opened up between Charlotte and Burton, a young sculptor in the employ of Igor.

A thrilling climax is reached as Igor attempts to murder Charlotte and transform her body into the model for a famous historical character. All the hullabaloo of police investigation and newspaper sensationalism is provided in the exposing and eliminating of the insane Igor.

Even though "Max Museum" is a horror story, the elements of novelty that have been incorporated into its screen treatment give it a decidedly different tinge than is ordinarily expected in this type of picture. Its emotion—stirring and thrilling drama provide an unusual appeal, and though the leading character is presented as, and understood to be a madman, whose idea of revenge is to make people pay for the original wrong that was inflicted upon him by Worth, the building of his character is such that mingled sympathy and fear are the ground work of the suspense.

More than ordinary exploitation and ballyhood ideas are suggested both by the title and context of the story. It will be strictly in line to transform your outer lobby into a replica of a wax museum, while the thrill and horror color of the picture should suggest some startling advertising and publicity copy.

Adults of both sexes will find more than enough in the way of startling excitement to interest them, but because of its gruesomeness, "Wax Museum" is a little too strong for juvenile patronage.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Michael Curtiz. From the play by Charles S. Belden. Screen play by Don Mullaly and Carl Erickson. Photographed by Ray Rennahan. Release date, February 18, 1933. Running time, 72 minutes.

CAST

Ivan Igor	Lionel Atwill
Charlotte Duncan	Fay Wray
Florence	Glenda Farrell
Ralph Burton	Allen Vincent
The Editor	Frank McHugh
Harold Winton	Gavin Gordon
Joe Worth	Edwin Maxwell
Dr. Rasmussen	Holmes Herbert
Sparrow	Arthur Edmund Holmes
The Captain	DeWitt Jennings
Detective	Thomas Jackson
Hugo	Matthew Betz

The Half-Naked Truth

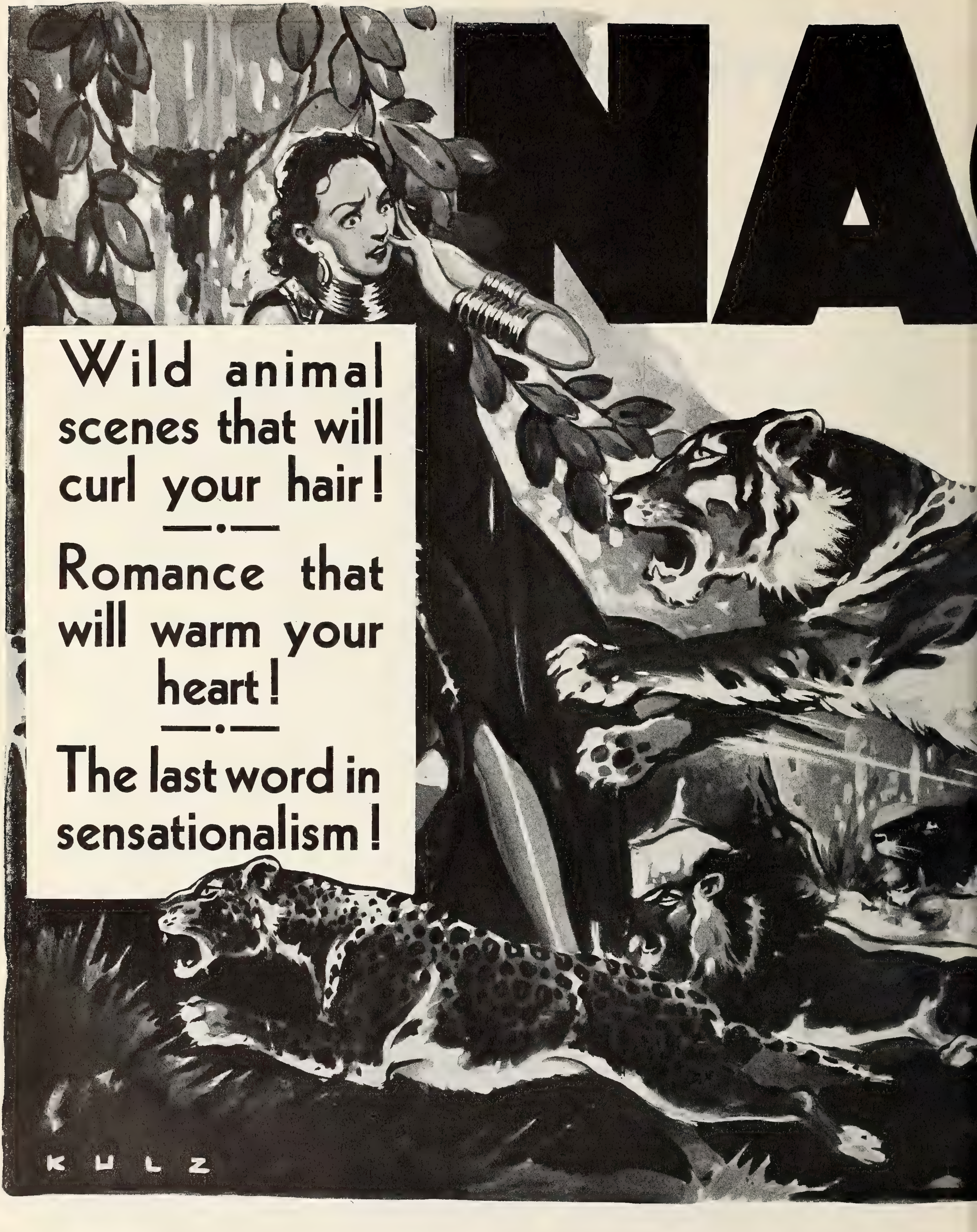
(RKO Radio)

Comedy-Drama

Lee Tracy contrives in this film to place another feather in his already well-filled cap by a crackling performance in a glove-fitting role as the big exponent of the great god Ballyhoo. The story comes via a recent tale of the exploits of the late famed press-agent of all press-agents, Harry Reichenbach, "Phantom Fame," and no opportunity has been lost in the screen adaptation to pack the picture with action plus.

The pace is extremely rapid, and should carry the audience along with the humor and fast dialogue of the show business of the shaky country carnival and the almost equally shaky "big time" revues under the white lights of Broadway.

Tracy is splendid, and the exhibitor can be sure he is well known to his audience through his previous performances. He gives all he has in a characterization of the ballyhoo man in the carnival whose fertile brain brings the money, and then brings him trouble. His pal is Eugene Pallette, carnival strong man, and his sweetheart is Lupe Velez, the carnival's oriental dancer. The three rush out of trouble and to the big town, with nothing to fortify them but Tracy's colossal nerve. Working his publicity to perfection, Tracy spots her into the revue of Frank Morgan, before Morgan can get his second wind. When Miss Velez's fame goes to her head and Tracy gets the cold shoulder, he proceeds, with the same spontaneous ingenuity, to dislodge Miss Velez from her pedestal and to substitute the hotel chamber maid, Shirley Chambers, as the leader of a "nudist" cult. She, also, he throws into Mor-


NA
Wild animal scenes that will curl your hair!
Romance that will warm your heart!
The last word in sensationalism!
KULZ

GANA

The most breath-taking event the screen has dared to offer!

STEP OUT WITH UNIVERSAL

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen.

Directed by Ernst Laemmle. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screen play by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

gan's show and virtually into Morgan's arms. Pallette returns to the carnival, and, in trouble, calls for Tracy. The ballyhoo man succumbs to the sawdust, and finds Miss Velez waiting for him.

The names are good, led by Tracy and Miss Velez, and the performances excellent. The picture is fast, active and often highly amusing entertainment, but, above all, it is entertainment. Not very weighty, it has the sort of pep, vim and amusement, chiefly because of Tracy, which makes it really popular material. Exploitation possibilities are, naturally, unlimited. The carnival atmosphere, the big time show, the Tracy personality, exploitation of publicity as it is handled by Tracy with nerve, nerve and more nerve, offers an unusual selling opportunity. Promise light enjoyable comedy entertainment, with a bare touch of romance and a spot of drama, and indicate that the youngsters can see it as well as the oldsters.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Gregory LaCava. From an original story by Ben Markson and H. N. Swanson. Screen play by Bartlett Cormack and Corey Ford. Cameraman, Bert Glennon. Sound recorder, John Tribby. Film editor, C. L. Kimball. Release date, December 16, 1932. Running time, 77 minutes.

CAST

Teresita	Lupe Velez
Bates	Lee Tracy
Achilles	Eugene Pallette
Farrell	Frank Morgan
Colonel Willikens	Bob McKenzie
Lou	James Donlon
Gladys	Shirley Chambers
The sheriff	Charles Dow Clark

Ladies They Talk About

(Warner Bros.)

Drama

A strong straight-from-the-shoulder campaign, in which the leading cast names should predominate, is essential. Molded somewhat along the atmospheric lines of "Ladies of the Big House," the show treats mainly of the lives of women in jail. It stresses what they think of and do to while away the time; presents an odd picture of the social structure of the women's prison community in sequences that offer a vivid insight into the characters of the inmates, and also gives "Aunt Maggie" an opportunity to inject much laugh-provoking, if somewhat off-color, comedy.

Against this background of prison life is incorporated a romance between Nan and David Slade. This is brought about when Nan is nabbed as the decoy in a bank robbery and Slade, a radio-broadcasting reformer, meets her in the district attorney's office and recognizes her as an old childhood sweetheart. His moral scruples prevent him from making a deal with the D. A., and as a result, Nan gets a two to five year stretch, for the better part of a year of which she spurns Slade's pleas to see her.

During all this time, the picture is completely prison, but it veers sensationally when Don and Dutch also get a "rap" in San Quentin, and through the connivance of Lefty, Nan becomes a participant in the planned jail break. The attempt winds up in failure as the two convicts are killed in a tunnel that leads to Nan's cell. Her term extended, she plots revenge on Drake, now considered a stool pigeon, because she believes that a letter she gave him on the occasion she permitted a meeting was turned over to the cops by him.

Completing her sentence and returning to Los Angeles, she becomes one of the throng gathered at Slade's sort of male Aimee Semple MacPherson tabernacle, a gun concealed in her purse. In Slade's study, she takes a shot at him, but only wounds him. She finds she really loves her victim and he calms down the temple attaches and cops.

The picture shows much evidence of effort to get the most out of a difficult subject. The theme, even in its most colorful moments, is quite grim and effective selling of the picture requires use of the jail atmosphere which occupies most of its comparatively short running time. It can be made into a woman's picture that will have an appeal for men by making the best uses of the rather intriguing title, supported primarily by the cast names, followed up by interest-creating catch lines that let the public know it's a jail picture. Brighten this idea with a human interest line of copy that asks questions, such as: "What do they do—these forgotten women? What do they think about and dream and hope, these women behind grim walls who live and wish just as you wish, but with never a chance of realizing their wishes?" Judiciously handled, the idea of their isolation from society and the companionship of men might be just the angle to interest the male patronage but that depends upon how well you know your community. However, directing a campaign towards the feminine contingent should be productive of the best results.

The picture is absolutely adult fare. It is far too stern in both action and dialogue for juvenile entertainment.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Howard Bretherton and William Keighley. Based on a play by Dorothy Mackaye and Carlton Miles. Screen play by Brown Holmes, Wm. McGrath and Sidney Sutherland. Photography by John Seitz. Art director, Esdras Hartley. Film editor, Basil Wrangel. Release date, February 4, 1933. Running time, 64 minutes.

CAST

Nan	Barbara Stanwyck
David Slade	Preston S. Foster
Don	Lyle Talbot
Susie	Dorothy Burgess
Linda	Lillian Roth
Aunt Maggie	Maude Eburne
Lefty	Harold Huber
Noonan	Ruth Donnelly
The Warden	Robert Warwick
Miss Johnson	Helen Ware
Tracy	DeWitt Jennings
District Attorney	Robert McWade
Mrs. Arlington	Cecil Cunningham
Blondie	Helen Mann
Marie	Grace Cunard
Mustard	Mme. Sul-te-Wan
Dutch	Harold Healy
Bank Guard	Harry Gribbon

Laughter in Hell

(Universal)

Drama

Universal makes its contribution to the current chain gang motion pictures, adapting an original story of the rather well-known Jim Tully, pointing sharply to the chain gang penal system of a southern state, taking a measure of the sting out of the indictment by setting the story in the early years of the century.

Little has been glossed over in attempting a graphic picture of conditions, methods. The picture becomes rather strong medicine for certain audiences when four Negroes are seen taken from their box-like cells and hanged from the limb of a tree while the other convicts look on, and there are sharp picturizations of the flogging of other prisoners.

The cast is reasonably good from a box office standpoint, and performs well. Pat O'Brien is in the lead, and is the victim of the chain gang. Merna Kennedy, Gloria Stuart, blondly attractive; Berton Churchill, Tom Brown are the names which have selling possibilities on the marquee. The cast is long but much of it is unknown.

A prologue sequence indicates the death of O'Brien's mother while he is a small boy, in a small southern town. He is under constant persecution from two Perkins brothers. The scene jumps to a period perhaps 10 years later, with O'Brien a railroad engineer. He marries Miss Kennedy, discovers that she is having an affair with one of the Perkins brothers, played by Arthur Vinton, and kills his wife and her lover. A life sentence in the chain gang brings the story to its point of focus. Perkins' brother, played by Douglas Dumbrille, is warden at the prison camp and O'Brien suffers as imagined when that fact is known. Hangings, floggings are part of the imparted background. The prisoners are sent to dig graves in a neighboring town when yellow fever breaks out in a plague. There, at night, under fire of the guards' rifles, they kill the warden, and many escape.

O'Brien comes upon the solitary Miss Stuart, orphaned by the plague, and the two make their way to safety and the film's happy ending.

The picture is not, obviously, for juvenile consumption, but has a certain amount of strength for the adult audience. That audience, however, should be advised of the type of story it will see. That same indication gives opportunity for exploitation of a strong character, based on the story's highlights as described. It would be well, perhaps, not to overdo the gruesomeness of certain of the chain gang methods and devices, for fear of alienating the feminine portion of the patronage, in particular. Heavy, the picture yet is entertaining in its own fashion, and should be made to do at least reasonably well at the box office.—Aaronson, New York.

Produced and distributed by Universal. Directed by Edward L. Cahn. From the novel by Jim Tully. Screen play by Tom Reed. Dialogue direction by Russell Hopton. Photographed by John Stumar. Release date, January 12, 1933. Running time, 68 minutes.

CAST

Barney Slaney	Pat O'Brien
Barney Slaney (as a boy)	Tom Conlon
Marybelle Evans	Merna Kennedy
Mike Slaney	Berton Churchill
Lorraine	Gloria Stuart
Barton	Tom Brown
Mileaway	Lew Kelly
Grover Perkins	Arthur Vinton
Grover Perkins (as a boy)	Mickey Bennett
Jackson	Clarence Muse
Ed Perkins	Douglas Dumbrille
Ed Perkins (as a boy)	Dick Winslow
Brownfield	Noel Madison

Hard To Handle

(Warner)

Comedy

Showmanship sticks out all over this show in capital letters. It's about a showman, Lefty Merrill, a publicity man and a promoter, with as many gags for making money as there are stars in the skies and it provides almost as many laughs. Comedy from start to finish, it also carries a sympathy creating romance, glows with a grand line of peppy dialogue and is as speedy as it is timely and novel.

Beginning with the final hours of a dance marathon, the hectic action is under way at once, as Lefty, the high-powered press agent of the marathon, is the big shot with the thousands of spectators who jam the dance hall and the apple of the eye of one of the contestants, Ruth. The whole thing blows up in a riot of mirth as Lefty's partner skips out with the prize money and Lefty "takes it on the lam," just a couple of jumps ahead of the irate mob. Early scenes indicate that Lil Waters, Ruth's mother, is going to be very prominent in that which is to follow and she is—so much so that, although Cagney is billed as the head liner, Ruth Donnelly almost steals the show and you can guarantee that she will hand your patrons scores of laughs.

A promoted treasure hunt on a pleasure pier also winds up in a riot as only $10 instead of the $5,000 that has been advertised is planted. As a hiatus the Lil Waters furniture selling episodes should bring the house down. The locale and excitement shift to New York. Lefty is broke; another big shot is making a play for Ruth and Lil is helping him along in grand style. A poor vanishing cream gives Lefty an idea. It won't "vanish," so he sells the manufacturers the idea of peddling it as a reducing cream and showmen are given another lesson in showmanship.

Raising a million for a jerk-water college is the next episode and Lefty is on easy street and riding high with Ruth and her mother. Publicizing "Grape Fruit Acres" a Florida real estate gag lands Lefty in jail for using the mails to defraud as the promoter skips out to South America. In his cell, he meets his old dance marathon pal, who is emaciated as the result of a grapefruit diet because he had nothing else to eat. His misfortune is only a heaven sent idea for Lefty.

As a result of his mammoth publicity campaign, the nation turns to grapefruit. The famous 18-day diet is rung in. So is the famous Paul Whiteman reducing accomplishment. "Grape Fruit Acres" becomes a gold mine for the investors, the charges are dropped, but the exciting fun is not finished until Lefty pulls a typical gag stunt on Ruth and her mother to accept him as one of the family.

Everything that has been described can be made the basis for a real interest-creating campaign in which everything from radio broadcasting, 24 sheeting, commercial tie-ups and gag exploitation down to teaser heralds can be used, as they are all used in the pictures. Use of those, however, even to the fullest extent, shouldn't be the limit of your business building campaign. "Hard to Handle," which should be easy to handle, is Cagney's first picture in months. He has proved his box office ability and with him taken out of his "tough mug" roles, it shouldn't be difficult to pick up on his established popularity. You can't afford to overlook Ruth Donnelly and, although her picture popularity is not great, you will find your patrons talking about her. Among the other things you do in connection with this picture, it might not be a bad idea to ring in somewhere in your advertising that it witnesses the beginning of a new star.

The show is real entertainment for any kind of a theatre. As it kept a large preview audience in spasms of everything from downright belly-laughs to emotion stirring smiles, it should do the same every place it is shown. It's great entertainment for the adults, yet at the same time is one of those pictures that you can shout about as suitable for the youngsters.—McCarthy, Hollywood.

Produced and distributed by Warner. Directed by Mervyn LeRoy. Based on original story by Houston Branch. Screen play by Wilson Mizner and Robert Lord. Photographed by Barney McGill. Film editor, Bill Holmes. Art director, Robert Haas. Release date, January 28, 1933. Running time, 76 minutes.

CAST

Lefty Merrill	James Cagney
Ruth Waters	Mary Brian
Radio announcer	Allen Jenkins
Lil Waters	Ruth Donnelly
Marlene Reeves	Claire Dodd
John Hayden	Gavin Gordon
Mrs. Hawks	Emma Dunn
Charles Reeves	Robert McWade
Ed. McGrath	John Sheehan
Joe Goetz	Matt McHugh

The Son-Daughter

(MGM)

Drama

A tensely dramatic narrative of Chinese patriots' activity in San Francisco's Chinatown, adapted from the stage play by George M. Scarborough and David Belasco, "The Son-Daughter" offers another opportunity for Helen Hayes to display her splendid versatility and capacity as a dramatic actress.

Her name, naturally enough, becomes the best selling point in the picture, with due emphasis on the fact that she won the Academy actress award for performance during 1932. The rest of the cast is almost equally able, certainly each has an undoubtedly strong box office following, can be counted upon for money at the till when their names appear in the lights. Ramon Novarro, Lewis Stone, Warner Oland, Ralph Morgan, Louise Closser Hale and H. B. Warner, all are selling names.

Although it is true that the revolutionary activity in China is not at the moment in the public print in the same degree as was the Japanese aggression of some months ago, nonetheless currently there is some little attention being paid to the situation in the Far East. Do not lose any opportunity to capitalize on this factor as well as the star names.

The patriots in Chinatown are gathering money for the revolutionary cause despite great danger from the emperor's emissaries. Lewis Stone, Miss Hayes' father, is a leader in the "cause." Miss Hayes imparts a measure of lightness and amusement to the earlier scenes with her wholly charming characterization of the shy Chinese girl, with her mincing gait, her shy love-making with the Chinese boy, Novarro. A ship loaded with munitions is waiting to sail. A large sum of money is needed before it can leave the dock. Only by "selling" his daughter to the highest bidder can Stone obtain the money. Miss Hayes sacrifices her love to the cause, and Novarro, a prince, does likewise. Oland is the highest bidder, taking the girl, killing her father and her lover. Rising to the crisis, Miss Hayes strangles Oland with his own queue, finds the money, and is seen at the close, with set face, sailing to aid the revolution aboard the munitions ship. Her dramatic performance reaches its height, is tremendously effective in the strangling scene. Thus she becomes her father's "son-daughter," having done her share in the manner of a worthy son.

Indicate in the selling the motif of sacrifice of love and of self for the cause of their fathers on the part of Miss Hayes and Novarro. Bring in the current interest in the Chinese situation, concentrate on the splendid cast and the performances, and declare emphatically and with assurance, that Miss Hayes here adds another splendid performance to her already impressive list. Properly sold from these several excellent angles, the picture should be good for an unusual result at the box office. Lobby display opportunities for the attraction of pedestrian attention are likewise excellent.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Clarence Brown. From the play by George M. Scarborough and David Belasco. Screen play by John Goodrich and Claudine West. Dialogue by Leon Gordon. Film editor, Margaret Booth. Photographed by Oliver T. Marsh. Release date, December 23, 1932. Running time, 79 minutes.

CAST

Tom Lee	Ramon Novarro
Lien Wha	Helen Hayes
Dr. Dong Tong	Lewis Stone
Fen Sha	Warner Oland
Fang Fou Hy	Ralph Morgan
Toy Yah	Louise Closser Hale
Sin Kai	H. B. Warner

Nagana

(Universal)

Weird

Using a dramatic theme that is suggestive of the anti-climactic scenes of "Arrowsmith," surrounding it with the atmosphere of the jungle animal picture cycle, introducing a weird romance through the personality of Tala Birell (another Garbo-Dietrich combination) and laying the whole thing down in the heart of darkest Africa, "Nagana" appears to be ordinary program entertainment.

Modern science, represented by the first two doctors, is waging a battle against the dread "nagana"—sleeping sickness. Savage superstition is personified by Nogu, an English university graduate, and his father, The King. On the spot in the native village unless he can prove his science more efficient than the superstitution of the Medicine Men in saving the life of The King, and after a roundup of wild animals, Randon has further troubles as the savages find the Countess, who has trailed his safari into the jungle. Convinced that she is a demon responsible for all their afflictions, they determine to slay her. Randon intervenes. A lot of dramatic hokus-pokus ensues, but the King dies and amid a lot of excitement the tribesmen are going to throw the white girl to the crocodiles. Randon saves her, of course, but the drama is not convincing even though it is quite thrilling. Then comes the typical struggle back to civilization.

This picture did not register well with the preview audience, which tittered in the most unexpected places. By its nature there is opportunity for atmospheric ballyhoo which may strengthen the straight title and cast billing.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Ernst L. Frank. From the story by Lester Cohen. Screen play by Dale Van Every and Don Ryan. Photographed by George Robinson. Release date, January 9, 1933. Running time, 74 minutes.

CAST

Countess Sandra Lubeska	Tala Birell
Dr. Walter Randon	Melvyn Douglas
Dr. Kabayochai	M. Morita
Dr. Stark	Onslow Stevens
Nogu	Everett Brown
The King	Billy McLean
Mukovo	William Dunn
Ivory Trader	Frank Lakteen

SHORTS

Technocracy

(Mascot)

Good

This is probably the first exposition of the plan sponsored by the socalled technocrats, to establish a completely new economic life in America based on the country's energy resources. Produced by Bryan Foy Corporation, the picture employs an after-dinner speech by Professor Gilbert Brown to convey the message of technocracy. Flashes of printing presses, looms, harvesters and ships emphasize Professor Brown's point of the ultimate breakdown of our present economic system. The several questions asked by guests serve to direct the discussion along lines of public interest. The steadily increasing curiosity about technocracy can be readily used as a basis for promotion.—Running time, 10 minutes.

Paramount Pictorial

(Paramount)

Good

This short pictorial shows some of the really grand scenery of the California redwood forests. It is done in full color and conveys a real sense of the grandeur of these giant trees. The depths of the forest is streaked with glowing bars of sunlight as the camera takes the traveler down a winding road. A really good pictorial.—Running time, 7 minutes.

Time On My Hands

(Paramount)

Fair

Ethel Merman sings the song, perched on the hour hand of a gigantic clock. The photographic ideas are fairly clever; the music well played. As in others in the series, the bouncing ball is introduced to lead the audience in singing.—Running time, 7 minutes.

Belles of Bali

(Fox)

Interesting

Interesting is this subject in the Fox "Magic Carpet of Movietone" series, wherein is depicted the life of the Balinese, inhabitants of that island paradise in the Pacific where things move slowly, where festivities and ceremonials are the dominant features of activity, and where the motion picture camera has recently penetrated with its inquisitive eye. The subject is well executed, the subject matter provides an engaging picture of how another people lives. A good short for almost any program.—Running time, 8 minutes.

Chalk Up

(MGM)

Skillful

In this number of the Sport Champion series, Willie Hoppe, for many years world's champion billiard player, gives evidence of his remarkable skill with the cue and ivories. He almost makes them talk as he executes, apparently with the greatest of ease, the most difficult of cushion shots in billiards and weird examples of his skill on the pool table. The cue player will rave about this, while the average picture-goer will sit in awe of such uncanny accuracy.—Running time, 10 minutes.

Boston Common—and Proper

(Central Films)

Average

Just another collection of air views and close-ups of a city whose importance in revolutionary days does not necessarily carry over to modern scenes. Off-screen narration is uninspired.—Running time, 10 minutes.

The Gaslit Nineties

(Educational)

Novelty

The public that likes shots of the early days of the industry should get some fun out of this Johnnie Walker novelty in which the running comment in the dialogue background brings out the contrast of past and present with a laugh.—Running time, 8 minutes.

FOUR ★ ★ ★ ★ STARS

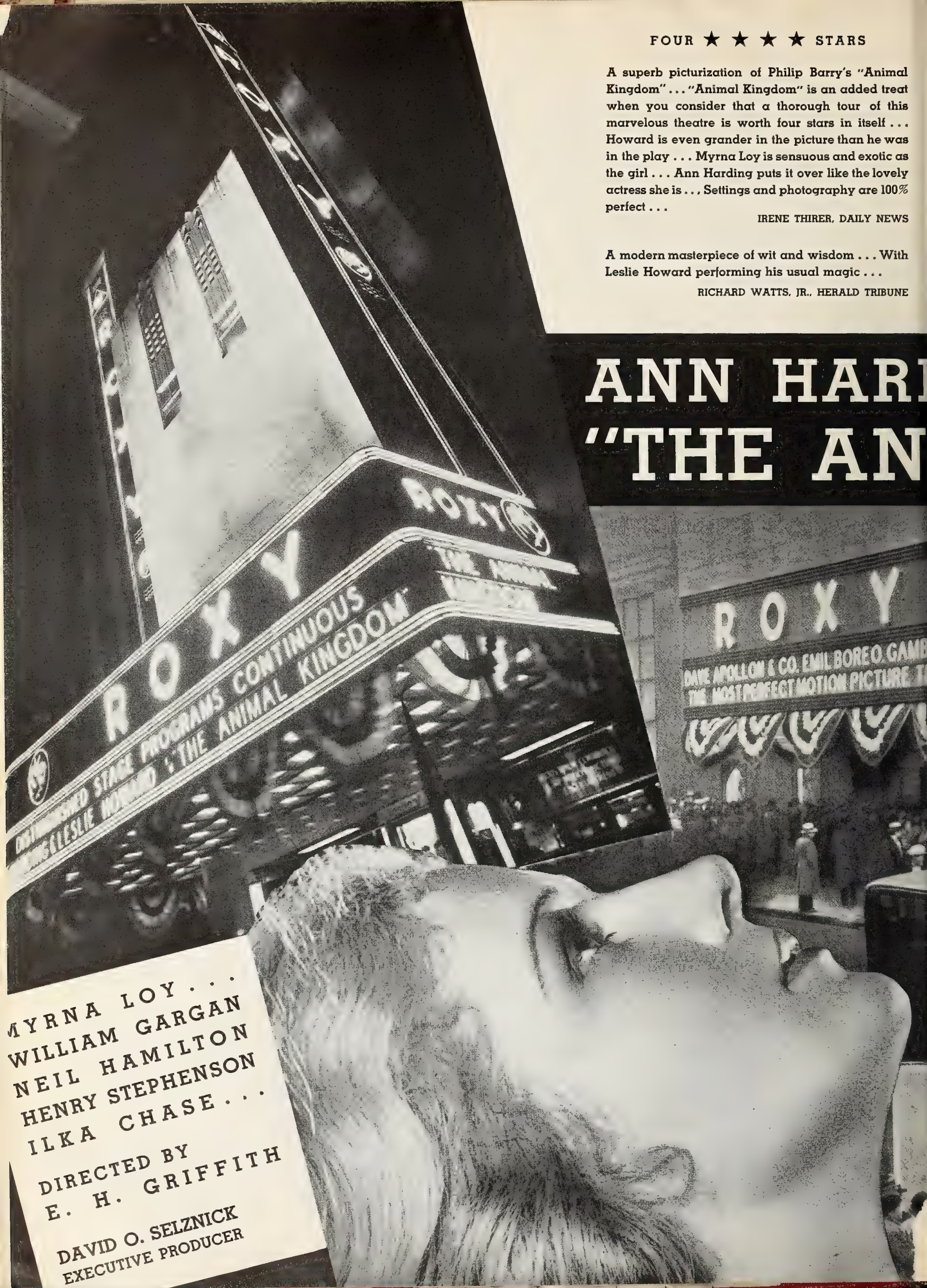
A superb picturization of Philip Barry's "Animal Kingdom" . . . "Animal Kingdom" is an added treat when you consider that a thorough tour of this marvelous theatre is worth four stars in itself . . . Howard is even grander in the picture than he was in the play . . . Myrna Loy is sensuous and exotic as the girl . . . Ann Harding puts it over like the lovely actress she is . . . Settings and photography are 100% perfect . . .

IRENE THIRER, DAILY NEWS

A modern masterpiece of wit and wisdom . . . With Leslie Howard performing his usual magic . . .

RICHARD WATTS, JR., HERALD TRIBUNE

ANN HAR
"THE AN


ROXY
ROXY
ROXY
DISTINGUISHED STAGE PROGRAMS CONTINUOUS
LESLIE HOWARD IN "THE ANIMAL KINGDOM"
THE ANIMAL KINGDOM
ROXY
DAVE APOLLON & CO. EMIL BOREO. GAMB
THE MOST PERFECT MOTION PICTURE TH

MYRNA LOY . . .
WILLIAM GARGAN
NEIL HAMILTON
HENRY STEPHENSON
ILKA CHASE . . .

DIRECTED BY
E. H. GRIFFITH

DAVID O. SELZNICK
EXECUTIVE PRODUCER

Crackling crisp, bright, brisk and brittle . . . Philip Barry's play added further distinction to last night's great event—the opening of the RKO-Roxy Theatre in Radio City . . . A distinguished picture in a distinguished setting . . . If anything, the picture excels the play . . .

REGINA CREWE, N. Y. AMERICAN

"Animal Kingdom" holds its own with Mr. Rothafel's glamorous footlights numbers . . . Never has Mr. Howard been seen to better advantage . . . Edward H. Griffith, the director, keeps the story flowing interestingly . . . A picture in which the playwright's ideas have been adhered to faithfully . . .

MORDAUNT HALL, N. Y. TIMES

An adaptation of a play that happened to be a strongly and beautifully written dramatic work . . . I suspect, indeed, that "The Animal Kingdom," may even be among the American classics for some time to come . . . A beautifully directed and recorded film, and a tasteful, impeccable production, make it quite a bit superior to the general run of films . . .

JOHN S. COHEN, JR., N. Y. SUN

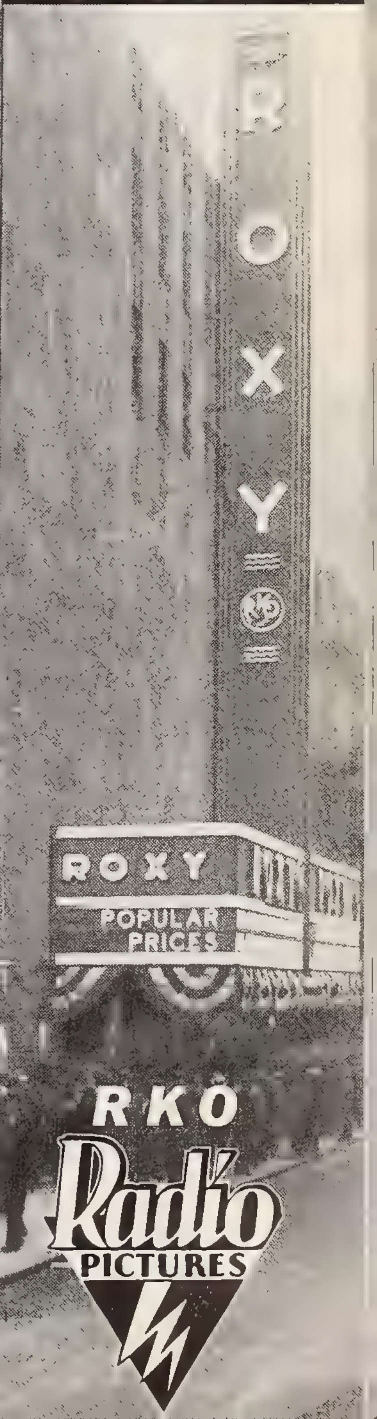
"The Animal Kingdom" is graciously played by Miss Harding and Leslie Howard, intelligently directed by E. H. Griffith . . . The dialogue is very gay and saucy . . .

BLAND JOHANESON, DAILY MIRROR

NG.. LESLIE HOWARD
MAL KINGDOM"

FROM THE PLAY
BY
PHILIP BARRY

ROX
RKO RADIO PICTURE "THE ANIMAL
BEST IN SCREEN AND STAGE ENTERT



HIGHLIGHTS OF 1932 PASS IN REVIEW

A panoramic re-viewing of the year that is now beyond the horizon presents more than its quota of lights—and shadows. The motivation by new forces that was already evident early in 1931 gained even further momentum as the year 1932 got under way and the close of the twelve-month found the spirit of change extending its range into all primary fields of the institution that is the motion picture. One of the cheerful signs lay in the orderly and mature method of approaching the multiple problem of improving entertainment and the presentation of that entertainment while gathering the loose ends of costs into an efficient workability. That story also is told in its stages of unfoldment in the following chronology of the year:

JANUARY

January 2
Publix theatres collect $100,000 during National M. P. Week for poor.

January 5
Legality of new RKO financing plan attacked in suit for receivership filed by J. Cookman Boyd, Baltimore attorney and RKO stockholder.
Paramount to release only 60 pictures of scheduled 70 for the year.
Loew's business maintains level of preceding year.
Industry floods Congress with protests against admission tax legislation.

January 7
W. A. Steffes elected president of Allied, succeeding Abram F. Myers, who becomes chairman of board.

January 8
David Sarnoff, Herbert Bayard Swope, Paul Mazur named to special advisory committee on RKO policy.

January 9
RCA Photophone consolidated with RCA Victor.

January 11
Coast producers agree to end star "raids" and decide on open door policy for future negotiations for services of stars.
Hughes-Franklin Circuit begins turning back theatres to original owners.
Winfield Sheehan given three months leave of absence to recover from illness.

January 12
Demand for 50 per cent service charge reduction, abolition of score charges, fair readjustment of union wage schedules and reorganization of M.P.T.O.A. structure demanded by President M. A. Lightman.

January 13
Ned Depinet made vice-president of Radio in charge of distribution; Charles Rosenzweig appointed general sales manager.

January 16
Group of 35 independent producers form protective association to handle labor, distribution problems.

January 20
Spyros Skouras takes over management of Fox West Coast.

January 21
Sidney R. Kent resigns as vice-president and a director of Paramount Publix after 14 years.

January 22
Emanuel Cohen elected director and vice-president of Paramount; George J. Schaefer, eastern sales manager appointed general sales manager, succeeding S. R. Kent.
E. L. Alperson resigns as Warner-F. N. general sales manager.

January 27
E. R. Tinker starts west for first conferences at Fox studio.
Federal court decisions fortify application of copyright law.

January 28
Holders of RKO preferred stock start action to have representative in executive post in company, with Karl Hoblitzelle, E. V. Richards, Jr., and Harold B. Franklin mentioned.
E. L. Alperson and Edward Peskay plan mid-west theatre circuit.
Survey shows 10,767,411 theatre seats in U. S.

January 29
M-G-M moves to prohibit double featuring of its product.
Independent studios schedule 200 pictures.

FEBRUARY

February 1
Harry Cohn buys Joe Brandt's interest in Columbia giving him control of company.
More than 200 theatres in Iowa and Nebraska contribute to prosecution fund of W. N. Youngclaus against extended protection for circuit theatres.

February 2
Radio drops Pathe's rooster trade mark and, consolidating production schedules of Radio-Pathe, will make between 30 and 40 pictures during year.

February 3
Skouras puts theatre managers on profit sharing basis.

February 4
W. A. Steffes, Allied president, says his organization is no longer interested in obtaining 5-5-5 uniform contract.
Walter Wanger joins Columbia as vice-president, in charge of story selection and talent.
Skouras deal to take over 550 Wesco Corp., houses, Feb. 15 closed.

February 5
Distributors expected to offer exhibitors 5-5-5 uniform contract and individual company contracts for choice with opening of new selling season.

February 6
Establishment of national circuit of independent theatres planned by Dick Dickson.
M. H. Hoffman, president of newly-formed Independent Producers Association, has five-year franchise plan.

February 8
Chicago Allied exhibitors pledged to end triple features.

February 9
Dr. Lee DeForest made defendant in patent action filed in Wilmington by William Fox's American Tri-Ergon Corp.
Warner's report profit of $543,573 for last quarter of 1931.

February 11
E. R. Tinker, Fox president, tells Academy industry is growing up.

February 12
Sam Katz revealed as exercising direct supervision of all Paramount Publix activities and particularly production.
Lou Metzger resigns as general sales manager of Columbia and Bert Ennis as director of publicity.

February 16
Wisconsin state department of agriculture and markets cites 15 producing, distributing and theatre companies in complaint charging conspiracy, discrimination, coercion.
Charles Rosenzweig resigns as general sales manager of Radio to assume similar post with Columbia.

February 17
M.P.T.O. of Connecticut joins M.P.T.O.A.

February 18
Joseph I. Schnitzer announces "open door" film buying policy for RKO.

February 19
R. R. Blair, Indianapolis exhibitor, starts conspiracy and restraint of trade suit against producer-distributors, asking damages of $1,200,000.

February 20
Ogden L. Mills, new secretary of treasury, considers tax on film rentals to raise $10,000,000 to $15,000,000 annually.
S. W. Hatch resigns as Educational sales manager.
Allied says it favors one national exhibitor organization if it is independent.

February 23
H. B. Franklin brought into RKO to survey circuit and act in executive advisory capacity.
S. R. Kent opens negotiations with Fox, abandoning talks on RKO association.
Settlement of unexpired three-year portion of Phil Reisman's contract with Universal made, with L. J. Schlaifer in as successor.
Distributors consider closing Portland exchanges to serve entire territory out of Seattle.

February 24
Federal investigation demanded by U. S. Senator S. W. Brookhart in two-hour arraignment of industry in senate.
Monogram announces schedule of 40 pictures for year.

February 25
Allied seen backing federal investigation by supplying Senator Brookhart with data.
Joe Schnitzer to enter independent production on leaving RKO.

February 26
Jules Levy made Radio general sales manager.
Skourases make sweeping staff reductions and salary cuts in Fox Midwesco.

February 27
Universal shows profit of $615,787 during 1931, compared with loss of $2,047,821 preceding year.

February 29
Eighth court to uphold copyright law gives favorable decision at Springfield, Ill.

MARCH

March 1
U. S. Senator Hastings appointed receiver for General Theatre Equipment.

March 3
Warners cite $3,500,000 cash and bank credit of "a large amount" in answering Maurice Newcastle's insolvency charge at Wilmington.

March 4
Academy of M. P. Arts and Sciences supplied with machinery for conciliating production disputes.

March 7
MPDA begins poll of celebrities to determine film preferences.

March 8
Canadian conspiracy case against 15 producer-distributors dismissed at Toronto.
Bill calling for 10 per cent tax on admissions over 25 cents and 2¾ per cent levy on film rentals goes to House.

March 9
Allied plans to seek public support for fight against extended protection.

March 10
Allied Detroit convention endorses Brookhart bill.
Distributors plan to copyright accessories in move to prevent re-sale.

March 11
W. A. Steffes frames "walkout" at Detroit convention and Allied delegates contribute $15,000 in cash and $45,000 in pledges to carry out convention program.
Bill introduced at Washington to amend penalties fixed by copyright law for picture holdovers.

March 14
Protection of "innocent" infringers provided for in new copyright law draft.

March 15
George Eastman, head of Eastman Kodak Co., dies at Rochester.
Independent exhibitors assume control of M.P.T.O.A.

March 16
Fair protection schedules, selective buying and round table discussions to settle industry problems advocated by M.P.T.O.A. convention at Washington.

March 17
M.P.T.O.A. convention declares for optional form of standard contract.

March 22
Distributors' injunction granted by Wisconsin court halting state department's investigation of protection and zoning.

March 23
Fox directors confirm election of S. R. Kent to post of vice-president in charge of operations and that of Leonard A. Woolams, New York banker, to vice-president in charge of finances in the west.
Tiffany plans 30 pictures through World Wide release.

March 24
Joseph Schnitzer plans new independent producing organization making 24 to 32 features a year.
Principal Distributing Corp., organized with Sol Lesser, president, Frank R. Wilson, vice president, to handle pictures formerly distributed by Talking Picture Epics.

March 25
Ten equipment companies grouped in General Theatres Equipment, Inc., to be operated individually under plan proposed by Senator Daniel O. Hastings, receiver.

March 26
Hy Daab, Radio advertising and publicity director, and Eli M. Orowitz, RKO advertising and publicity director, resign, with S. Barrett McCormick and Terry Turner succeeding, respectively, under Robert F. Sisk, advertising and publicity director for both companies.

March 29
B. B. Kahane placed in charge of Radio Pictures.

March 31
House approves amendment exempting tickets up to 45 cents from admission tax levies.
Nine major producers schedule 390 pictures for the new season; only three pictures less than 1931.
Academy of M. P. Arts and Sciences proposes uniform image frame for projection machines.

[*This chronicle was prepared by Motion Picture Daily*]

SPIRIT OF CHANGE INCREASES SCOPE

APRIL

April 1

Poster renters contemplate organization and "war chest" to combat distributors' opposition to resale of accessories.

Paramount negotiates $15,000,000 credit with group of New York, Chicago and Philadelphia banks.

Fox write-offs contribute to company's $4,263,557 loss for 1931.

Independents expected to produce 400 pictures this season.

Canadian exhibitors approve voluntary arbitration at Toronto conference.

April 2

P. A. Powers organizes Powers Pictures, after acquiring interest in B. I. P., carrying with it American distribution rights to British company's product.

New York exhibitors join move to retain re-sale market for accessories.

Joseph Skirboll appointed sales manager of new Principal Distributing.

April 4

Screen Guild plans co-operative production with release through United Artists.

Paramount reports combined net profit of $6,345,488 for 1931 despite loss of $649,746 for final quarter.

April 6

U. S. circuit court in New York gives "clean bill" to block booking practice, ending 12-year old suit of Federal Trade Commission against Paramount.

M-G-M protest committee fails to take stand on distributor's percentage playing policy.

Distributors delay drawing of zoning schedules pending outcome of Youngclaus suit at Lincoln, Neb.

April 8

Second victory for legality of block booking seen in consent decree entered by federal court at Chicago ending three-year-old monopoly suit against 21 companies by Marks Bros.

Skouras plans decentralized operation of Fox theatres.

April 11

Paramount completes deal for release of Sennett comedies, formerly handled by Educational.

Senate investigation of bear raids on stocks, including film issues, on New York Exchange opens in Washington.

April 13

Poster renters complete defense organization.

U. S. circuit court of appeals at Boston rules that picture holdovers are copyright infringements.

April 14

RKO board completes reorganization of company with M. H. Aylesworth in as president; Hiram Brown as advisor; B. B. Kahane as president of Radio Pictures; Harold B. Franklin in charge of theatres as president of Orpheum Circuit and K.-A.-O.; Joe Plunkett, vice-president of theatre companies; Phil Reisman in charge of film buys, and David Sarnoff re-elected chairman of the board of RKO and chairman of executive committee.

April 16

M-G-M, Paramount and Warners get new season selling under way early.

April 18

Warners, RKO and Loew's pool theatres at Memphis to solve overseating and effect operating economies.

April 19

H. B. Franklin completes "six-divisional" set-up for RKO theatre operation.

Hal Roach schedules 40 shorts, two features for season.

April 20

S. R. Kent elected president of Fox and director. E. R. Tinker, former president, becomes chairman of board, succeeding Harley L. Clarke. W. C. Michel, vice-president, succeeds Kent as executive vice-president.

April 21

Skouras plan puts operation of circuit under Charles Cabalero, L. J. Ludwig, George and Charles Skouras.

Herschel Stuart named to head RKO field operations.

April 22

Gabriel Hess, counsel for MPPDA, denies at Cleveland exhibitors' hearing that Hays organization and Film Boards of Trade are "one and the same."

April 23

Academy of M. P. Arts and Sciences wins revision of arbitration over "star raiding."

April 26

Jesse L. Lasky asked to take three-month leave of absence by Paramount.

April 27

Screen Guild, new co-operative producing unit to release through United Artists.

April 28

RKO plans to reduce overhead $3,000,000.

April 29

Salary cuts for stars being given impetus.

April 30

Federal Trade Commission asks Department of Justice to inaugurate appeal of federal circuit court decision, upholding block booking.

Allied asks for $10,000 to carry agitation for passage of Brookhart bill to the public.

Universal's sales force, meeting in San Francisco, hears of new line-up for 25 features, five serials, 182 shorts.

MAY

May 3

Monogram announces 32 pictures for new season.

S. R. Kent tells Academy meeting New York and Hollywood must co-ordinate to work out industry's problems.

May 5

Paramount gathers in Los Angeles for annual sales meet.

May 6

Paramount announces minimum of 63 features for season.

May 9

Universal announces 26 specials, two road-shows as part of new schedule.

May 10

Radio announces 62 features, 208 shorts, including newsreel issues, for new season.

May 11

Al Lichtman, vice-president of United Artists in charge of distribution, outlines exclusive run plan.

May 12

M-G-M seen ready to inaugurate exclusive selling plan similar to that advocated by Al Lichtman.

May 13

Columbia schedules 30 to 38 pictures.

May 14

Winfield Sheehan due back in full control of Fox studio June 1.

M. A. Lightman asks that "class" and "mass" appeal films be sold separately.

Educational plans 128 on new schedule.

Erpi to install wide range equipment.

May 16

World Wide plans 38 for new season.

Radio opens sales meet in Chicago.

S. R. Kent makes debut before Fox sales staff as company opens convention in New York.

May 17

Fox announces 44 regulars and four specials for new season.

Radio will make 143 shorts during season.

May 18

Paramount drops Jesse Lasky as vice-president of company.

May 19

Joe Brandt enters Educational as president of World Wide; Joe Goldberg as vice-president.

Radio lists 62 pictures, including three specials, on new schedule.

May 21

M.P.T.O.A. transfers control of organization to independent leadership by electing six new members to its executive committee.

May 23

Columbia will make 48 pictures during new season, Jack Cohn tells Atlantic City sales meet.

May 25

House kills Representative Sirovich's amended copyright bill eliminating music tax.

Chicago exhibitors find improvement under single feature policy.

Columbia sales meet told of new plan to eliminate "blind" buying. Provides for previewing of pictures before exhibition value is fixed.

May 26

Canadian distributors agree on and ratify new standard form of exhibition contract.

May 28

New tax amendment exempts tickets up to 45 cents.

JUNE

June 1

RKO and Warners begin pooling of Ohio theatres.

June 2

Canadian Film Board adopts arbitration rules for use under new standard contract.

June 6

First of four Warner regional sales meets opens in New York.

June 7

President Hoover signs bill levying 10 per cent tax on admissions over 41 cents, effective June 21.

Nick Paper's anti-trust suit against distributors, with arbitration the issue, goes to trial at Lincoln, Neb.

June 8

I.A.T.S.E. brands rival unions as "racketeers."

Kansas supreme court rules distributor cannot fix price an exhibitor is to charge to show such distributor's product.

Warner's sales force placed on bonus system.

June 13

RKO and Loew's call off pooling deals.

Paramount announces four productions to cost $1,000,000 each.

June 14

Circuits decide on passing admission tax on to public.

Creditors agree to continue Roxy Theatre receivership.

June 15

Believe 5-5-5 contract will be offered as optional form to individual company contracts with exhibitor signifying which he prefers.

Begin preparation of standard contract form for use of licensed agents in dealing with players and studios.

Coast studios begin move to cut costs.

June 16

H. B. Franklin says Joe Plunkett is out as vice-president of Keith-Albee-Orpheum and Orpheum Circuit.

June 17

Verdict favoring distributors is returned in Nick Paper anti-trust suit at Lincoln, Neb.

Emanuel Cohen given Jesse Lasky's title at Paramount studio; Lasky says he is still with company.

June 18

B. P. Schulberg retires as managing director of Paramount production, leaving Emanuel Cohen in charge.

William Fox charged with selling own stocks short, during senate bank committee quiz.

June 20

World Wide set to release 30 during year. Educational increases its shorts list to 166.

June 21

Admission tax goes into effect with 400 houses estimated affected by levy of 10 per cent on admissions over 41 cents.

Educational-World Wide sales forces told two companies are to stay apart in sales activities, as convention opens in New York.

M. H. Aylesworth, RKO head, turns bullish on industry following bear talk at Academy dinner.

June 22

Deal for pooling of RKO and Skouras houses in Manhattan is signed.

William Fox sued for $5,000,000 by Fox Theatres Corp. on charge he used position as former head of corporation for personal enrichment, in connection with stock deals.

June 23

United Artists announces it will inaugurate exclusive run selling plan with new season's program.

Kansas distributors join to appeal state supreme court decision holding all film contracts to be illegal there.

June 24

Major company's contracts analyzed and criticized at Allied eastern meeting, with move on foot to consolidate independent buying power for purchase of independent productions to avoid contract demands of major companies.

June 25

M-G-M announces 50 features on new schedule as sales meet opens in Philadelphia.

Allied eastern meeting unofficially condemns double featuring but leaves action to individual units.

Hollywood studio activities at new low with major companies working on only 29 pictures and independents on 10.

June 27

Hiram S. Brown withdraws from RKO on Aug. 1.

Allied eastern meeting disbands without conclusive action on three major subjects of meeting; cooperative buying, tax vigilance committee and legislative activities.

June 28

Warners begin anti-trust action against Erpi at Wilmington seeking to end service charges.

Interchangeability of stars and directors gains favor on coast.

June 30

Two-for-one admissions for less than 20 cents held to be contract breach in Greater New York area.

JULY

July 1

Fox Film sues William Fox for over $10,000,000, charging fraud in connection with various contracts and deals.

W. E. Paschall acquires 50 per cent interest in former Publix-Dent circuit of 46 houses in Texas.

July 5

Federal court at Lincoln, Neb., decides in favor of W. N. Youngclaus in suit against distributors; grants permanent injunction to plaintiff and declares protection and zoning agreements in dispute to be in restraint of trade and violation of antitrust act.

July 6

Harry Arthur in deal for six Publix New England houses.

July 7

Allied addresses inquiry on 5-5-5 contract status to S. R. Kent.

The FIRST SMASH

The news is out – – – A tiny whisper grew into a roar... The first smash hit of 1933 is now ready!

The great new Roxy has booked it! The R-K-O Circuit has grabbed it for 40 day and date bookings across the country.

Only a few in the east and on the coast saw "The Bitter Tea of General Yen." We wanted to keep it quiet . . . for a while . . . but the rave was on, the word of mouth got busy, swept the country like a hurricane. Now thousands of exhibitors are talking about it, waiting for it, advertising it to their patrons.

Millions know about it . . . and want to see it.

Barbara

"the BITTER

GENERAL

NILS ASTHE

GAVIN GORDON

From the Novel b

A FRANK CAPRA

a COLUMBIA

HIT OF 1933!!!

Columbia is backing this sensational picture — with its appeal to all men, all women — with a huge advertising campaign in all leading fan magazines with their circulation of millions.

A mammoth pressbook, loaded with exhibitor helps — a great line of accessories, point the way to big profits. Real showmen everywhere are riding the wave of popular interest, are tieing up to the Columbia campaign, and plugging the picture now in lobby and newspaper advertising, regardless of when they play it. Free teaser trailers, free one sheet announcement posters at all Columbia exchanges, help them do it. Get yours now if you haven't already done so.

Get on the bandwagon! Get your share of this flood of business!

Stanwyck in

TEA of
YEN

WALTER CONNOLLY
OSHIA MORI
ce Zaring Stone
RODUCTION
PICTURE

LIGHTS AND SHADOWS IN YEAR 1932

Survey shows only 13 circuit theatres in three cities have been embraced in pooling deals actually completed, although negotiations have involved 60 theatres in 17 cities.

Federal district court at Grand Forks, N. D., holds standard exhibition contract illegal and exhibitors and distributors parties to it an illegal combination.

July 9

RKO and Publix pool six houses.

July 11

Will H. Hays suggests summary action against producers who violate advertising code of ethics.

Admission tax stands as sole federal legislation affecting theatres enacted during current session just closing.

July 13

Academy approves new arbitration agreement, including banning of raids on talent, secret negotiations with competing companies' employes, premature negotiations, and providing conditions of re-employment.

Allied advocates national conference board to settle industry disputes.

Universal completes divestment of theatres, with control left of only four, and minor stock and lease interests in 65.

July 14

M.P.T.O. of Connecticut hits at exclusive runs.

Majestic lists 26 features for new season.

July 15

All major companies seen ready to ask 15-cent minimum admission standard for new product.

M-G-M and Loew's inaugurate salary cuts up to 35 per cent.

I.A.T.S.E. promises thorough investigation of racketeering charges made against Sam Kaplan, head of Local 306.

July 16

New executive line-up at Fox studios gives Winfield Sheehan former title of vice-president and general manager.

July 18

Three per cent Federal consumer tax on electricity seen draining large sums weekly from theatres.

July 19

Hays ad code is upheld by executive committee of MPPDA.

United Theatres, New Orleans, and 11 distributors named in anti-trust action.

July 20

German quota laws seen as serious problem for producer-distributors here.

July 21

No effect on sale or exhibition of film in Kansas seen by local distributors as result of state supreme court decision holding old standard contract illegal.

Adolph Zukor, on good-will tour for Paramount, tells Boston audience Sam Katz ushers in new day for company.

July 25

Will H. Hays effects out-of-court settlement of Cleveland exhibitors' suit. Beginning working out details of agreement on protection.

RKO joins move for 15-cent minimum admissions.

M.P.T.O.A. plans finish fight to obtain 5-5-5 contract for current selling season.

July 26

Warners' move withdrawing right of stars to choose stories and roles seen influencing other studios.

July 27

Cost of sound improvement only bar to studio advances.

July 29

Erpi starts suit to end transfer of equipment from one theatre to another.

French dubbing decree handicaps American producers.

Publix and Dickinson circuits turn back theatres in Kansas City area.

AUGUST

August 1

Operators' war on in New York between Local 306 and Empire State organization.

August 2

James R. Quirk, publisher of "Photoplay," dies.

August 3

Distributors will take no appeal against Youngclaus decision, declaring Nebraska court's ruling applied only to one protection plan and is harmless as far as industry is concerned.

August 4

M. A. Lightman calls for buying strike by members of M.P.T.O.A. to force showdown on 5-5-5 adoption.

August 11

Sam Katz tells 60 guest critics in New York—Paramount is "shooting its bankroll" and staking future on 18 new pictures.

August 13

S. R. Kent returns from England where out-of-court settlement of suit brought by Fox to dissolve deal under which it acquired interest in Gaumont-British was effected.

August 15

Memphis theatre pool proves unsatisfactory and is called off by Loew's, RKO and Warners.

August 16

Kansas City film rentals for new product are 25 per cent higher than for previous season, survey reveals.

August 18

M-G-M will end all foreign language production until more equitable quota laws are enacted by foreign nations.

August 19

Admission taxes for June netted government $343,691.92.

August 23

Local 306, New York operators' union, files suit against distributors claiming conspiracy in refusing to service the local's three open air theatres with film.

Publix, RKO and Warners confer on new theatre poolings.

Lightman seeks new standard contract form in place of 5-5-5 draft, crediting Universal and Fox with cooperation.

August 24

Allied directors meeting at Chicago authorize committee to meet with M.P.T.O.A. with view to cooperating on several points in joint exhibitor program.

August 25

Will H. Hays considers plans for ending injurious fan magazine interviews with stars following much discussed publication of one with Tallulah Bankhead.

August 27

Cleveland exhibitors sign suit settlement agreement which reduces circuit protection.

August 29

Producers agree on ban for players who break contracts.

August 30

Theatre openings in last 60 days reach 1,000.

Warner-F. N. completes plans for increased foreign production.

August 31

William C. Elliott, president I.A.T.S.E., advises locals to avoid strikes and seek amicable settlements of new contracts being negotiated.

Film buying for Skouras circuit split among Edward Peskay, J. J. Sullivan and Fred Stein.

SEPTEMBER

September 1

Hiram S. Brown expected to enter Beacon Films if new financing is obtained to permit reorganization for production and distribution of standard features in place of non-theatrical product.

September 2

Detroit exhibitors put double featuring ban into effect.

Skouras managers are given complete control of their houses in final step of returning operations to field.

September 3

Producers, with exception of Warner-F. N., request Erpi to renew agreement by which it serves as their representative with music publishers in negotiations to use American music.

Film stock issues make gain of $41,766,278 in market value during two months.

September 6

RKO rejects exclusive runs.

Paul Bern, M-G-M associate producer and husband of Jean Harlow, dies.

September 7

Publix takes first decisive step in decentralization of national circuit with deal closed to turn over operation of theatres in 14 southern cities to Kincey-Wilby.

Business shows improvements and numerous theatres reopen.

September 8

Producers will deliver 327 pictures of 359 scheduled for 1931-32.

September 9

Fred Desberg, general manager of Loew's at Cleveland, dies.

M-G-M's exclusive run deals stirs up exhibitors.

September 10

Control of Trans Lux Daylight Screen Corp. retained by Percy N. Furber after sharp clash with A. M. Andrews at lengthy stockholders' meet.

September 13

S. R. Kent announces Fox will make no more exclusive run deals.

United Artists joins M-G-M in selling exclusive runs.

September 14

Exhibitor protests will not affect exclusive run sales policies of M-G-M, United Artists and Paramount, companies' sales managers say.

September 16

Irwin Esmond attorney for New York state department of education named to succeed James Wingate as head of New York censor board, as latter accepts MPPDA coast position.

September 17

W. A. Steffes files suit to restrain distributors from enforcing Minneapolis zoning plan. Asks $3,000 damages allegedly suffered through purported inability to obtain product.

September 19

Joint meeting of Allied-M.P.T.O.A. representatives under way at Chicago with unified stand of two national exhibitor organizations on common objectives expected to result.

September 20

Publix-Dubinsky agree to dissolve partnership at Kansas City, ending operation, controversy and court action. Move seen as further step in decentralization of Publix circuit.

September 21

Allied and M.P.T.O.A. representatives agree on program of federal legislation to bring about industry reforms, "all other means having failed." Program calls for drafting of new standard contract to be ratified by both exhibitor organizations and submitted to distributors to be offered to exhibitors who want it. Alternative move embraces introduction of federal bill in congress bringing about industry reforms on protection, block booking, exclusive runs. Calls for passage of Brookhart bill and campaign by exhibitors to obtain public support for industry legislation.

September 22

Exhibitors' meeting at Chicago lays plans for national exhibitors' mass meetings to pass on exclusive program drawn up, calling for federal legislation.

September 23

Loew's signs Cleveland zoning agreement as first of circuits involved to ratify settlement of monopoly action.

September 24

Nicholas M. Schenck "surprised" by action taken by exhibitors' meeting at Chicago. Defends M-G-M's policy on exclusive runs.

Erpi makes settlement on music publishers' claim against producers for use of copyrighted music, bringing renewal of agreement nearer.

September 26

Attorneys prepare for fight over Roxy name.

September 27

Three newsreels sign one-year agreement with cameramen's unions.

September 28

Local 306, New York operators' union, denied injunction against distributors for alleged failure to service organization's three open air theatres with film.

September 29

Giveaways on wane as new season product is released to theatres.

September 30

Poster exchanges forget protest action against distributors as re-sale bans fizzle.

Pacific National Theatres files restraint of trade action against Fox West Coast of Los Angeles, asking $780,000 damages.

OCTOBER

October 1

Glendale (Calif.) Capital Theatres files restraint of trade suit against Fox West Coast, asking $345,000 damages, and includes eight distributor defendants in action.

Large music publishers charged with exercising monopoly in suit filed by Richmond-Mayer Co.

October 3

Independents assuming operation of former circuit houses turned back to them demand protection in excess of that granted under circuit operation. Situation halts selling and threatens new protection difficulties.

Hiram S. Brown named chairman of board of General Pictures, Inc., new producing-distributing organization developed by former Beacon executives.

October 4

Double featuring virtually eliminated in Chicago as ban becomes effective.

October 5

American Federation of Labor disavows Empire State Operators union, asking support be given Local 306, New York.

M-G-M, ending production of foreign versions, will do dubbing abroad.

October 6

Major electrics formulate new license agreement, hoping for ending of federal monopoly suit against them.

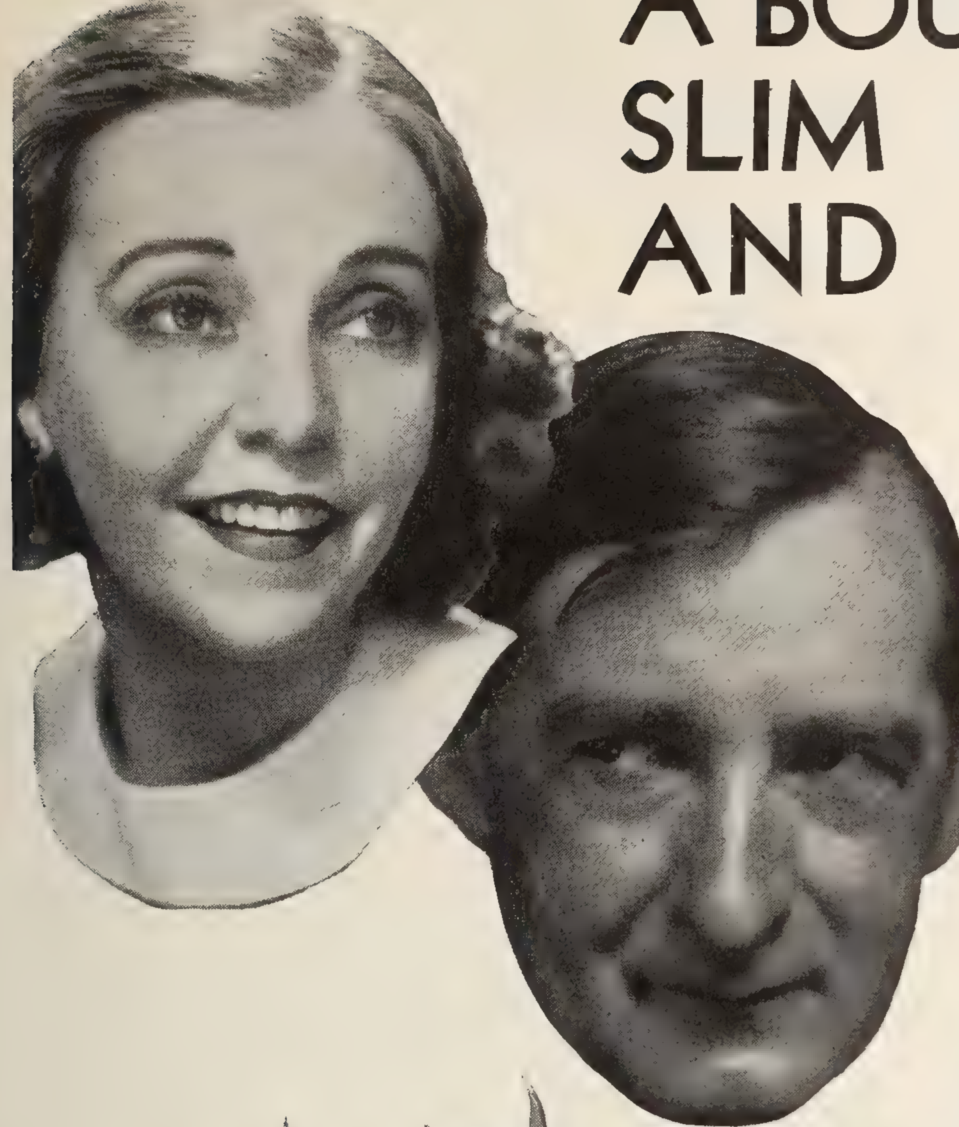
October 10

Canadian theatre taxes returned $5,130,000 from 900 theatres in year, or average of $5,700 per theatre, survey reveals.

October 11

Loew's completes deal for exclusive runs of United Artists product for 18 cities.

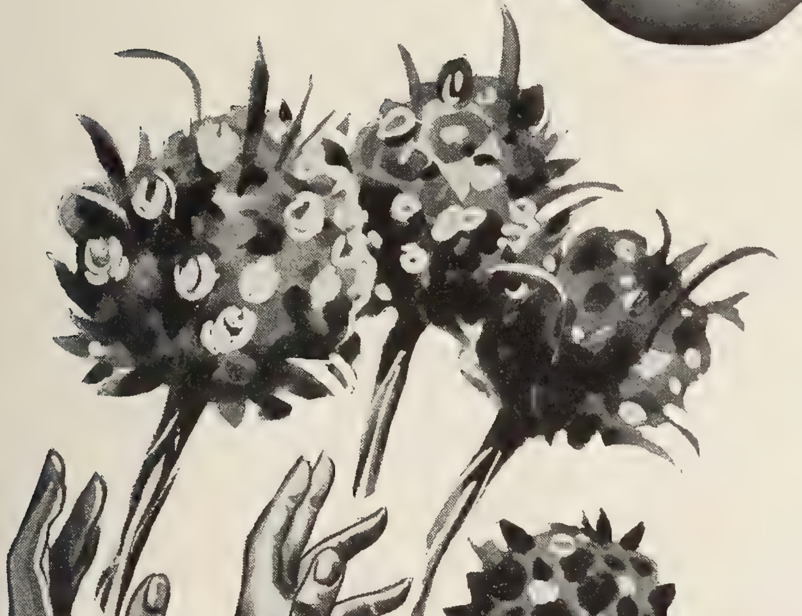
A BOUQUET TO YOU SLIM SUMMERVILLE AND ZASU PITTS!



For your perfectly delicious comedy art as the two servants who were bequeathed millions of dollars in

THEY JUST HAD *to* GET MARRIED

You will make the world shake with real, wholesome laughter and you will prove that you are the screen's team of teams!



With Roland Young, Fifi D'Orsay, Verree Teasdale, C. Aubrey Smith, Henry Armetta, Cora Sue Collins. Screenplay by Gladys Lehman and H. M. Walker. Produced by Carl Laemmle, Jr., from a play by Cyril Harcourt. Directed by Edward Ludwig. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

1932 YEAR OF OPERATING ECONOMIES

October 12

American Society of Cinematographers plans testing of all camera and projection equipment to obtain improvements.

October 13

W. N. Youngclaus brings new suit against major distributors at Lincoln, claiming injunction granted him earlier was broken and asking $255,000 damages.

October 15

Allied-M.P.T.O.A. joint meeting at Chicago reaffirms stand for federal legislation to correct industry complaints.

October 18

M-G-M will waive contract restrictions against double featuring its product in situations where policy is standard.

October 19

Decentralization of Publix southwest theatres ready as R. J. O'Donnell and W. C. Jenkins prepare to take over 26 Texas houses.

October 21

Vitaphone seeks injunction against Erpi over territorial licensing in new action filed at Wilmington.

M-G-M will sell its short subjects on exclusive basis only at exhibitor's request.

October 22

Jesse Lasky completes deal for production of eight for Fox; leaves for coast.

October 24

S. R. Kent meets with exhibitor leaders for discussion of industry problems and their solution.

October 26

United Artists' exclusive run deal with Loew's expected to be last one made by company, as opposition to policy increases.

John D. Clark resigns from Paramount to join Fox.

October 27

Neil Agnew named to succeed James Clark as Paramount western division manager.

October 28

Hope of obtaining new standard contract approval through concerted exhibitor action seen as explanation of M.P.T.O.A.'s alignment with Allied on legislative program.

Jules Levy, Radio general sales manager, says benefits of decentralized theatre operation are reflected in better film selling conditions.

October 29

Sam Katz resigns as president of Publix and director of Paramount in surprise move, following disagreement with management over theatre decentralization policy.

Universal renews L. J. Schlaifer's contract as general sales manager two months in advance of expiration.

October 31

John Hertz, chairman of Paramount finance committee, and Leo Spitz, executive and legal adviser, expected to become ruling factors in Paramount following withdrawal of Sam Katz.

Paramount inaugurates selective run selling in Memphis.

NOVEMBER

November 1

John Hertz says all factional and political alignments are out of Paramount as long as he remains.

Indications plentiful that exclusive run selling is over for the year.

November 2

RCA ready to market new "High Fidelity" sound equipment.

November 3

Moe Mark, pioneer exhibitor, and William Morris, theatrical agency head, pass away.

November 4

Referee recommends dismissal of Harry Koplar receivership suit against Skouras Bros. Enterprises, St. Louis.

Charge made that A. T. & T., Western Electric and Erpi control 90 per cent of sound picture industry made by attorneys for Stanley Co., General Talking Pictures and Duovac Radio, seeking preliminary injunction at Wilmington to end cross-licensing.

November 5

Majestic executive committee approves increase of negative costs.

November 7

Interpretation of Cleveland zoning agreement creates complications.

E. W. Hammons advocates "decentralized" film buying as next logical step following theatre decentralization.

November 9

Exhibitor meetings with S. R. Kent reach deadline. Lack of agreement on industry program at current conferences will mean pursuit of legislative program by exhibitors. Six major points of industry program advocated by Kent include an industry supreme court, or national appeals board, to settle industry differences.

November 10

Joint committee of Allied-M.P.T.O.A. continues work of drafting uniform contract.

Fox will inaugurate flexible admission plan of selling with distribution of "Cavalcade." Flexible plan seen as favored over exclusive run selling. M. A. Lightman says exclusive runs are already dead.

November 12

Divestment of inter-company stock ownership seen as principal objective sought by government in ending monopoly suits against RCA and big electrics.

November 15

Clause in new standard contract limiting sale of shorts to moderate ratio with features seen effecting reduction of short subject production. Completed draft of new standard contract being turned over to distributors by exhibitors.

Warners sign Cleveland zoning agreement as last of circuits involved to ratify it, making pact wholly effective.

November 16

First draft of new standard contract and supplementary proposals, including set-up of national appeal board, made public. Fox approves complete program. Paramount and United Artists representatives indicate they will approve.

November 17

RCA announces development of new types of reproducers.

RKO theatre units effect $5,000,000 operating economies.

November 18

Publix continues decentralization moves, with E. V. Richards taking over operation of Saenger unit and Nathan Goldstein acquiring former New England houses.

Court restrains Los Angeles distributors from further operation of local zoning and protection plan, as constituted.

November 19

Academy votes annual acting and production awards to Helen Hayes, best actress and Fredric March, best actor.

Paramount charters four new operating corporations for new corporate organization; thereby splitting management four ways.

Consent decree ending Los Angeles zoning and protection plan seen terminating suits against Fox West Coast, aggregating $3,000,000, is lived up to.

November 21

M-G-M, Paramount, Radio, Universal, Columbia and First Division expected to approve new standard contract.

Department of Justice conducts investigation of trade practices at Kansas City as part of what is believed to be national probe of industry.

November 22

Joe Brandt resigns presidency of World Wide over difference with E. W. Hammons on executive policy.

Government enters consent decree by which General Electric, Westinghouse and RCA agree to separate; ending action against big electrics.

November 23

Nation-wide scrutiny of zoning and protection planned by Department of Justice.

November 25

Survey reveals 525 theatres reopened during two-month period ending Oct. 15.

November 26

Columbia rejects standard contract. With United Artists also rejecting and five distributors having made no decision, Fox and Educational-World Wide are sole distributors approving program as first national exhibitors' mass meeting opens in Chicago.

Rockefeller interests get 100,000 additional shares of RKO common in adjustment of Radio City leases, making them largest individual shareholders in RKO.

November 28

First exhibitors' mass meeting to act on industry program opens at Chicago with divergence of exhibitor opinion in evidence over choice between it and federal legislation.

November 29

Chicago meeting develops Allied-M.P.T.O.A. split over exhibitor procedure; majority faction of meeting represented by Allied votes furtherance of legislative program for industry reforms; minority represented by M.P.T.O.A. opposes move and supports industry program.

Ned Depinet, vice-president and general distribution manager of Radio, has duties extended to include foreign with assignment of Frank O'Heron, to post of New York representative at studio.

November 30

American Tri-Ergon's patent infringement suit against Paramount, first of several filed against large producers, opens in Brooklyn.

DECEMBER

December 1

Sam Kaplan, head of Local 306, New York operators' union, ousted with all officers of local by parent organization, the I.A.T.S.E.

December 2

New York mass meeting duplicates Chicago procedure with Allied majority favoring legislative relief and M.P.T.O.A. committed to continuing work of getting distributor approval of industry program. M.P.T.O.A. committee organizes for further contract and proposals conferences with distribution heads.

James R. Grainger resigns as vice-president of Fox in charge of distribution. Sidney Kent names John D. Clark as Grainger's successor.

Court denies motion for dismissal of indictments charging Sam Kaplan, ousted head of Local 306, and 16 other officers, with conspiracy and coercion.

December 5

Paramount, M-G-M and Radio approve new standard contract, making six companies favoring it: Fox, Universal and Educational-World Wide having approved earlier. Action on appeals board deferred.

Glenn Griswold resigns Fox vice-presidency to accept executive post in Paramount financial department.

Wilmington court orders General Theatres Equipment receiver not to proceed with proposed litigation against former directors, investment houses and banks at this time.

December 6

Court awards RKO exclusive right to use Roxy name for new Radio City Theatre.

Revised drafts of new standard contract incorporating changes agreed on between distributors and M.P.T.O.A. committee submitted to distributors.

Walter O. Burkey anti-trust suit against major distributors and Film Board of Trade opens at Kansas City.

December 9

Senate action on Brookhart Bill delayed.

Milton Feld and David Chatkin organize new theatre company following resignation from Publix due to decentralization of circuit.

Fox develops new plan for selling company's product to 10-cent admission houses formerly ignored.

December 12

Federal Trade Commission drops appeal of Paramount block booking decision, ending 10 years of litigation.

December 13

Sam Dembow named head of Publix Theatres.

RCA announces policy of selling Photophone equipment outright; ending licensing arrangement.

December 14

Warner directorate win proxy fight at annual stockholders' meet.

Spyros Skouras withdraws from Fox-Roxy Theatre operating deal.

Return of Comerford circuit by Publix, marking another major step in Publix decentralization, effective soon.

December 15

Distributors discuss new plans for merger of physical distribution spurred on by need for economies.

Warner proxy victory results in reelection of five of company's directorate.

Paramount salary cuts aggregate $6,000,000, company reports.

Detroit's double featuring ban collapses with all theatres abandoning single policy.

December 16

$9,000,000 saving estimated by merger of physical distribution by sales heads preparing for further discussion of plan.

December 17

John Hertz says Paramount is prepared to face battle for business; gives reasons for confidence in company's future.

December 19

Distributors consider plan for reducing number of exchange centers.

Admission price reductions made by theatres in many cities.

December 22

S. R. Kent tells M.P.T.O. of North and South Carolina new standard contract will be in effect about Feb. 1.

December 24

Theatres aid needy throughout country by benefit performances and other contributions.

December 27

Move to keep admissions at 20-cent minimum level in evidence in major company sales policies.

December 28

Radio City Music Hall opens to brilliant audience.

December 29

Majestic franchise holders adopt recommendation of Phil Goldstone that production budget be determined by story values.

December 30

B. B. Kahane reveals Radio plan to reduce production to 18 or 20 pictures with balance of program from independent units. David Selznick to be in charge.

RKO Roxy Theatre, second Radio City theatrical unit, opens with pictures predominating.

December 31

Publix turns back Comerford circuit of 48 houses in 28 Pennsylvania cities.

He Made The Two Greatest Box-Office Pictures For The Exhibitor In "DRACULA" and "WHITE ZOMBIE"

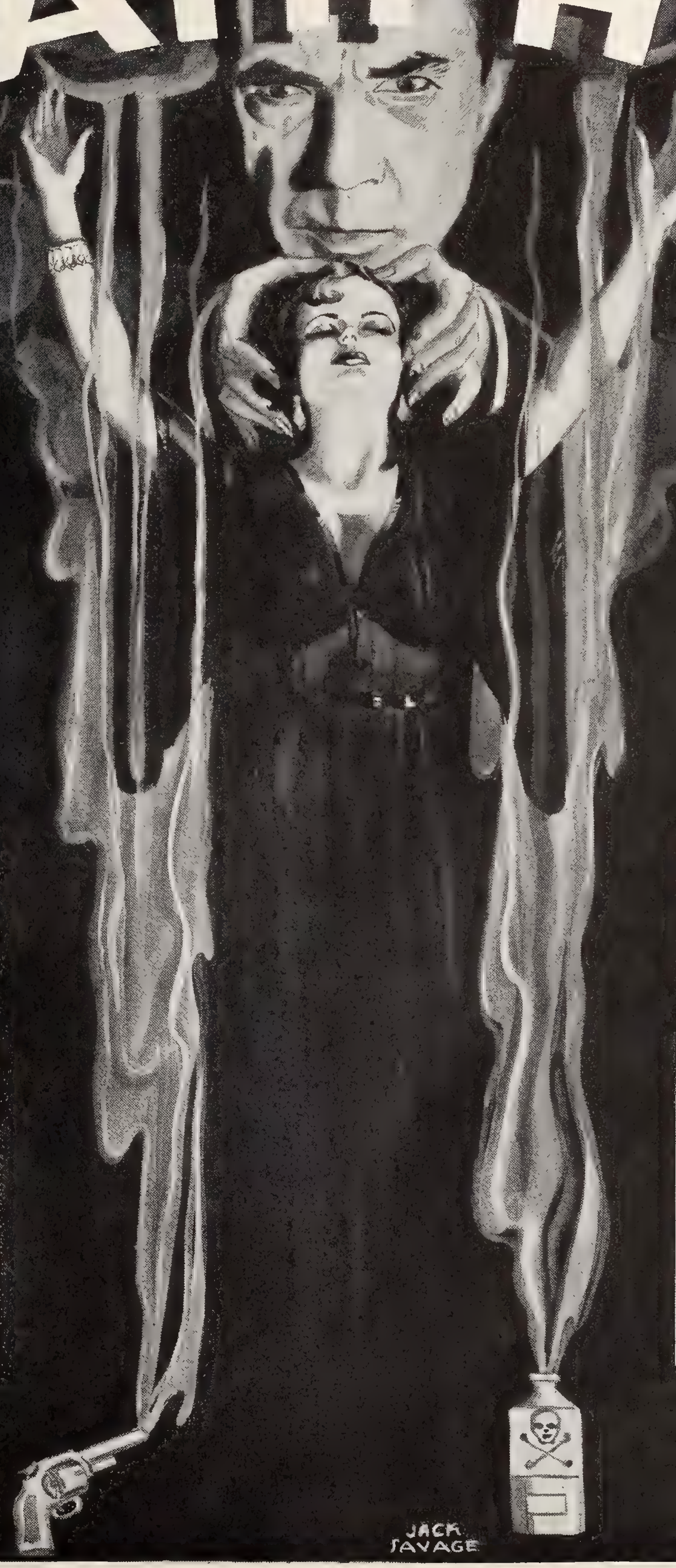
And Here Is The Third!

E. W. Hammons presents

BELA LUGOSI

in

"The DEATH KISS"



WITH
ADRIENNE AMES
DAVID MANNERS
ALEXANDER CARR
VINCE BARNETT
Directed by EDWIN MARIN

IT'S FULL OF THRILLS!
IT'S FULL OF FUN!
IT'S FULL OF MYSTERY!
IT'S FULL OF BIG NAMES!

WORLD WIDE Pictures

KBS California Tiffany Studios

THEATRE RECEIPTS

Theatre receipts for the calendar week ended December 31, 1932, reached an aggregate of $1,469,824 from 125 theatres in 20 major cities of the country. The total is an increase of $460,570 over the previous calendar week, ended December 24, when 106 theatres in 20 cities reported a total gross of $1,009,254. During the more recent seven-day period seven new low individual house records were noted.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Virtue" (Col.) and "Silver Dollar" (F. N.)	14,000	"Me and My Gal" (Fox) and "Those We Love" (Tiffany)	13,000	....
Keith's	3,500	30c-55c	"The Half Naked Truth" (Radio) (35c-50c)	21,500	"Penguin Pool Murder" (Radio)	19,500	**High 12-5 "Frankenstein" 27,000** **Low 3-25-32 "Explorers of the World" 16,000**
Keith-Boston	2,900	25c-55c	"Little Orphan Annie" (Radio) and "Secrets of the French Police" (Radio)	22,000	"Afraid to Talk" (U.)	20,000	**High 4-9-32 "Steady Company" 26,000** **Low 7-9-32 "By Whose Hand?" 16,500**
Loew's Orpheum	2,200	25c-55c	"Cynara" (U. A.)	21,000	"Fast Life" (MGM)	20,000	High 1-24 "Hell's Angels" 32,500 **Low 8-4-32 "Unashamed" 18,000**
Loew's State	3,700	25c-55c	"Cynara" (U.A.)	22,500	"Fast Life" (MGM)	21,000	**High 6-18-32—** **"Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000** **Low 7-18 "Man in Possession" 19,000**
Metropolitan	4,350	35c-65c	"Madame Butterfly" (Para.)	39,000	"Under-Cover Man" (Para.)	36,000	**High 1-31 "No Limit" 44,500** **Low 7-4 "I Take This Woman" 30,000**
Paramount	1,800	30c-50c	"Virtue" (Col.) and "Silver Dollar" (F. N.)	16,500	"Me and My Gal" (Fox) and "Those We Love" (Tiffany)	16,000	....
Buffalo							
Buffalo	3,500	30c-65c	"Rockabye" (Radio)	22,000	"Under-Cover Man" (Para.)	14,300	**High 3-28 "My Past" 39,500** Low 12-23-32 "Under-Cover Man" 14,300
Century	3,000	25c	"Prosperity" (MGM)	6,000	"Central Park" (F. N.)	5,100	**High 2-14 "Cimarron" 25,600** **Low 12-9-32 "Rain" 4,700**
Erlanger	1,400	50c-$1.50	"The Sign of the Cross" (Para.)	9,300	....		....
Great Lakes	3,000	25c-40c	"You Said a Mouthful" (F. N.)	9,700	"The Conquerors" (Radio) (9 days)	8,900	**High 8-8 "Politics" 35,100** **Low 11-25-32 "Night After Night" 7,800**
Hippodrome	2,100	25c	"Fast Life" (MGM)	5,900	"The Devil Is Driving" (Para.) (4 days) "They Call It Sin" (F. N.) (3 days)	2,300 2,100	**High 2-14 "Free Love" 26,300** **Low 7-16-32 "New Morals for Old" 4,200**
Hollywood	300	25c-40c	"Goona Goona" (First Div.)	2,900	....		....
Lafayette	3,300	25c	"Those We Love" (World Wide) (4 days) "Her Mad Night" (Mayfair) (3 days)	4,500 3,000	"Wild Girl" (Fox) (7 days) "The Thirteenth Guest" (3 days) (Monogram)	7,100 2,000	**High 4-11 "Ten Cents a Dance" 24,100** **Low 6-11-32 "The Secret Witness" 5,800**
Chicago							
Chicago	4,000	35c-68c	"Madame Butterfly" (Para.)	26,000	"The Match King" (F. N.)	20,000	**High 1-23-32 "Two Kinds of Women" 67,000** Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-55c	"The Big Drive" (A. L. Rule) (2nd week)	12,000	"The Big Drive" (A. L. Rule) (1st week)	15,000	**High 2-7 "Doorway to Hell" 38,170** Low 12-20-32 "The Big Drive" 15,000
Oriental	3,940	35c-68c	"A Farewell to Arms" (Para.)	34,000	"Secrets of the French Police" (Radio)	13,000	**High 3-7 "My Past" 46,750** Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"The Half Naked Truth" (Radio)	27,000	"The Sport Parade" (Radio)	22,500	**High 4-2-32 "Cheaters at Play" 33,000** Low 12-15-32 "False Faces" 14,000
Roosevelt	1,591	25c-55c	"Island of Lost Souls" (Para.)	11,000	"They Call It Sin" (F. N.)	10,000	High 4-11 "Dishonored" 30,350 Low 12-21-32 "They Call It Sin" 10,000
State Lake	2,776		"The Mummy" (U.)	11,500	....		High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red" 7,000
United Artists	1,700	35c-68c	"Cynara" (U. A.)	18,000	....		High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"The Sport Parade" (Radio) and "Trailing the Killer" (World Wide)	4,500	....		High 1-30-32 "Hell Divers" 26,000 Low 12-31-32 "Sport Parade" and "Trailing the Killer" 4,500
Mall	753	15c-25c	"The Sign of the Cross" (Para.)	15,000	....		....
Ohio	1,500	50c-$1.50	"He Learned About Women" (Para.)	1,500	"The Crooked Circle" (World Wide)	1,250	....
RKO Hippodrome	3,800	15c-40c	"The Unwritten Law" (Majestic"	7,500	....		....
RKO Palace	3,100	25c-60c	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio) (25c-40c)	12,000	"The Penguin Pool Murder" (Radio)	17,000	**High 5-2 "Laugh and Get Rich" 40,000** Low 12-30-32 "Little Orphan Annie" and "Half Naked Truth" 12,000
State	3,400	25c-50c	"Madame Butterfly" (Para.)	18,000	"Under-Cover Man" (Para.)	15,500	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Call Her Savage" (Fox)	7,000	"Mr. Robinson Crusoe" (U. A.)	4,300	....
Warner's Lake.	800	15c-50c	"Silver Dollar" (F. N.)	6,500	"The Old Dark House" (U.)	3,100	**High 10-3 "Five Star Final" 15,000** **Low 7-4 "Big Business Girl" 2,000**
Denver							
Denham	1,700	15c-25c	"Speed Demon" (Col.)	2,500	"White Eagle" (Col.) and "Silver Lining" (Patrician)	3,000	....
Denver	2,500	25c-50c	"Cynara" (U. A.) (6 days)	7,000	"You Said a Mouthful" (F. N.) (8 days)	11,000	**High 8-8 "Politics" 25,000** Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Little Orphan Annie" (Radio) (3 days) "Rackety Rax" (Fox) (4 days)	2,000 1,500	"The Golden West" (Fox) (3 days) "Big City Blues" (W. B.) (4 days)	1,200 1,300	....
Orpheum	2,600	25c-50c	"Handle With Care" (Fox)	10,500	"Air Mail" (U.)	10,000	....
Paramount	2,000	25c-40c	"Payment Deferred" (MGM) (3 days) "Under-Cover Man" (Para.) (4 days)	1,500 3,500	"Fast Life" (MGM) (3 days) "Central Park" (F. N.) (4 days)	1,500 2,000	**High 1-10 "Hell's Angels" 22,000** **Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450**
Detroit							
Downtown	2,750	25c-50c	"Sport Parade" (Radio) (2 days) "Little Orphan Annie" (Radio) and "Half Naked Truth" (Radio) (5 days)	10,500	"Goona Goona" (First Div.) and "False Faces" (World Wide)	7,500	....
Fisher	2,700	25c-65c	"Lawyer Man" (W. B.)	12,600	"Faithless" (MGM)	10,400	....
Fox	5,100	25c-50c	"Me and My Gal" (Fox)	25,500	"The Golden West" (Fox)	12,500	....
Michigan	4,000	25c-75c	"Son-Daughter" (MGM)	22,400	"Fast Life" (MGM)	14,600	....
United Artists	2,000	25c-75c	"Cynara" (U. A.)	9,200	"Life Begins" (F. N.) and "Virgins of Bali" (Principal) (2nd week)	6,700	....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Pantages	3,000	25c-40c	"Divorce in the Family" (MGM)	8,325	"Prosperity" (MGM)	7,000	High 4-30-32 "Careless Lady" Low 12-7-32 "Rain"	22,400 6,300
W. B. Hollywood	3,000	25c-55c	"The Match King" (F. N.)	10,403	"Central Park" (W. B.)	9,800	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	35c-50c	"The Conquerors" (Radio)	3,000	"Little Orphan Annie" (Radio)	3,000	High 6-13 "Daddy Long Legs" Low 8-20-32 "Jewel Robbery"	10,000 2,500
Circle	2,800	35c-50c	"A Farewell to Arms" (Para.)	6,000	"The Match King" (F. N.) (4 days) "Follow the Leader" (Para.) (3 days)	5,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3,300	35c-50c	"Under-Cover Man" (Para.) (35c-65c)	11,000	"No More Orchids" (Col.)	8,000	High 1-17 "Her Man" Low 9-10-32 "Bring 'Em Back Alive"	25,000 5,000
Lyric	2,000	35c-50c	"Handle With Care" (Fox)	7,000	"Men Are Such Fools" (Radio)	7,000		
Palace	2,800	35c-50c	"Fast Life" (MGM)	4,000	"Payment Deferred" (MGM)	4,500	High 5-2 "Trader Horn" Low 12-30-32 "Fast Life"	22,000 4,000
Kansas City								
Liberty	1,000	15c-25c	"Age of Consent" (Radio)	2,000	"The Most Dangerous Game" (Radio)	2,300		
Mainstreet	3,049	25c-40c	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio)	5,000			High 1-9-32 "Peach o' Reno" Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth"	25,500 5,000
Midland	4,000	25c-50c	"Fast Life" (MGM) (7 days and Sat. midnite show)	9,000	"Payment Deferred" (MGM) (7 days and Sat. midnite show)	6,500	High 1-23-32 "Hell Divers" Low 12-8-32 "Man Against Woman"	30,400 6,000
Newman	2,000	25c-50c	"Madame Butterfly" (Para.) (6 days and Sat. midnite show)	6,000	"The Devil is Driving" (Para.) (7 days and Sat. midnite show)	5,500	High 2-27-32 "Shanghai Express" Low 12-8-32 "Evenings for Sale"	25,000 5,000
Uptown	2,000	25c-40c	"You Said a Mouthful" (F. N.)	3,200	"Life Begins" (F. N.)	4,900	High 1-10 "Girl of the Golden West" Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Loew's State	2,416	25c-65c	"Strange Interlude" (MGM)	16,213	"Me and My Gal" (Fox)	10,700	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Paramount	3,596	35c-70c	"Madame Butterfly" (Para.)	29,000	"He Learned About Women" (Para.)	17,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"Half Naked Truth" (Radio) and "Little Orphan Annie" (Radio)	6,300	"Penguin Pool Murder" (Radio)	6,500		
United Artists	2,000	25c-35c	"Divorce in the Family" (MGM)	3,910	"Mr. Robinson Crusoe" (U. A.)	8,000	High 9-26 "Monkey Business" Low 2-6-32 "Sky Devils"	32,000 3,000
W. B. Downtown	2,400	25c-55c	"The Match King" (F. N.)	9,877	"Central Park" (F. N.)	9,400	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	55c-$1.65	"Central Park" (F. N.) (25c-55c)	3,292	"The Kid From Spain" (U. A.) (4th week-5 days)	6,900		
Minneapolis								
Century	1,640	25c-40c	"Handle With Care" (Fox)	4,500	"Evenings for Sale" (Para.)	4,000		
Lyric	1,238	25c-40c	"Under-Cover Man" (Para.)	2,000	"Six Hours to Live" (Fox)	2,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio)	12,000	"The Sport Parade" (Radio)	11,000	High 12-14 "Cimarron" Low 12-24-32 "The Sport Parade"	30,000 11,000
State	2,300	25c-55c	"Tess of the Storm Country" (Fox)	7,500	"Rain" (U. A.)	6,000	High 1-2-32 "Sooky" Low 12-24-32 "Rain"	10,000 6,000
Montreal								
Capitol	2,547	25c-75c	"You Said a Mouthful" (F. N.) and "They Call It Fate" (F. N.)	11,000	"Too Busy to Work" (Fox) and "Sherlock Holmes" (Fox)	9,000	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-50c	"Shanghai Express" (Para.) and "Le Chien Jaune" (French)	3,000	"Cendrillon de Paris" (French) and "Le Fils de l'Autre" (French)	1,800	High 1-17 "Office Wife" Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Me and My Gal" (Fox)	13,000	"Faithless" (MGM)	10,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	25c-75c	"Tess of the Storm Country" (Fox)	12,000	"Life Begins" (F. N.)	8,500	High 4-2-32 "One Hour With You" Low 12-23-32 "Life Begins"	19,500 8,500
Princess	2,272	25c-60c	"Frightened Lady" (British) and "Mischief" (British)	7,500	"The Crusader" (Majestic) and "Hearts of Humanity" (Majestic)	6,000	High 4-1 "City Lights" Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM)	22,522			High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Devil's Playground" (Principal) (8 days)	3,550	"Virgins of Bali" (Principal) (2nd week)	2,900		
Capitol	4,700	35c-$1.65	"Fast Life" (MGM)	49,196	"Flesh" (MGM) (2nd week)	45,674	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Criterion	850	50c-$1.65	"A Farewell to Arms" (Para.) (3rd week)	15,500	"A Farewell to Arms" (Para.) (2nd week)	15,200	High 1-3 "Reaching for the Moon" Low 5-24-30 "Silent Enemy"	22,675 10,800
Embassy	598	25c	All Newsreel	6,773	All Newsreel	5,893	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
44th Street	1,482	25c-$1.10	"Maedchen in Uniform" (Krimsky & Cochran) (15th week)	7,000	"Maedchen in Uniform" (Krimsky & Cochran) (14th week)	4,500		
Hollywood	1,548	35c-99c	"Lawyer Man" (W. B.)	12,060				
Mayfair	2,300	35c-85c	"Little Orphan Annie" (Radio) and "Penguin Pool Murder" (Radio)	7,900	"The Sport Parade" (Radio)	9,000	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U. A.) (6th week)	14,000	"The Kid From Spain" (U. A.) (5th week)	8,700		
Paramount	3,700	40c-$1.10	"Madame Butterfly" (Para.)	62,500	"The Devil Is Driving" (Para.) (8 days)	35,200	High 2-7 "Finn and Hattie" Low 12-23-32 "The Devil Is Driving"	85,900 35,200
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.) (4th week)	13,500	"Sign of the Cross" (Para.) (3rd week)	13,100	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-$1.10	"Cynara" (U. A.)	39,000	"If I Had a Million" (Para.) (3rd week-8 days)	14,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
Roxy	6,200	35c-$1.10	"Handle With Care" (Fox)	42,198	"Man Against Woman" (Col.)	23,000	High 1-1-32 "Delicious" Low 12-22-32 "Man Against Woman"	133,000 23,000
Strand	3,000	35c-$1.10	"Silver Dollar" (F. N.)	48,396	"The Match King" (F. N.) (2nd week)	18,974	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1,949	35c-$1.10	"Afraid to Talk" (U.) (2nd week)	7,234	"Afraid to Talk" (U.) (1st week)	9,513	High 9-19 "Five Star Final" Low 8-20-32 "Hollywood Speaks"	59,782 5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-55c	"Madame Butterfly" (Para.) (10c-40c)	3,500	"The Devil Is Driving" (Para.)	3,000	High 2-7 "Illicit"	11,000
							Low 12-24-32 "The Devil Is Driving"	3,000
Criterion	1,700	10c-55c	"Cynara" (U. A.)	5,200	"Fast Life" (MGM)	4,900	High 2-21 "Cimarron"	15,500
							Low 8-1-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Thirteenth Guest" (Monogram) (4 days)	1,400	"Me and My Gal" (Fox) (4 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"That's My Boy" (Col.) (3 days)	1,100	"Central Park" (F. N.) (3 days)	1,000	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Silver Dollar" (F. N.)	6,000	"They Call It Sin" (F. N.)	3,000	High 9-19 "Young As You Feel"	11,000
							Low 12-24-32 "They Call It Sin"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio) (5 days) (25c-40)	6,500	....		High 2-14 "Cimarron"	25,550
			"Penguin Pool Murder" (Radio) (3 days)	8,250			Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-50c	"A Successful Calamity" (W. B.) (3 days)	2,200	"Rain" (U. A.)	5,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
			"A Farewell to Arms" (Para.) (7 days)	7,750			Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous	4,000
State	1,200	25c	"Under-Cover Man" (Para.) (4 days)	800	"Tiger Shark" (F. N.) (3 days)	600	High 3-14 "Trader Horn"	10,000
			"Follow the Leader" (Para.) (5 days)	1,200	"Evenings for Sale" (Para.) (2 days)	400	Low 11-18-32 "Faithless and "The Painted Lady"	1,100
World	2,500	25c-40c	"Cabin in the Cotton" (F. N.) and "Me and My Gal" (Fox)	6,250	"Mr. Robinson Crusoe" (U. A.) and "Six Hours to Live" (Fox)	5,750	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,300	50c-$1.50	"The Sign of the Cross" (Para.)	11,000	....		....	
Arcadia	600	30c-55c	"Prosperity" (MGM) (8 days)	4,000	"Night After Night" (Para.) (6 days)	2,300	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me a Star"	1,500
Boyd	2,400	35c-75c	"The Match King" (F. N.) (5 days)	9,000	"If I Had a Million" (Para.) (6 days)	12,000	....	
Earle	2,000	40c-65c	"Central Park" (F. N.) (6 days)	15,000	"Hell's Highway" (Radio) (6 days)	13,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Handle With Care" (Fox) (6 days)	23,000	"Uptown New York" (World Wide) (6 days)	17,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"He Learned About Women" (Para.) (7 days)	4,500	"Virtue" (Col.) (6 days)	3,000	High 5-2 "City Lights"	8,000
							Low 11-24-32 "Cabin in the Cotton" and "Age of Consent"	2,800
Stanley	3,700	35c-75c	"Silver Dollar" (F. N.) (6 days)	13,000	"Evenings for Sale" (Para.) (6 days)	11,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Mask of Fu Manchu" (MGM) (6 days) (30c-55c)	9,000	"The Sport Parade" (Radio) (6 days)	8,500	High 3-21 "Last Parade"	16,500
							Low 11-17-32 "All American"	6,000
Portland, Ore.								
Fox Broadway	1,912	25c-65c	"Flesh" (MGM)	12,500	"The Mask of Fu Manchu" (MGM)	12,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Fox Liberty	1,800	15c-25c	"Fast Life" (MGM)	1,000	"Under-Cover Man" (Para.)	1,000	....	
Oriental	2,040	25c-35c	"Little Orphan Annie" (Radio) (4 days)	2,000	"This Sporting Age" (Col.)	3,000	....	
			"Trouble in Paradise" (Para.) (3 days)	1,500				
RKO Orpheum	1,700	25c-55c	"Rockabye" (Radio)	10,000	....		High 2-14 "Cimarron"	20,000
							Low 11-23-32 "The Old Dark House"	4,700
United Artists	945	25c-35c	"A Farewell to Arms" (Para.)	4,500	"Six Hours to Live" (Fox)	3,500	High 1-10 "Hell's Angels"	12,500
							Low 11-2-32 "Payment Deferred"	1,900
San Francisco								
Filmarte	1,400	25c-50c	"A Nous La Liberte" (Foreign)	800	"The Inn at the Rhine" (Foreign)	1,100	....	
Geary	1,551	25c-85c	"Maedchen in Uniform" (Krimsky & Cochran)	9,500	....		....	
Golden Gate	2,800	25c-65c	"The Half Naked Truth" (Radio)	17,000	"No More Orchids" (Col.)	14,500	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Silver Dollar" (F. N.)	16,000	"If I Had a Million" (Para.)	15,300	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
United Artists	1,200	25c-55c	"The Kid From Spain" (U. A.)	20,000	"The Last Mile" (Tiffany) (10 days)	8,000	....	
Warfield	2,700	35c-90c	"Handle With Care" (Fox)	14,000	"Under-Cover Man" (Para.)	14,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 12-29-32 "Handle With Care"	14,000
Warner Bros.	1,380	35c-75c	"He Learned About Women" (Para.)	3,500	"They Call It Sin" (F. N.)	4,000	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 12-29-32 "He Learned About Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-55c	"Wild Horse Mesa" (Para.) and "Handle With Care" (Fox)	6,500	"The Mask of Fu Manchu" (MGM) and "Evenings for Sale" (Para.)	7,000	High 7-30-32 "Milion Dollar Legs"	18,500
							Low 12-30-32 "Wild Horse Mesa" and "Handle With Care"	6,500
Liberty	2,000	10c-25c	"Texas Bad Man" (U.)	5,000	"Hell's House" (Zeidman) (4 days)	2,000	High 1-10 "The Lash"	11,500
					"Out of Singapore" (Goldsmith) (4 days)	1,800	Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-50c	"Trouble in Paradise" (Para.)	4,500	"They Call It Sin" (F. N.) (5 days)	2,000	High 2-28 "City Lights"	14,000
					"Little Orphan Annie" (Radio) (4 days)	2,250	Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-75c	"Flesh" (MGM) (25c-55c)	8,500	"If I Had a Million" (Para.)	9,000	High 1-10 "Paid"	18,000
							Low 4-9-32 "No One Man" and "Devil's Lottery"	7,000
Washington								
Columbia	1,232	25c-40c	"Rackety Rax" (Fox)	2,875	"Uptown New York" (World Wide)	2,500	....	
Earle	2,323	25c-66c	"Lawyer Man" (W. B.)	18,000	"Under-Cover Man" (Para.)	15,500	....	
Fox	3,434	25c-66c	"Cynara" (U. A.)	28,500	"Night After Night" (Para.)	19,750	....	
Loew's Palace	2,363	35c-55c	"Madame Butterfly" (Para.)	11,200	"Red Dust" (MGM) (2nd week)	11,250	....	
Metropolitan	1,600	25c-55c	"Silver Dollar" (F. N.)	9,250	"Scarlet Dawn" (W. B.) (6½ days)	4,500	....	
Rialto	1,900	25c-55c	"The Mummy" (U.) (5 days)	10,000	....		....	
RKO Keith's	1,832	25c-55c	"The Sport Parade" (Radio) (3 days)	2,200	"The Unwritten Law" (Majestic) (6 days)	4,500	....	
			"The Half Naked Truth" (Radio) (5 days)	5,000				

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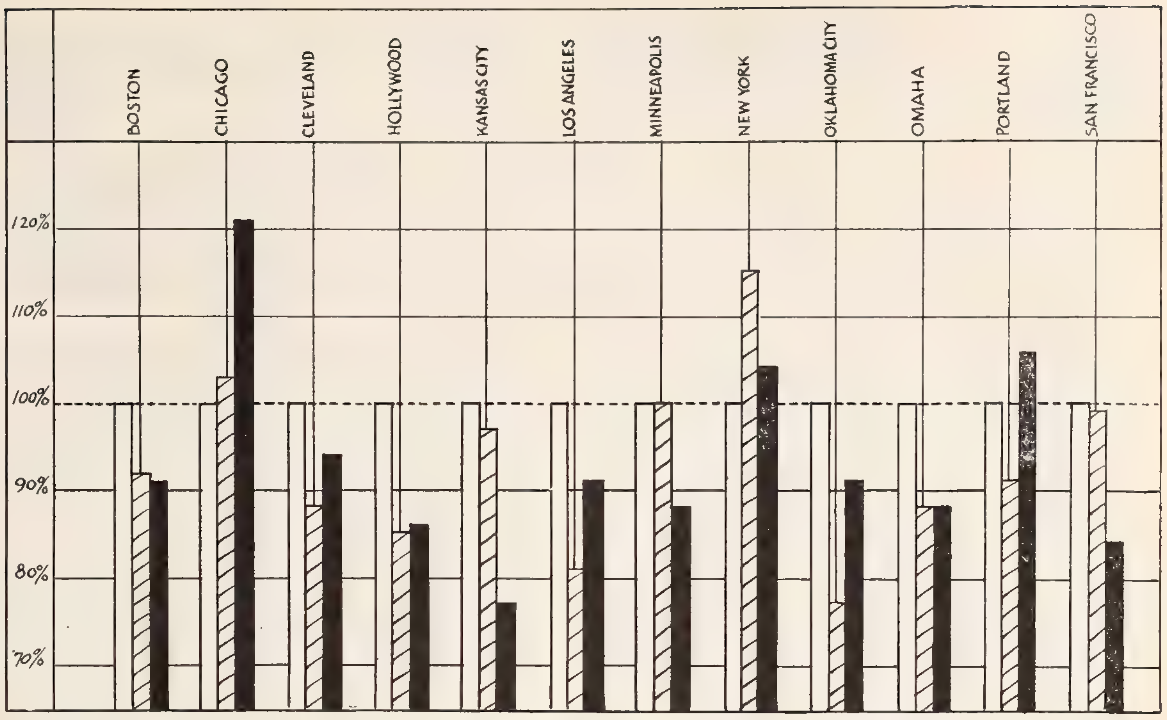

Relative business done in motion picture theatres in the week preceding Christmas in 1932 and 1931 is shown in the graph, based upon Motion Picture Herald's weekly compilation of box office receipts. The vertical white bar represents the gross in each city for the week ending December 17 in each year, as the 100 per cent starting point for the comparison. The gross for the week ended December 24 in 1931 is shown by the shaded bar, and the receipts for the same week in the year just closed are pictured with the black bar.

HIGH SCHOOLS TO VIEW FOREIGN-MADE FILMS

International Cinema League Gets Non-Theatrical Distribution Rights for 85 Per Cent of Foreign Talkers Shown in U. S.

Entrance of the International Cinema League into the rapidly developing educational film movement is expected to lead to an expansion of the foreign motion picture market in the United States. Formed to serve as a central, authoritative source of European pictures for schools and colleges, the League successfully has negotiated non-theatrical distribution rights for about 85 per cent of the foreign talking pictures shown in this country. Product of a number of importers and independent distributors has been obtained, including foreign releases of Protex-Ufa, Tobis Forenfilms (except in California); Capital Foreign Attractions, Institut fur Kulturforschung, J. H. Hoffberg and Julie Elias.

Cooperation with the Board of Education in New York, recently announced by Edward B. Ginsburg, director of the League, has resulted in a program of special Saturday morning showings for high school and junior high school students. Three experimental Saturday morning screenings held thus far have been attended by some 6,000 students representing schools throughout Greater New York. Students paid to see the pictures, which were in German, French and Spanish and were exhibited under the joint sponsorship of the Department of Modern Languages of New York's Board of Education and the International Cinema League.

Special monthly showings in each language are to be held in 10 key school districts throughout the city. Not only will films of purely pedagogical interest be distributed, but also selected European theatrical films which are both entertaining and convey the flavor of European life and customs.

A direct tieup is made in the course with the pictures seen by students, in that respect placing the program in a category not unlike that of a similar project now being conducted among 10,000 high school students under the direction of the National Council of Teachers of English. In this case, however, the interest is primarily the study of languages, with the added opportunity of acquiring some knowledge of Continental cities.

Members of the Board of Education in New York review foreign pictures made available through the League and select certain productions to be seen by the students in foreign language courses. The rating of pictures thus made in the East will, it is expected, later be adapted to the entire country and extra-curricular showings will be held regularly under the direction of the school authorities in key cities. That the New York reviewers will have a sufficient number of pictures from which to choose is practically assured through the League's list of 60 to 70 foreign films that it has available through member companies.

The foreign film market thus far has to overcome the language handicap which came through sound, but it is expected that with the growth of reproducing installations in educational institutions the demand for European pictures will increase accordingly. To date, foreign film sales have been confined to the socalled "little theatre" division, except in a few instances.

JENKINS' COLYUM

San Marcos, Texas

DEAR HERALD:

Another Christmas and we are sixteen hundred miles from our base of supplies, and there isn't a chimney in Texas where we could hang up our sock. Down here they all use gas stoves.

Our old friend Zimmerman has invited us out to his house for a turkey dinner today and after that we are to play a round of golf. Think of it, Oscar, golf on Christmas day. We have this satisfaction on being away from home on Christmas, however, we won't hear our wife say, "Hey, there, you go down in the furnace room and stoke that furnace and carry out the ashes."

There are two things we thoroughly enjoy (we don't think): Carrying out ashes and beating rugs, and next to those comes three or four more rugs.

Everytime Christmas comes around we wonder if that Santa Claus myth is really a good thing when we think of the thousands of poor kids who will be expecting Santa to visit them only to be disappointed. If we had a million dollars we'd be glad to spend all of it to buy a little Christmas cheer for those poor unfortunate children who never saw Santa. Down in the Rio Grande valley we saw little Mexican children running around barefooted in the mud and slush. They have heard of Santa, no doubt, but have never seen him, and the remembrance of the condition of these poor children makes Christmas a rather sad day for us. But on the other hand we remember that "Unto us a Christ is born, unto us a Savior given" and this should make all men rejoice.

One of our regrets is that last night we were not where we could slip something into the stockings of Bennie and Catherine and Billy and Joline, but then, no doubt, Meryl and Florence and Walt and Marjorie will look after that, and then we expect grandma and Ruth to have a hand in that also.

▽

Down in Brownsville the other day a couple of colored fellows met on the street and one said to the other, "Say, Sam, what kind of a clock was dat yo wife dun brung home the other day, huh?" And Sam replied, "Well, Mose, dat am what da calls a eight-day clock, and Ah specks hit am, kaze Ah dun winds hit twice a day now fo eight days."

▽

To read all those familiar names in "What the Picture Did for Me" is just like getting letters from home. We know about every one of them west of Pennsylvania personally, and every name calls to mind something familiar. For instance, there's Mayme P. Musselman of the Princess theatre at Lincoln, Kansas. She's the star cook of the Sunflower state and the mother of that little girl who went to sleep on our lap watching Tom Mix do his stuff. Then there is Horn & Morgan of Hay Springs, Nebraska, that's where they raise the big potatoes.

S. H. Rich of the Rich theatre at Montpelier, Idaho, gets in with some reports. We remember S. H. and his Rich theatre, they are both right up to date. A. E. Handcock of the Columbia theatre at Columbia City, Indiana, is another contributor. The Ohio and Indiana state line splits Columbia City right in two. A. E. bought us a coca cola when we were there last summer. Thanks, old timer. We note that Gerald Stettmund of Chandler, Oklahoma, kept his promise and sent in some reports. This is a surprise to us for it's the first time he was ever known to keep a promise.

In commenting on one picture, Don Monroe of the State theatre at Lincoln, Nebraska, certainly handed us a laugh when he said that the reviewer of the picture in *Liberty* who gave the picture four stars must have been hit on the head with a hammer for he saw three stars too many. Leave it to Don, he can tell 'em. Our experience has been that when a fan magazine reviewer gives a picture four stars it would be wise for the exhibitor to examine it with both eyes before booking it.

There is one good thing that department has done if nothing else, it has awakened Walt Bradley, that lazy son-in-law of ours at Neligh, Nebraska, and that's sumpin'. We didn't suppose dynamite would do that.

There are several thousand of other familiar names we hope to see in that department. Maybe they will come later on; we hope they do.

▽

Well, we had that turkey dinner and then that golf game. We were the star performer at that dinner, but when we got on the golf course that guy Zim made a monkey and two baboons out of us and then laughed at us, and there was no darn sense in a fella treating a friend that way.

After the game we went back to Zim's house and finished what was left of that turkey. Zim beat some eggs up into a froth and put something into it that was hardly in line with the 18th Amendment and told us it was a special preparation of his for weak-minded people. He suggested that we take three doses of it. Then he said, "You know, Jaysee, that I'm a Democrat." We stopped him right there and said, "Well, you don't need to say that, anybody would know that from looking at you."

Well, it was a good dinner and a good golf game, and with these delightful people our Christmas was not so dull even though we were sixteen hundred miles from home.

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At Gonzales we met Mr. and Mrs. Lynn Smith who operate the Princess theatre, two delightful folks who seemed to be pleased that we called. They invited us to come back and spend the night with them, and we may do it, for we know there would be a most delightful evening in store for us. It's a real pleasure to meet such folks. In fact, most of these Texas people are like that.

H. G. Stein of the Princess theatre at Luling also wants us to come back when we can stay longer. He wants to have a game of golf with us, but these Longhorns have made a monkey out of us long enough. We've put our clubs away for the winter, and so——

We're heading north where blizzards blow,
Where the streets are covered up with snow,
No matter if it's snowing.
So let it snow to beat the Dutch,
For we don't mind the snow so much,
For it's HOME, that's where we're going.

J. C. JENKINS,
The HERALD Man

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ON THE DOTTED LINE...

Columbia

Lillian Bond in "Fever," Clarence Badger directing. . . . Raquel Torrés in "Tampico." . . . J. Carol Maish and Wheeler Oakman in "The Brand Inspector." . . . Cecelia Parker in "Lost Valley." . . . Barbara Weeks and Mathew Betz in "State Trooper," D. Ross Lederman, directing.

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Fox

Una O'Connor and Merle Tottenham, British actresses, sign term contracts. . . . Ralph Morgan in "Road to Heaven," John Francis Dillon to direct. . . . William Dieterle to direct "Princess at Your Door." . . . Harry Lachman to direct picture, as yet untitled. . . . Paul Martin, director and Josef Strassner, costume designer, signed. . . .

▽

MGM

Lee Tracy signs term contract; to appear in "Clear All Wires." . . .

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Paramount

Lloyd Hamilton and Majorie Beebe in "His Perfect Day" (short), Clyde Bruckman directing. . . . Sir Guy Standing in "The Story of Temple Darke." . . . Colonel Stoopnagle and Budd in "International House." . . . Herman J. Mankiewicz signed to supervise "Cracked Ice," Norman McLeod to direct. . . . John Lodge, Gail Patrick and Randolph Scott in "Murder at the Zoo," Edward Sutherland to direct. . . . Kathleen Burke signs term contract. . . . Verna Hillie, John Lodge and Norma Mitchell join "The Woman Accused." . . .

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RKO Radio

Mrs. Wallace Reid in "Diamond Cut Diamond." . . . Florence Eldridge, Robert Emmet O'Connor and Walter Walker in "The Great Jasper." . . .

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Universal

Anita Page in "The Big Cage," Burt Neumann directing. . . .

▽

Warner-First National

Edward G. Robinson in "Big Shot." . . . Kay Strozzi and Bette Davis in "Ex-Lady," Robert Florey to direct. . . . Alice White in "Picture Snatcher," Lloyd Bacon to direct. . . .

To Produce 24 in Mexico

Jose Bohr, actor and director, is in Mexico City from Hollywood with sound equipment. He plans to make 24 feature talking pictures in Spanish during 1933, seven of which will be placed in preparation in January. English version will be made of several of the features.

Plan New Exchange

Harvey Raden has formed Galub Amusement Company, Inc., in association with Charles S. Levin and plans to open an exchange in New York. Mr. Levin is former secretary of the Fox Film Corporation. Mr. Raden operates the Acme theatre on Fourteenth street.

Shores Opens New York Plant

Lynn Shores, well known producer and director, has established the West Coast Service Studios, Inc., at 510 West 57th street, New York, offering service in all types of production work. An RCA Photophone licensee, the studio has installed RCA Victor "High Fidelity" recording apparatus.

WHAT THE PICTURE DID FOR ME

Columbia

FORBIDDEN TRAIL: Buck Jones—Jones doesn't drive them out of the theatre after you get a couple of them in to see his show but it certainly is poison for me to try to run a show with a western "shoot-em-up feature." They just don't want to pay money to see that kind of a story.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

THE NIGHT CLUB LADY: Adolphe Menjou and Mayo Methot—Good murder mystery. Played Dec. 13-14.—C. M. Hartman. Liberty Theatre, Carnegie, Okla. Small town patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy and Constance Cummings — A great picture that pleased those I could get in to see it. Poor business. Tried to get a date before election but by the time I got it politics had cooled off. Played Dec. 8-9.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthlemess—This is a very pleasing picture, but not as big as I thought it would be. Did a little above average business. Played Dec. 14-15.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town patronage.

DOCTOR X: Lionel Atwill and Fay Wray—One of the best of the shocker mystery pictures. Insist on getting the color print, as it is much better than the black and white. This picture drew good business for two days and pleased. After some of the mystery pictures we had run ahead of this one that is indeed surprising. Running time, 77 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

Fox

AMATEUR DADDY: Warner Baxter, Marion Nixon —Swell picture which pleased everyone. Better than "Daddy Long Legs." Looks like Marion Nixon is getting as popular as Janet Gaynor. She is here. Played Nov. 30-Dec. 1.—Bob Wygant, Heights Theatre, Houston, Texas. Small town patronage.

CALL HER SAVAGE: Clara Bow—What marvelous comeback this great little star has made. It's a swell picture and your patrons will like it. I played it a few days before Christmas and failed to get them in. Am going through the usual fire. Christmas slump in business and this year it's very bad. Played Dec. 19-20.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe and Irene Ware—For those under 15 years and all those who read detective and mystery stories, this is the best picture ever made. If you can pick your crowd, this will go big. One sure thing is that the kids will eat it up. It did not draw for us even though our local radio station had broadcast this feature for months each day. I have yet to run a picture with a radio tieup and get results. Played Dec. 21-22. Running time, 71 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Good picture of its kind to poor business. Played Dec. 6-7.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CONGORILLA: (Mr. and Mrs. Martin Johnson)—Pulled like a last year's mustard plaster, but those who came seemed to like it. Played it too close to another of the same type. Business poor. Okay for kids and ought to pull in many communities.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

DOWN TO EARTH: Will Rogers—This star means nothing to our patrons and this is not his best picture. Business just average and film rental far too high. Okay for kids, but adults were not too enthusiastic.—M. R. Harrington ,State Theatre, Portland, Oregon. Suburban patronage.

DOWN TO EARTH: Will Rogers—Drew well for three days and we all considered it one of Roger's best. Not as funny as some of the others, but it is jammed with good common horse sense and entertainment.—M. W. Lamour, National Theatre, Graham, Texas. Small town patronage.

DOWN TO EARTH: Will Rogers—Drew a bit better than usual and very well liked. Made all of us feel a little better. Played Dec. 4-5.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

THE FIRST YEAR: Janet Gaynor and Charles Farrell—This one pulled and pleased so that's that. Okay for family trade.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—Wrong kind of picture for Gaynor-Farrell. Just average box office. Did not please. Too much fussing. People like those two in sweet, clean romances.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

THE GOLDEN WEST: George O'Brien—A high class western that is good for Sunday or any day and it will please all. The acting is good and the get up of the picture is fine in places, but the director slipped in some places by using shots that were taken some other time and the people didn't match with the later scenes. The audience will hardly note it. Played Nov. 27-28. Running time, 74 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

HAT CHECK GIRL: Sally Eilers and Ben Lyon—Exceedingly clever comedy drama.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

ME AND MY GIRL: Spencer Tracy and Joan Bennett—The poorest Fox picture in many months. Would advise only one day showing. Played Dec. 21. —R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

RACKETY RAX: Victor McLaglen — Failed to please the majority. Played Dec. 18-19.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

RACKETY RAX: Victor McLaglen and Edmund Lowe—It is just a bunch of foolishness about gangsters and racketeers muscling into football. Several times it seems on the verge of becoming a great picture but somehow fails to make the grade. However, it is a good idea and better than the average.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Marion Nixon—Maybe our patrons are too sophisticated for this type of play, or can it be that "Rebecca" has lost her pull? At any rate, we did not do business above average and they laughed in the wrong places. Okay for kids and no doubt fine for some towns.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor and Charles Farrell—Good small town picture. Pleased but poor business because of snow storm and pre-Christmas. Played Dec. 21-22-23.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TOO BUSY TO WORK: Will Rogers—The role fits Rogers like a glove. Good picture. Played Dec. 14-15-16.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Usual good picture from Rogers. Drew a fine holiday business Thanksgiving Day and patrons were well pleased. Not quite as funny as some of his former pictures. Played Nov. 24-25.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

Majestic

THE PHANTOM EXPRESS: William Collier, Jr., and Sally Blane—This is a very good railroad melodrama. Everybody liked it, plenty of action and a good story. Both sound and photography fine. Played two days to very good business.—John Honthaner. Comet Theatre, Milwaukee, Wis. General patronage.

Metro-Goldwyn-Mayer

DOWNSTAIRS: John Gilbert and Virginia Bruce—Acting okay in this one, but story rather weak. Interest centered on Bruce as latest Mrs. Gilbert. No special pulling power.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

GRAND HOTEL: (All star)—Did about what an ordinary program picture would do with the advertising we put out on it. It is well acted and produced and plenty of stars for drawing power, but it is not the picture for the movie goers of a small town. The picture has had too much ballyhoo, in my opinion. Where all the big critics can give it the rating they did, I can't see it. Played Dec. 18-19-20. Running time, 115 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

GRAND HOTEL: All star—I did more business with a western picture in one night than I did with Metro's great masterpiece, "Grand Hotel," in three nights and I played both pictures the same week at the same admission price. Metro forced me to run it three nights but they should have made it at least a week and I might have made film rental out of it. Have never shown a picture that received so much unfavorable comment. People even knocked it that had never seen it. Personally I thought it a good picture but not the special production Metro would lead you to believe. Played Dec. 7-8-9.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

MASK OF FU MANCHU: Boris Karloff and Lewis Stone—Very good for week-day runs. Will satisfy those who like horror pictures. Played Dec. 22-23.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

PACK UP YOUR TROUBLES: Stan Laurel and Oliver Hardy—It was the first Laurel and Hardy comedy run in this theatre for some years, so patrons did not know them so well but it did fair at the box office. It is a picture that will please most everyone. Play up to the kids on it. Played Dec. 11-12-13. Running time, 69 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

PACK UP YOUR TROUBLES: Stan Laurel and Oliver Hardy—I played this one on a Saturday midnight show and they ate it up. It is a much better picture than "Pardon Us." Played Dec. 17.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town patronage.

PROSPERITY: Marie Dressler and Polly Moran—A splendid picture. Will do your house good to run it. Played Dec. 18-19.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

RED HEADED WOMAN: Jean Harlow—A little too torrid for the kids and family trade, but it pulled for us. Some patrons thought it silly and others thought it good entertainment. Business above average. Harlow a favorite in this house.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

RED HEADED WOMAN: Jean Harlow—Drew fair at the box office. An adult picture and not for children. The acting is very good and the picture seemed to please. Played Dec. 4-5-6. Running time, 83 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

SMILIN' THRU: Norma Shearer and Fredric March—A very beautiful picture. Shearer's best this year. Played Dec. 16-17.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

SMILIN' THRU: Norma Shearer and Fredric March—Considered excellent except by a few who like westerns rather than sob stuff. Played Dec. 13-14-15.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

UNASHAMED: Helen Twelvetrees — Splendidly acted drama of a not too original story. Held interest to those who came, but business was not above average.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

Paramount

THE BIG BROADCAST: (Radio stars)—I played this in terrible weather and as a result it didn't do big business, but it certainly did please everyone and many people said it was the best picture I had run in a year. I am going to try and bring it back when the weather is better, as I know a lot of people would come to see it again. Played Dec. 11-12.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town patronage.

THE BIG BROADCAST: Bing Crosby, Stuart Erwin, Leila Hyams and radio stars—Best entertainment in month. Great from start to finish—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

BLONDE VENUS: Marlene Dietrich—Very good show. Marlene Dietrich is like good whiskey, "she improves with age."—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

BLONDE VENUS: Marlene Dietrich—There's only one Dietrich and she is in a class by herself in her particular type of acting ability. Dickie Moore is wonderful. The picture is great. Played Dec. 18-19. Running time, 93 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

DEVIL AND THE DEEP: Tallulah Bankhead and Gary Cooper—Just the old eternal triangle plot all disguised for deep sea diving. Charles Laughton took honors for acting from the billed stars. Not for children, but they came. Just average business.—M. R. Hartman, State Theatre, Portland, Oregon. Suburban patronage.

FOLLOW THE LEADER: Ed Wynn—I played this one two years ago and didn't do any business on it. Since then Wynn has popularized himself over the radio. I just brought it back on bargain night and it was the best bargain night business in three months. Everybody laughed loud and long including myself. Get it and spot it in and see if I'm not right. Played Dec. 27.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town patronage.

GUILTY AS HELL: Victor McLaglen and Edmund Lowe—Too many "hell" titles lately, so this was just another average picture. Did hold interest and those who came went out satisfied.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

HOT SATURDAY: Nancy Carroll—Very good little program picture. Carroll does a clever bit of acting. Business decidedly off on this one. Woman radio announcer panned this picture so hard that it absolutely ruined its drawing power. Played Nov. 14.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen, Leila Hyams—Was the first in this territory to play this one. Satisfied most of our audience on account of it being different from the ordinary run of stories. Weird but has plenty of comedy relief. Miss Burke very good in her first role as the Panther Woman. Played Dec. 24.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

LADY AND GENT: George Bancroft, Wynne Gibson—Dandy program picture. Pleased on Saturday night. George Bancroft and Wynne Gibson do very good work. Some comedy in picture.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

MADAME RACKETEER: Alison Skipworth—Held off playing this, but found when I did, it had some pulling power. Pleased everyone and pulled far above average.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

MAN FROM YESTERDAY: Clive Brook and Claudette Colbert—Not worth going back after though if "The Sign of the Cross" should make box office draw out of Colbert, who I think should be one, it will be worth digging up. It is a good program picture, if you know what I mean.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

NIGHT AFTER NIGHT: George Raft—A swell picture. The cast was faultless and is this boy Raft "acoming?" Just watch him. A story with plenty of thrills and human interest. Not enough gang stuff to hurt. Played Dec. 14-15. Running time, 72 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

NIGHT AFTER NIGHT: George Raft—This is another gangster picture but the love interest is emphasized and Raft gives a good, entertaining performance.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

NIGHT AFTER NIGHT: George Raft and Constance Cummings—I consider "Night After Night" Paramount's best release to date. Boost it. Played Nov. 12.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

THE NIGHT OF JUNE 13: Clive Brook—Here is one swell picture and it will send them out pleased. Played it Christmas week and while we did not do quite average business, that could not be attributed to the picture. Patrons were plenty loud in their praises. If you have this one coming, step on it and let your patrons know about it. It's worth all you may do for it.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Jimmie Durante and Claudett Colbert—Certainly was a great comedy with plenty of action and holds the interest to the end. Played Dec. 16-17. Running time, 78 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

70,000 WITNESSES: Charles Ruggles and Phillips Holmes—One of the finest mystery pictures in a long time. Drew only average business, but pleased everyone. Ruggles good for many laughs as inebriate radio announcer.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

VANISHING FRONTIER: John Mack Brown—Not a regular western, but a story of old California. This was especially liked by our people. The first real cold weather held down the attendance, but if you want a charming love story coupled with action get this picture. Played Nov. 11-12. Running time, 69 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

THE AGE OF CONSENT: Dorothy Wilson—Used this for a Saturday midnight show and it went over all right. Glad we did not play it on a run of even two days, for it is nothing to rave about. Some sizzling situations and dialogue made it unsuitable for kids. Business not so good.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

BILL OF DIVORCEMENT: John Barrymore—Those who like drama without one moment of comedy in the 76 minutes, will eat this one up, and for fine acting by a fine cast there has been nothing better in a long time. We played it on Sunday and Monday and it drew little below average business, but bad weather no doubt cut some business. The picture pleased all except the younger set. Played Dec. 18-19. Running time, 76 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore—Extra good drama, but no box office.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore—A very fine picture that will please the women and some men who like real drama and very fine acting. It is a picture that you can step on and you should do the business for they will talk about it and boost it for you. Play it, by all means. Played Nov. 29-30-Dec. 1. Running time, 69 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore and Billie Burke—Divided opinion. Fair crowd. Quite a number seemed to have heard there was some splendid acting in this one. Played Dec. 20-21-22.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

BIRD OF PARADISE: Dolores Del Rio—Above average business and picture entertained, but it was not "Bird of Paradise" as the older patrons remembered it. Beautiful scenic background and music, but whole thing decidedly unconvincing. Would not recommend for smaller children, but they came.—M. R. Harrington, State Theatre, Portland, Oregan. Suburban patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—Played this ahead of "Congorilla" and did better than average business. Picture aroused some adverse criticism from women patrons who considered the scenes between the python and tiger too strong for nerves. Certainly not a "special" for us, but in other communities should pull. Okay for older children.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

GHOST VALLEY: Tom Keene—A new type of western with plenty of mystery mixed into it. Plenty of action, suspense and thrills. Good Saturday picture. Played Dec. 23-24. Running time, 55 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

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Phone: CHickering 4—6810

HELL'S HIGHWAY: Richard Dix—This did not get over. It opened to good business and then went down to nothing the second day. The drop was caused by those who saw it the first day and going out and knocking it. The women were very much displeased with this one. It's a rather brutal thing at that, and I do not think it good entertainment for any crowd. Played Dec. 14-15. Running time, 80 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

HELL'S HIGHWAY: Richard Dix—The men and children thought it was swell but it didn't get over with the women. Didn't bring anything extra into the box office. Played Dec. 16-17.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—While this team is not too well liked by our patrons, this picture did pull better than average. They laughed plenty and we had no kicks. Personally thought it their best picture since "Rio Rita." Okay for kids.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—This is good fun. Cast is fine and the crowd expects slapstick comedy and gets it "aplenty."—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

THE MOST DANGEROUS GAME: Leslie Banks and Joel McCrea—This is thrilling and well produced but did not draw the crowd nor bring others back for the second night. It just hasn't got the heart interest to appeal.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

ROAR OF THE DRAGON: Richard Dix, Gwili Andre—Good action picture, pleased our Saturday crowd. Played Dec. 16-17.—Bob Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

Universal

THE ALL AMERICAN: Richard Arlen and Gloria Stuart—Good football picture. Played Dec. 4-5.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BACK STREET: Irene Dunne—Booked this almost cold, but at that it did far above average business. One of the finest pictures we have ever played and the raves were plenty, especially from the women. Not for kids.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

BACK STREET: Irene Dunne and John Boles—The best picture that Universal has put on the market for some time. It's a picture that will please and your people will tell you, also your friends, about it. The acting in the picture is first rate. Played Dec. 25-26. Running time, 88 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

IGLOO: (Native cast)—Comments not favorable but I had faith in it. Advertised it and talked it up. It was well liked. Three teachers brought pupils. People who had seen it are still talking of it. Those who did not see it are sorry.—Mrs. George Thomsen, Garden Theatre, Arthur, Ill. Small town patronage.

LAW AND ORDER: Walter Huston—A very good western with plenty of action and very good acting. One that will please all. Played Dec. 9-10. Running time, 73 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

MY PAL THE KING: Tom Mix—My dainty little girl patrons liked it. Thought it was sweet. The boys and the grown ups thought it too juvenile and "kindergartenish." The producers seem to have overlooked the fact that Mix did not attain his popularity playing in such pictures as "My Pal the King."—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

Warner

A SUCCESSFUL CALAMITY: George Arliss—The best of the Arliss pictures in the lighter vein. Pulled way above average and made many pleased patrons. Good clean comedy, free from smut and the old sex stuff. Why can't we have more like this? Fine for family trade.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

A SUCCESSFUL CALAMITY: George Arliss—This is fine entertainment. Old and young will enjoy it if you can get the youth to come and see Arliss. A very pleasing picture for the entire family as it deals with the good old family problem of holding the flock together.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

BLESSED EVENT: Lee Tracy and Mary Brian—Tracy makes history with this one. He is the whole show and a very good one. It is snappy and perhaps will shock some, but the real humor in the show will make most completely overlook the low moral tone or perhaps we should say the lack of moral tone.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

THE EXPERT: "Chic" Sale, Dickie Moore—Good picture which pleased nearly all who saw it. Played

Nov. 12.—Bob Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

ONE WAY PASSAGE: William Powell and Kay Francis—This is good entertainment. The ending is rather hidden, but not punishing and the dramatic interest is constant throughout the entire show.—Charles Lee Hyde, Grand Theatre, Pierre, S. Dakota. Small town patronage.

STRANGER IN TOWN: Charles "Chic" Sale—Not a particular favorite with our patrons, but this pulled very well. It pleased most everyone. Good clean story and fine for kids.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

TWO AGAINST THE WORLD: Constance Bennett—Bennett is a natural for us, but this is far from her best picture. They came plenty, but went out not too satisfied. Business fine.—M. R. Harrington, State Theatre, Portland, Oregon. Suburban patronage.

Short Features

Educational

THE FLIRTY SLEEPWALKER: Arthur Stone—Good comedy. Plenty laughs in this one.—Bob Wygant, Heights Theatre, Houston, Texas.

Metro-Goldwyn-Mayer

ATHLETIC DAZE: Very good short.—Walt Bradley, Moon Theatre, Neligh, Neb.

OVER THE COUNTER: A very neat and novel two-reel subject, in color.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

PIGSKIN: Good football short, showing training and actual playing.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SCRAM: Laurel and Hardy—Just another Laurel and Hardy comedy. Few laughs. Running time, 20 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—Good comedy. With the ever dumb Zasu Pitts and beautiful Thelma Todd as show girls on a train with a monkey. Getting in trouble, finally getting kicked off train.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

WHAT PRICE TAXI: Taxi Boys—Two-reel comedy. Plenty of laughs.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

WHAT PRICE TAXI: The Taxi Boys—Very good action comedy. 18 minutes.—Mrs. Edith M. Fordyce, Princess Theatre, Selma, La. Small town patronage.

Paramount

BETTY BOOP, M.D.: Not up to their 1932-33 average for Betty.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BEYOND THE BLUE HORIZON: Vincent Lopez and Orchestra—Good band act.—Bob Wygant, Heights Theatre, Houston, Texas.

COURTING TROUBLE: Charlie Murray—A good comedy. Better than Paramount has been giving us the past year. Hope they keep it up. Running time, 20 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

COURTING TROUBLE: Charles Murray—Fair, action good.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

DINAH: Mills Brothers—These boys are always good. Advertise them and get extra business. Running time, 7 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

FALSE IMPRESSIONS: Lloyd Hamilton—Not much to this slapstick. Nothing offensive, however.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

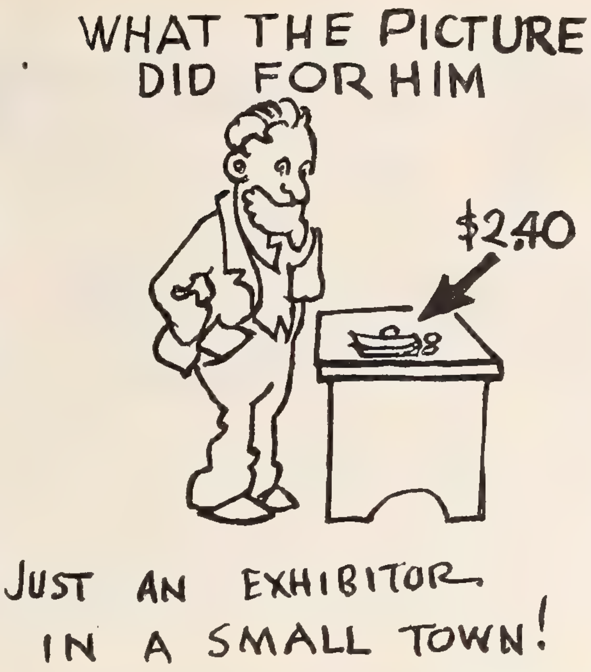
HAWKINS AND WATKINS: Two reel comedy. Plenty of action. Good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

HAWKINS AND WATKINS: Most unfunny comedy in years.—Walt Bradley, Moon Theatre, Neligh, Neb.

HOLLYWOOD ON PARADE No. 2: (cartoon)—Very good, but not in the class of No. 1. Running time, 10 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

I AIN'T GOT NOBODY: Mills Brothers—Absolutely the best short I have ever run. Billed this as big as the feature. Mills Brothers are exceedingly popular here and it went over big.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

JUST A GIGOLO: Irene Bordoni—A screen song and that's saying it's good. Never had a flop but some are better than others. This was not the best of the lot. Running time, 8 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.


WHAT THE PICTURE DID FOR HIM
$2.40
JUST AN EXHIBITOR IN A SMALL TOWN!

Which Guy Jones, formerly of the Princess theatre in Cleveland, Tenn., sketched upon the envelope of a letter to "Chick" Lewis, editor of the Managers' Round Table department. What we're wondering about is: Where's the other dime? Or maybe a quarter, dime and nickel have compositely shrunk to the value of three dimes.

LET ME CALL YOU SWEETHEART: Ethel Merman—Good song cartoon and my audience really sang this, as they rarely do.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MA'S PRIDE AND JOY: Donald Novis—Nice singing act interspersed with the action of this comedy. Novis can sing.—J. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MYSTERIOUS MYSTERY: Johnny Burke—Not worth playing.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

OLD MAN BLUES: Ethel Merman—Too high class for our patrons, and no one liked it. Nothing but high class singing.—Bob Wygant, Heights Theatre, Houston, Texas.

PATENT PENDING: Gracie Allen and George Burns—One of the best comedy teams on the screen. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

ROMANTIC MELODIES: Arthur Tracy—Most delightful singing of three well known love ballads.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHINE ON HARVEST MOON: Alice Joy—About the best screen song except Mills Brothers that I have ever run. Very cleverly arranged with Alice Joy doing some fine singing.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

SINGING PLUMBER: Donald Novis—The singing in this "so called comedy" is good, but there is no comedy in it. Running time, 18 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

SINGING PLUMBER: Donald Novis—Absolutely great for us. Many people stayed to hear it the second time. This boy can sing and in this comedy he sings "Trees," "When Irish Eyes Are Smiling," "Peggy O'Neil" and "Good Old Summer Time" to splendid advantage. Get it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WATER JAMBOREE: Scenes at Crystal Springs, Florida, showing underwater swimming, fight with alligator and high diving stunts. All extremely interesting.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

GUESTS WANTED: Benny Rubin—Good funny comedy.—Bob Wygant, Heights Theatre, Houston, Texas.

MICKEY'S CHARITY: Mickey McGuire and Gang—Not as good as usual, but will please the kiddies.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MICKEY'S HOLIDAY: Mickey McGuire—Good kid comedy.—Bob Wygant, Heights Theatre, Houston, Texas.

THE MILLIONAIRE CAT: Clark and McCullough—Fairly good slap stick comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARLOR, BEDROOM AND WRATH: Edgar Kennedy—Terribly "unfunny." Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

TWO LIPS AND JULEPS: Masquers Comedies—Just a wrinkle. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Small town patronage.

USE YOUR NOODLE: Roscoe Ates—Very good.—Orris F. Collins, Capitol Theatre, Paragould, Ark. General patronage.

USE YOUR NOODLE: Roscoe Ates—Good comedy of the slapstick type. Brought out many laughs.—Bob Wygant, Heights Theatre, Houston, Texas.

Universal

STRANGE AS IT SEEMS: Color. One of the best short reels on the market. I feature my short reels the same as feature pictures and in many cases the shorts will save the show. Running time, 10 minutes.—R. W. Reckman, Lyric Theatre, Greenville, Ill. Small town patronage.

Warner Vitaphone

C'EST PAREE, TEE FOR TWO, HEY HEY WESTERNER: Three two-reel subjects in technicolor. Beautiful photography, wonderful dancing and gorgeous settings. Will bolster a weak picture and send them away with a smile. Warner short service is hard to beat. Running time, 20 minutes.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

A MODERN CINDERELLA: Ruth Etting—Clever little story which allows Ruth Etting to sing as only she can. My patrons like her. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

RAMBLING AROUND RADIO ROW No. 2: Radio stars—Not as good as former radio numbers. Music not so hot and stars not known. Running time, 9 minutes.—R. W. Heckman, Lyric Theatre, Greenville, Ill. Small town patronage.

SHERLOCK'S HOME: Jack Haley—Just fair. Not many laughs. Running time, 20 minutes.—Horn and Morgan Star Theatre, Hay Springs, Neb. Small town patronage.

Serials

Universal

THE AIR MAIL MYSTERY: James Flavin, Lucille Browne—As good as any serial. The kids liked it.—Bob Wygant, Heights Theatre, Houston, Texas.

Film Guild Plans Program

The Film Guild, new film art movement started by Symon Gould, with offices at 723 Seventh avenue, New York, will begin activities with the showing of a special program of uncensored pictures early in January.

Resigns as Sales Director

Morris A. Epstein has resigned as director of sales and advertising of Chicago Film Laboratory, Inc., and plans a new connection shortly. He maintains an office at 185 North Wabash avenue, Chicago.

RCA, Shipping Board Renew

Radio Corporation of America will continue during 1933 to supply radio service to all vessels of the United States Shipping Board, in accordance with a renewal of an existing agreement.

Trains To Show Warner Films

The Pennsylvania Railroad has contracted for Warner features to be shown on the special Florida train of the road. This is said to be the first time motion pictures will be shown regularly on trains.

Named to Sales Post

Frank Gebhardt has been named as sales representative in the Atlanta territory for Warner by Grad Sears, in charge of southern and western sales.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 154.—(A) Do different metals offer varying degree of resistance to electric current? (B) Does the resistance of all metals used in conducting current increase as temperature is increased? (C) Name something used under some conditions to conduct current which has less resistance at high than at low temperature. (D) Name some other things which have less resistance to electric flow when hot than when cold.

Answer to Question No. 148

Bluebook Question No. 148 *was:* (*A*) *Explain in some detail just why alternating current will provide far less illumination for projection purposes than will an equal amperage of direct current, other things being equal.* (*B*) *Tell us, so far as you know, just why a. c. provides different color or tone of light than does d. c., using an arc of course.* (*C*) *Is the light from either a. c. or d. c. continuous in brilliancy?*

Sorry, men, but the list of those answering correctly is short. Here it is: G. E. Doe, S. Evans and C. Rau, Lester Borst, B. Doe, T. Van Vaulkenburg, Dale Danielson, H. D. Schofield, J. Wentworth, A. Breston and G. Lombard and T. Toor and P. L. Davis. The shortest list I can remember.

Concerning Section A, I believe T. Wentworth's answer ranks perhaps highest. He says:

"There are several things enter into this matter, but of course the chief one is the fact that the power of the current is, by reason of its alternations, divided equally between the two carbon tips, instead of being all concentrated upon one, as with d. c. Naturally this results in two small light sources (craters) instead of one only, one of which is, for reasons any projectionist well understands, wholly available for motion picture projection. It is possible to use both craters, but only with inefficiency. Experience has taught that decidedly better result in screen illumination is had by using only one a. c. crater.

"Another point is that since an a. c. projection arc is of necessity much shorter (distance carbon tip to carbon tip) than is the d. c. arc of equal amperage, there will be added shadow interference by the lower carbon tip, as compared with the d. c. arc. Still a third thing is the fact that the very small a. c. crater is much more difficult to maintain at the best, most efficient angle for projection, as well as to maintain in the most perfect shape generally.

"On the other hand, all this is to some extent (I do not know exactly to what extent and would like to hear from you on this point) offset by the fact that light from the a. c. arc has a higher power of penetration and, aside from quality of light tone effect, therefore has higher power of screen illumination. Up to this time I have seen no comparative measurements of screen illumination by a. c. and d. c. arcs. They would certainly be interesting. How about it, Mr. Editor?"

(B) I believe G. E. Doe did best on this one. He says:

"The chief reason for difference in light tone as between a. c. and d. c. arcs is because of different chemicalization of the carbon cores. A minor reason is, I believe, that the great amount of gas produced by d. c. arcs tends to soften the light, imparting to it an amber tone. The new National Carbon book, page 36, says, 'The alternating current arc between neutral cored carbon tips affords less than half as much usable light as the d. c. arc of equal electrical input, and the color is more yellow, due to the lower temperature of the carbon tips,' which information I am myself unable to see the value of."

What National says in the book is quite all right, but is a bit confusing in this instance for the reason that we do not any longer use neutral-cored carbons for projection purposes. As to a. c. carbon arc carbon tips having a somewhat lower temperature than the positive of a d. c. arc of equal amperage, it seems reasonable—though since in both cases the volatilization point or temperature of carbon must be reached, it does not seem that the difference could be sufficient to affect the color of the light very much. We would appreciate hearing from the National Carbon Company Engineering Department further on this point.

(C) I think friend Van Vaulkenburg has perhaps a bit the best of it on this one. He says:

"Light from neither a. c. nor d. c. is continuous in brilliancy, if we accept 'continuous' to mean constant and unvarying in brilliance. First, considering a carbon arc, we all know there are fluctuations of considerable amount caused by impurities in the carbons, by differences in structure in different parts of individual carbons, by air drafts and by voltage fluctuations; also, in modern practice, since carbon feeding apparatus does not actually maintain always an exactly even gap, there are differences set up in illumination.

"But aside from all this, a. c. has one dead period each cycle, which means 60 dead periods per second with 60-cycle current, or 25 with 25-cycle current. Certainly such voltage fluctuations must and do set up a condition where brilliancy cannot possibly be constant, even though it may seem so to the eye. D. c., on the other hand, has no periods of dead voltage, but has pulsations, and these pulsations do theoretically affect the light, making it less than constant in brilliancy. However, I doubt that it really does so, for the reason that these pulsations are very slight and enormously rapid—so much so that I do not believe their effect can possibly be communicated to the floor of the crater sufficiently to set up temperature variation, and if my idea be right, then so far as the current itself is concerned, the d. c. light may be accepted as constant. I believe also that the same idea holds good when we consider incandescent lighting. Will you give us your views on this?"

Correcting Two Errors

Gosh, all hemlock! I've been swamped with roasts by mail for a week or so past. The second error, this time just a stupid one, in a month! Oh, well, fellers, anyhow you can't say I get that way often. Can't remember a printed one for a long, long while, until these two.

In answering a question propounded by Brother Dale Danielson of Russel, Kan., in his answer to Section C of Question 146, in the Bluebook School of the December 10th issue, I said: "You have overlooked the fact that the low period (a. c.) comes only at the end of each cycle."

Now I really think you will all agree that I knew better than that. It was an unfortunate, inexcusable mental lapse. A low period of course occurs at the end of each *alternation,* and since there are (25-cycle current under consideration) 50 alternations per second, there would be $50 \times 60 = 3{,}000$ low periods per minute.

Also in the same answer, the word "or" at the end of the third line of Lester Borst's answer to Section B, should have been "and." My carbon copy shows that to be a misprint not chargeable to me.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

KAYOED BY A BUG!

BELIEVE IT OR NOT, but we had a little set-to with Kid Bug of the grippe bugs and he floored us for about a count of nine. As a result we've been fightin' a hundred and three fever for the last ten days and having a rather hectic time of it to boot.

As we dreamt our fever-tossed dreams we pictured many unusual things; such as S R O signs out over the box office every night; bosses who let us run our theatres as we thought best; no home office red tape to bother with; a day off every week, free from worry; several salary increases that brought our weekly stipend back to where it was B. C. (Before circuits). And after dreaming all of these nice things we awoke to learn that we had been delirious. Oh well; one would have to be delirious to imagine such swell things actually happening.

▽ ▽ ▽

TEN DAYS ON YOUR back is a long time and affords ample opportunities to dwell upon the things to be and so we've been mentally going over the territory to be covered bv the forthcoming Ohio trek. After visiting with Nat Holt and his RKO pace-setters we're gonna amble over to Newark to see what Ed Heihle's claims to the Hall of Fame are all about. Then of course Mansfield will be a necessary stop to look up among others, Tim Roberts, that grand ol' man of showbusiness. Youngstown is also on the itinerary unless something intervenes, so we'll be seein' you "Sig" Solomon.

Just how many other spots we will be able to make is going to depend on time and our now shaky frame. If the trip don't become too strenuous we'll try to look in on a few dozen others. After reading what Red Kann had to say about the key spots we have a real hankering to know what some real show-towns look like; having always been a firm believer in the fact that real showbusiness can only be found outside of the key cities.

▽ ▽ ▽

AND NOT TOO FAR in the offing is that five or six week trip into the Southlands. (Someone please sing "Dixie".) It looks as though we will finally make good a three year old threat to visit with Frank Boucher, Walter Morris, Bill Brock and about fifty other southern showmen, many who are Charter Members of the Club and staunch supporters ever since its inception. The Southern states have always been important so far as the Round Table is concerned because of the fine spirit the members down there have always shown. Those who read the Club pages carefully will recall dozens of regular contributors from south of the Mason-Dixon line.

And at the end of the Southern trip will be the glorious beach of Miami and such pals as Hal Kopplin, Sonny Shepherd, Mike Vogel, J. H. McKoy and all those others whose names just don't come to mind for the moment. And from Miami we are looking forward to the Timiami trail over to Tampa where Jesse Clarke and the other Sparks business builders hold forth. It's been a good many years since we navigated that trail across Florida.

▽ ▽ ▽

ONE OF THE MOST soothing medicines during our incarceration was the twenty two hundred holiday cards which were sent up from the office for me to look through. What a thrill that was; imagine, twenty-two hundred showmen who remembered us during one of the worst slump holiday seasons that the business has ever experienced. Well, to each and every one of those boys—and girls—who so thoughtfully sent a card we extend our sincere thanks and we want you all to know that it went a long ways towards killing that fever and shoving us along the road to recovery.

▽ ▽ ▽

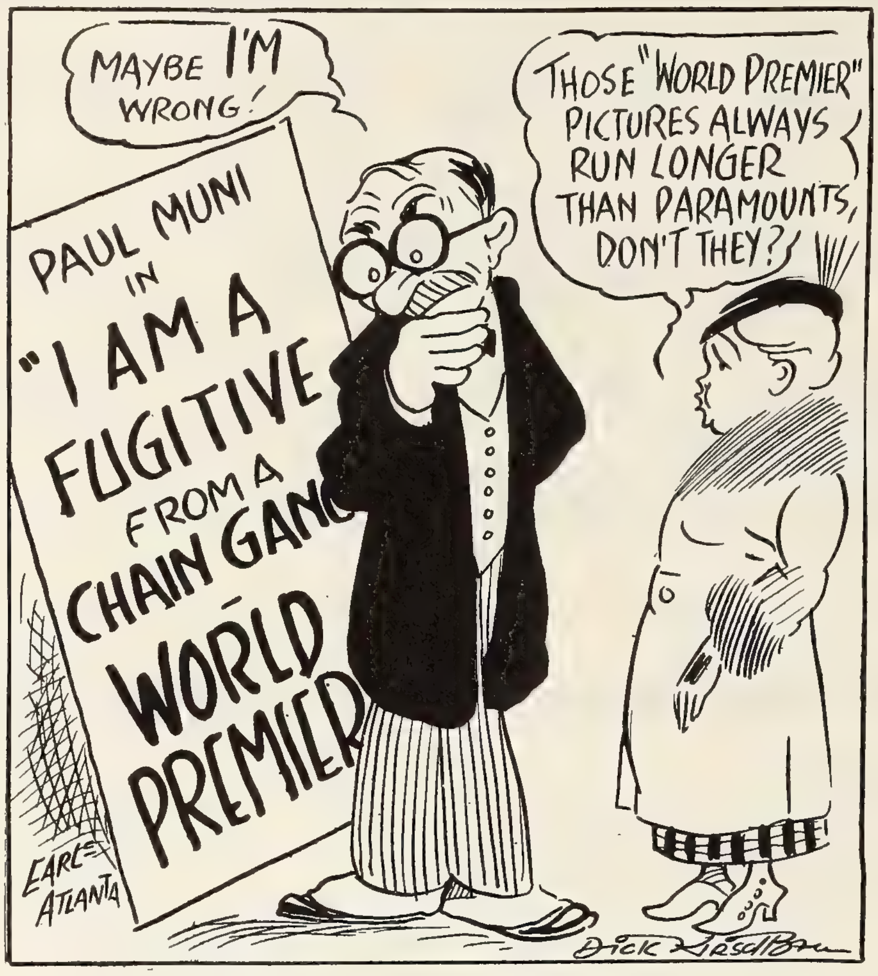
WELL, WITH A MEAN case of the grippe finally beaten and now rarin' to go we are all set for a brand new year. A year in which we hope to see the Round Table Club and Motion Picture Herald still more firmly implanted throughout the entire industry. With an active membership of close to four thousand showmen we feel that we honestly have a majority representation already, but we won't be satisfied until we have increased the number to at least five thousand. That means one thousand additional members for nineteen thirty three.

Here' a chance for every Round Tabler to do his bit; let each member take it upon himself to enroll one new member. Just check up on all the showmen within your immediate vicinity and if you find one or two who are not members, clip the application from the Club pages and send it in with your own name signed on the bottom as proposer.

"In Unity There Is Strength," and the membership of the Round Table Club is rapidly becoming a formidable factor in the future of our business. You can never tell to what extent your membership may help you along the road; join now and let's all pull for a bigger and better showbusiness.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


MAYBE I'M WRONG!
THOSE "WORLD PREMIER" PICTURES ALWAYS RUN LONGER THAN PARAMOUNTS, DON'T THEY?
PAUL MUNI IN "I AM A FUGITIVE FROM A CHAIN GANG" – WORLD PREMIER
EARL — ATLANTA
DICK KIRSCHBAUM

Just another one of those questions that makes gray hair turn white. Oh, well!!!

SOME BREEZY NOTES ABOUT CLEM POPE'S GANG IN CINCINNATI

News from the middle west division of RKO, supplied the Club through courtesy of Clem Pope, city manager in Cincinnati, indicates that the fellows out in his city have been busy.

As a means of plugging the RKO Thrift Book idea, Horace Wersel, assistant manager of the Capitol Theatre, took a little jaunt around town and convinced three Plymouth auto dealers it would be a great stunt to bestow one of the brand new models on the RKO patron who turned in the best "Ten Reasons Why I Should Buy an RKO Thrift Book."

The car was put on display at two or three theatres and trailers and billboards were extensively used to plug the idea. Over the week-end 10,000 cash customers helped themselves to entry blanks, which were available at all theatres but not handed out in the usual fashion. In other words, the scheme had merit enough to function on its own, thereby doing away with the usual litter generally following promiscuous distribution to passers-by in foyer, lobby or entrance. The thought behind the move was to familiarize the public with Thrift, rather than campaign for direct sales. Following preliminary effort a more direct campaign for sales will be instituted between agencies and theatre.

Great Combination!

Transferring attention to the Lyric Theatre, where Manager Bill Hastings and Artist Huff form a hard-to-beat combination when it comes to planning lobbies that not only stop patrons but make 'em dizzy with delight, we find two heads of Dressler and Moran that attracted plenty of attention on "Prosperity." We understand Huff is an air-brush wizard.

Hastings and Huff also constructed a miniature "Times Square" moving sign with the words "Prosperity Is Here" clipping along at the rate of about a mile per minute, or maybe twice as fast. The sidewalk was jammed with people who stopped to read the sign. We have Clem Pope's word for it that it had anything he'd ever seen in the way of "speed atmosphere" beat to a frazzle.

Hastings also made a tie-up with a local candy concern manufacturing the "Prosperity Candy Bar," whereby 5,000 window cards were placed and 300 special window displays secured. As Clem briefly sums up the situation, Cincinnati knew that "Prosperity" was in town—not around the corner.

Alexander's Displays!

Then, there's Joe Alexander, who operates the Family Theatre on a bi-weekly change but never fails to have a lobby display that makes 'em stop, look and listen. When he showed "Head Hunters of Paqua" it looked as if he'd moved the entire city museum into the theatre lobby—daggers, shields, spears and everything. On a recent Tom Mix picture he filled the place with revolvers of all sizes and shapes; on a previous Tom Mix, Joe had about 600 old Mix stills in the lobby, which patrons stood and gaped at until their eyes bulged. They did more than look, states Clem, as the box office testified.

Bill Dodds' Activities!

Across the street from Joe, Bill Dodds, manager of the Grand, plugged "Hells Highway" with stories about the sweat box tragedy in Florida and a replica of a torture chamber allegedly in use at prison camps. Whether the thought was entertaining or not it stopped the passers-by and packed the house.

Since Clem Pope started sending us a few words about the RKO crew out his way we've been able to get a line on what the fellows in Cincinnati have been doing and we hope he'll keep up the good work, even though we are fully aware that he has little time to spare from his own duties. However, his letters are particularly interesting and we'd sure hate to learn that this sturdy member of the Club had become inflicted with writer's cramp. More news of the Cincinnati front next time.

LASSMAN AND WILLS DOING A GOOD JOB FOR UTICA THEATRE

Despite a three to four day run schedule and consequent scarcity of time to fashion outstanding displays for all pictures, excellent work is being turned out from the work shop of the Avon Theatre, Utica, N. Y., by Manager Garry Lassman and Artist Will Wills.

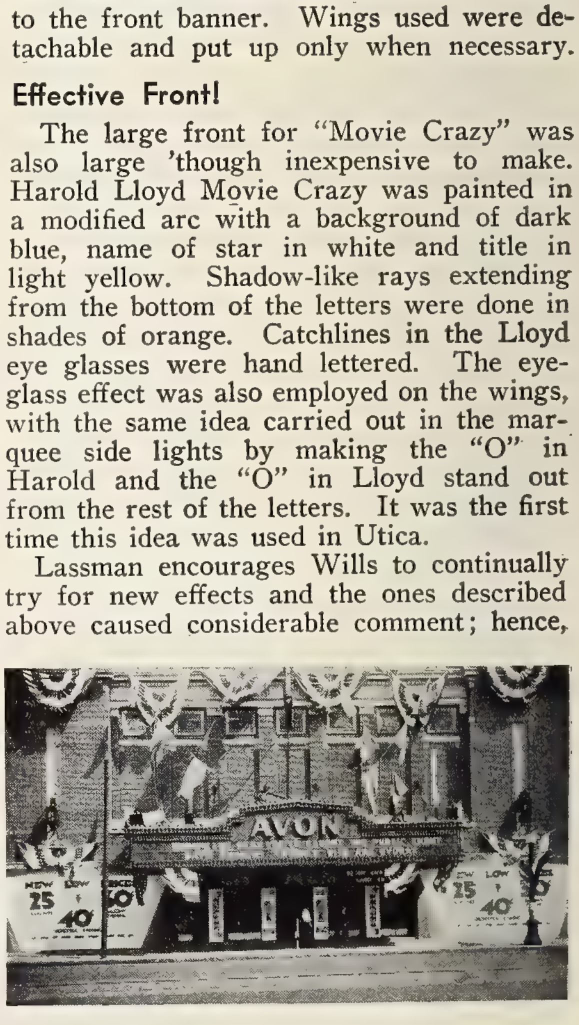
This time we are considerably handicapped in the matter of reproducing a number of photos sent along by Wills because the shots were taken at night time and signs and other lighting dominate the subjects; however, we can show one—a daytime photo of the Avon's gaily decorated front, panels and new price announcement boards at either side of entrance. The attractiveness of the artist's lettering is evident.

A front made for "Grand Hotel" was quite large (42 feet long) yet very economical. The overhead banner was used on the inside as a Coming Attraction sign and then the tacked on letters were moved to the front banner. Wings used were detachable and put up only when necessary.

Effective Front!

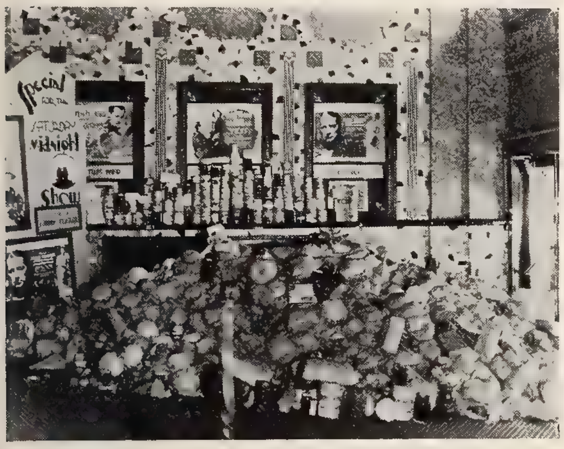
The large front for "Movie Crazy" was also large 'though inexpensive to make. Harold Lloyd Movie Crazy was painted in a modified arc with a background of dark blue, name of star in white and title in light yellow. Shadow-like rays extending from the bottom of the letters were done in shades of orange. Catchlines in the Lloyd eye glasses were hand lettered. The eyeglass effect was also employed on the wings, with the same idea carried out in the marquee side lights by making the "O" in Harold and the "O" in Lloyd stand out from the rest of the letters. It was the first time this idea was used in Utica.

Lassman encourages Wills to continually try for new effects and the ones described above caused considerable comment; hence, he's passing them along to his fellow Club members. We'll tell you more about his work in forthcoming issues. In the meantime Hello to Lassman, whom we haven't heard a whole lot from since he moved from Troy to Utica. How about this, Garry?



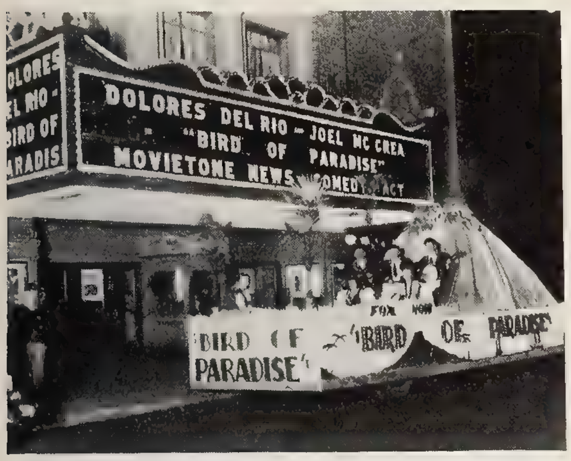
SOME PHOTOGRAPHIC EVIDENCE OF WHAT SIZER RECENTLY DID

The accompanying illustrations really tell the entire story of a couple of recent incidents in the career of Eaton M. Sizer, manager of the Fox Theatre, Appleton, Wis., but just to bolster up the cuts a bit and encourage the printing profession, we'll jot down a bit of superfluous copy.



Glancing at one it's altogether obvious that Eaton's S. O. S. for a Food Matinee received wide response from the good folk of Appleton. Through the Mayor a proclamation was made urging support of the relief program and the sympathetic parents of children supplied the latter with the pictured assortment of footstuffs to buy their admission to the show. And we don't mind telling you that it very much looks as though a lot of needy people were given a square meal or so. What do you say?

It seems almost trite to comment on the attractiveness of the "Bird of Paradise" float pictured in the other photo; you can see that for yourselves. Lest your eyes are growing dim and the reproduction be poor, however, we'll add that a sextette of musicians and singers featured this novel and effective bally made to represent the picture's theme and setting. Looks like Kate Smith sitting in the rear end.



Good work on the part of Manager Sizer and we'll hope to receive other photographic evidence of what's going on in showbusiness out his way. This is the first response we've had from him in a long, long time and it's gratifying to have him back on the active list again.

DeVellier Dead

William DeVellier, for some time associated with the A. H. Schwartz Century Circuit of Brooklyn, N. Y., recently passed away in a local hospital as the result of an operation. DeVellier was widely known in New York City and up-state theatre circles.

"The Showman's Calendar"

JANUARY

14th	Bebe Daniels' Birthday
16th	Harry Carey's Birthday
17th	Benjamin Franklin Born—1705 Nils Asther's Birthday
18th	Daniel Webster Born—1782
19th	R. E. Lee Born—1807
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday
23rd	Ralph Graves' Birthday John Hancock Born—1737 Raymond Griffith's Birthday
24th	Jack Hoxie's Birthday
29th	William McKinley Born—1843
30th	Chinese New Year (D.E.I.) Greta Nissen's Birthday
31st	Tallulah Bankhead's Birthday

FEBRUARY

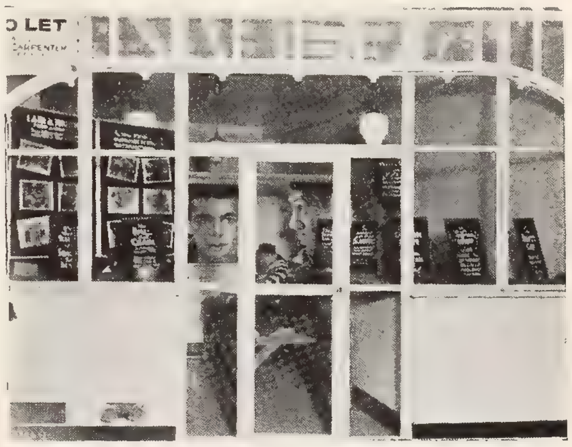
1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
2nd	Benny Rubin's Birthday
3rd	Woodrow Wilson's Death—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born
4th	Col. Lindbergh's Birthday—1904 Massachusetts Ratified U. S. Constitution—1788 Ramon Novarro's Birthday Aaron Burr Born—1756 Walter Catlett's Birthday
7th	Charles Dickens Born—1812 First Telephone Made by Thomas Watson for Bell—1875
8th	Charles Ruggles' Birthday
8th to 14th	Boy Scout Week (23rd Anniversary)
9th	Nebraska Admitted to Union—1867 Ronald Coleman's Birthday James Murray's Birthday

G. LABY EXPLOITED CHAIN GANG PICTURE WITH NOVEL DISPLAY

Display of chain gang camp implements and a caged, live prisoner in convict uniform effectively exploited "I Am a Fugitive" for G. Laby, manager of the Paramount Theatre, Boston, Mass.

One week in advance he built a display in the main lounge of the various items allegedly used in the daily life of a chain gang prisoner, including ball and chain, shackles, old cups and wash cans, whips and blankets. The display was further enhanced by many newspaper clippings concerning Burns, the fugitive, and a collection of stills from the picture. It went over so well inside the theatre that Laby promoted a window in an adjacent store for another display, such as shown in one of the accompanying photographs.

In addition to the implements and chain gang data the store housed the heavily screened-in cage for the "prisoners." This stunt attracted so much attention advance and currently that an attendant had to be posted in the store to see that the side-wall was not completely blocked off.



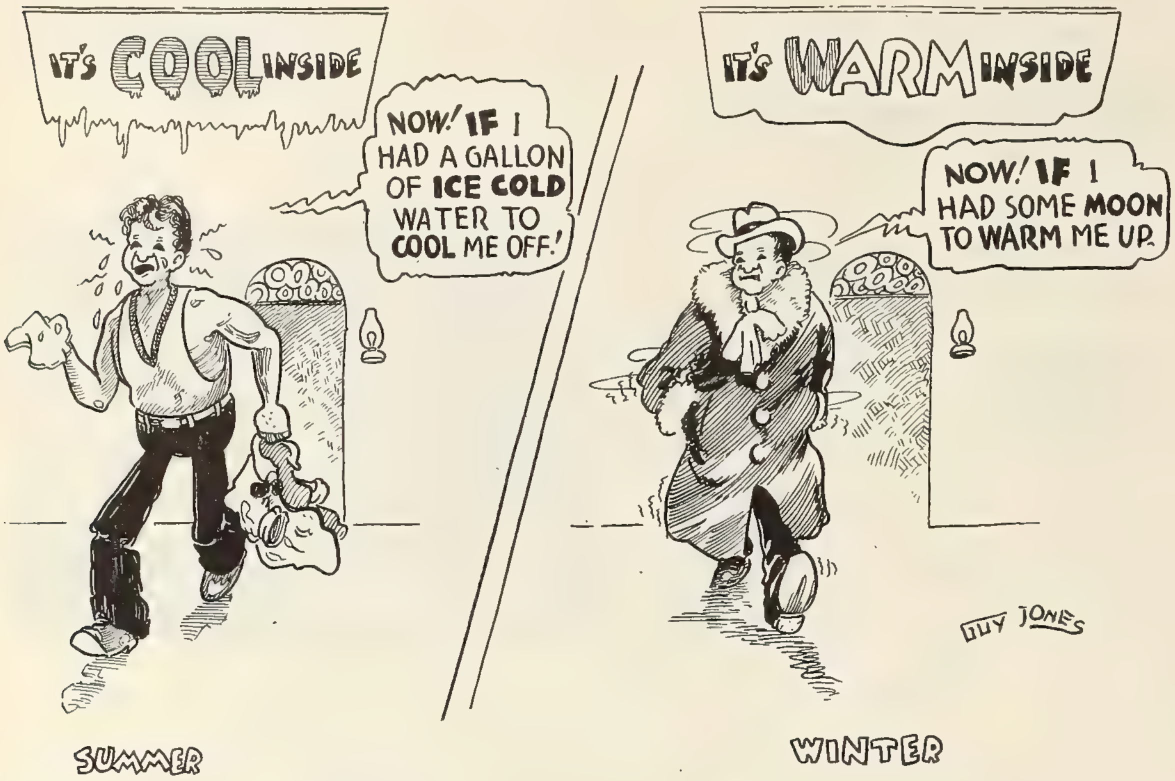
Granting that the film in question has real drawing power of its own, attention given the displays described above prompted Round Tabler Laby to pass the word along. He feels that the stunts helped him sell the picture and wants others to have this information. It's been some little time since we've heard from this Club member and we're mighty glad to have him back on the active list again.

Gammett Now D. M.

Harry Gammett, for the past three years manager of the Globe Theatre, Bethlehem, Pa., was recently appointed district manager there for A. R. Boyd Enterprises, with supervision over the Globe and the Embassy and Strand Theatres in Allentown, Pa.

KEEPING UP WITH THE TIMES!

By GUY JONES


IT'S COOL INSIDE
NOW! IF I HAD A GALLON OF ICE COLD WATER TO COOL ME OFF!
IT'S WARM INSIDE
NOW! IF I HAD SOME MOON TO WARM ME UP.
GUY JONES
SUMMER
WINTER

Maybe the manager of this theatre has his seasons mixed.

SPECIAL NIGHT FOR STUDENTS ENDORSED BY FREDERICK HINDS

In line with a recently published Club editorial on the subject of special admission prices for adolescents, Fred Hinds, owner-manager of the Strand Theatre, Whitewater, Wis., advises this department that his experience along these lines has proven most profitable to the box office.

Whitewater only boasts a population of about 3,500, but includes a state teachers' college with an enrollment of 700 and two high schools with about 350 students. The college enrollment is in addition to regular population and, naturally, furnishes a large percentage of theatre business in normal times.

About a year ago a check-up revealed that student trade had dropped to 35 per cent, a condition which made a big splash of red on the books. So Hinds called upon the college president and heads of the two high schools and obtained permission to place a card advertising "Student Night" on all bulletin boards, which students are required to read twice daily, announcing a special admission of 15 cents.

On the first advertised "Student Night" one-half of the college enrollment and a somewhat smaller percentage of students from the high schools attended the show. Since then this unusually large attendance has proportionally fallen, but, to an extent where former revenue is still three times greater.

The psychology of the scheme appears to lie in the fact that students, while not interested in attending a theatre when every night is open, will come when a night is set aside for them. Hinds tells us that he was strongly advised by a number of showmen not to make such a move, for fear of adverse reaction from adult patrons. At the time he, too, shared that fear but results proved to the contrary. While Student Nights were not advertised to the public it was but natural that others than scholars should become aware that a special night was being held. What Hinds' advisers failed to take into consideration was that every home in Whitewater, in some way closely identified with all schools, such as acting as boarding house, etc., became beneficiaries to the scheme. Whitewater has no dormitories. Ninety per cent of Whitewater homes have a son, daughter, niece, nephew, cousin or some relative in the college or schools, and a benefit to any of the scholars is likewise a benefit to the adults.

Hinds is in a position to accurately check revenue from adolescent patronage because his cashier is the High School superintendent's secretary during the day and his doorman a popular college athlete. So after a year's experimentation he recommends the scheme to any showman who is located in a town that has a school large enough to draw upon. This does not necessarily mean a college town. The same idea might be applied to any student body.

Fred Hinds is a new contributor to the Round Table Club and we're mighty glad to broadcast this seasoned showman's ideas. He's been in the game for quite some time and knows his way 'round. We'll be on the lookout for further news of what's going on in showbusiness out his way.

TAYLOR, BERMAN AND BREARTON PUT OVER A STRONG CAMPAIGN

A most effective tie-up was recently engineered on "Prosperity" by Messrs. Taylor, Berman and Brearton of Shea's Buffalo Theatre, Buffalo, N. Y., through cooperation of the Sears-Roebuck store, a chain restaurant concern and a local dealer in popular priced autos.

The Sears store used several hundred assorted "Prosperity" banners in all departments and give-aways were made of "Prosperity Bonds" and guest tickets. The 60 restaurants in the chain all carried tie-in cards and "Prosperity Specials" on menus and the auto dealer arranged a parade of cars through the principal streets of the city and suburbs. A ballyhoo truck carrying a 24-sheet on either side, a 6-sheet in the rear and two 3's on the front, also did effective work in the busy section of the city during noon and early evening hours. On another night the special broadcast by Marie Dressler over the Fleischman hour was delivered through a large Philco at the front of the theatre.

Seems as though we can detect the fine hand of Charles Taylor in the above tie-ups and wonder if it's the same Taylor we knew in the "old days." If so—howdy, "Frank Elliott," and we know he'll know what that's all about. At any rate, credit to all concerned and here's hoping to hear some more news concerning show-selling efforts put forth by the crew at Shea's Buffalo.

MURRAY ALPER PUT OVER AN EFFECTIVE THREE-WAY TIE-UP

It's been some time since we've been able to report on the activities of Murray Alper, manager of the Commodore Theatre, Brooklyn, N. Y., but recent advice bears out that he's still carrying on at the same old stand.

One of his recent show-selling stunts consisted of working out a three-way tie-up for "Life Begins," which is illustrated in the accompanying photo. All the props shows were promoted from a maternity hospital, a surgical appliance company and a concern that handled supplies for babies. A wax figure of a woman and baby were placed in the bed and an incubator and other maternity ward accessories, such as identification beads, etc., were on display. Two nurses, furnished by the hospital, were in attendance at all times.

When he played "Horsefeathers" a three-sheet of the Marx Brothers was placed in a shadow box in the foyer, with a "peanut background" and copy reading, "We're Nuts to You." Letters were cut from beaverboard. This material was further utilized currently by placing same on two peanut vending stands nearby the theatre.

LIFE BEGINS

Okay, Murray, and let's hear more often from you in the weeks to come. You and the other fellows on the Randforce circuits have been doing some effective work, according to reports, and we want to pass word of your activities along the line.

Freedman Goes to Radio City!

Zack Freedman, former manager of the Audubon Theatre, New York City, has joined the Radio City staff and will act as assistant to Leon Leonidoff, director of production.

STUDY LOCAL SALES ANGLES OF EACH PICTURE; THEN GO AHEAD

Determine What Selling Points Are Best for Your Own Campaign; What New Slants to Give it to Command Appeal

Avoid Campaign Duplication And Hackneyed Stunts; Digest These Effective Slants From a Practical Showman

Harry C. Browne, author of the accompanying article and manager of the Fox-Stanford Theatre, Palo Alto, Calif., is a practical showman of many years experience. He never advertises or exploits a picture without thoroughly digesting its possibilities for local adaptation. He plans his work, as all of us should do, then works his plan. We believe the accompanying paragraphs offer many fine and practical ideas on localized selling, from the mind of a theatre man who has made a close study of the points outlined on this page.

by Harry C. Browne

ALMOST every picture produced has some sales angle, which, if given the proper thought, will present some definite punch to bring home to your public. Read your synopsis if you have no opportunity to see the picture in advance. Digest the story and its high lights, study the cast, and fit each character into the story. Pick the outstanding thing in that picture, whether it be theme, story, author, cast, or characterization, and go to work.

What angle will appeal to your own situation and to your patrons the most. What new form can you put this campaign into, so that it will not be hackneyed and time worn? Get the minds of your organization at work. I have received some great ideas from some of my ushers. Don't overlook anyone's thoughts in the matter of exploitation. One man cannot conceive and execute alone, without getting into a sameness of effort.

Lobbies and Windows

Lobbies and windows are as good as twenty-four sheets if properly executed. If you can animate these displays, they have three times the value of a silent display. You can do wonders with a small motor and a few belts attached to movable displays. If it is only a cut-out of Joe E. Brown opening and closing his mouth, you have an ad that will stop prospective ticket buyers, and create a laugh at the moving caricature of that popular player, what he is playing in and where he is playing. If you can add atmospheric backgrounds and foregrounds, you immediately supply the theme of the picture and its story, enough to intrigue the ticket buyers.

Even though you have no art department, you can resort to three sheets, six sheets, twenty-four sheets and other means for attractive cutouts. Plain silver, gold or other colored flitter will give you a screaming background, which will attract in daylight or under lights. A few yards of black oil cloth with block silver flitter letters will give you a marquee valance of attractive brilliance. You can block these letters in with a ruler so that they will all be uniform, cover the markings with glue and sprinkle the flitter on. When dry it is ready to hang. I have found that these oil cloth banners can be soaked, the flitter removed and ground up and used again and again. The cost is negative when used in this manner.

Animation Effective

Animation in lobbies and windows is even more effective in attraction and sales value. You will need the help of a man with a mechanical mind. In almost every town there is some mechanical genius who is always ready for experiments and who will readily work with you in the conception of attractive displays. I am very fortunate in having Ray Hardy, our maintenance man, who is a genius at moving displays. It is true we do not use them too often. We save them for big punches, and in so doing they mean more to us than when used repeatedly. A small motor, different sized gear wheels and arms and belts to run off the wheels are the equipment needed for this type of display.

Copy for imprint on your displays must not be the "SAME OLD STORY" with the same old adjectives and the same old phrases. Fit your copy to your ideas on the punch of the picture you are selling. I am afraid that the selling copy in all advertising, whether it be newspaper, program or display, is getting too much in the repetitive strain. We must radically change the tune for old tunes are becoming too familiar and the public know all the phrases by heart. We are selling merchandise, no matter how intangible it may be, and we must serve appetizers before the regular fare comes on. How hungry the public will be for the big meal, depends on the appetizers you offer. Therefore you must "PLAN YOUR WORK, AND WORK TO THAT PLAN," and the results will show.

Variety!

When a certain type of display wears out, have another type of work ready to replace it. At the present time we are planning to go into papier-mache work, using heads and figures, and depicting actual punch scenes from the picture, taken from stills. When we get this ready and perfected, doing all our own work, we will have an entirely new method of selling, in our territory. With art backgrounds and the actual reproductions of the characters in the picture we can stop any one and also offer a merchant a great and attractive tieup for his best windows.

The foregoing sales medium puts punch in your lobbies and your merchants' windows; it attracts the eyes, and if intriguing enough will whet the appetite of the public. But you must keep your thoughts also on your newspaper advertising, and the many other angles of advertising and exploitation which your situation calls for. Work with your various clubs and civic organizations in your community. Talk to your service clubs on the making of talking pictures, on sound, on the making of cartoons, on the reaction of the public to stars and to their screen vehicles. After a talk to a service club, I generally call for questions, regarding our business or the making of pictures. This has been a big asset to our theatre, and we have received lots of publicity and loads of good will from this one angle alone.

Watch Sex Angles!

Be careful of the SEX angle, especially in the smaller communities. It does not sell in my town, and has always seemed to be detrimental to the success of a picture. I think that we offend more with the sex angle than we attract. We can sell more tickets with George Arliss, Marie Dressler, Will Rogers, Janet Gaynor and Charles Farrell, than with all the sexy pictures combined. In the home loving communities, there is no question, they want their entertainment clean and wholesome, with comedy, thrills, romance and a few sobs. Those pictures spell BOX OFFICE SUCCESS, and they will never die. They make your theatre popular.

"The American Family"

They bring you family trade, for there is no offense to the children or Grandma or to Mother and Dad. And after all, it is the American Family that we are catering to, and to whom we are industriously trying to sell our entertainment. Keep your house service up, keep your public contact employees on their toes, do not let your service lag, resell every patron, struggle to have your patrons believe in you and have faith in you, so that they will respond to the things you say to them on your screen and in your newspapers, and in your displays. Play fair with your merchants, so that you can always go back for more co-operation. Consider it a part of your life to keep civilly active. Be a fast moving integral part of your community and you cannot fail.

A great part of our successful work on displays lies in our organization. Kenneth Miller, our artist, is still on the job.

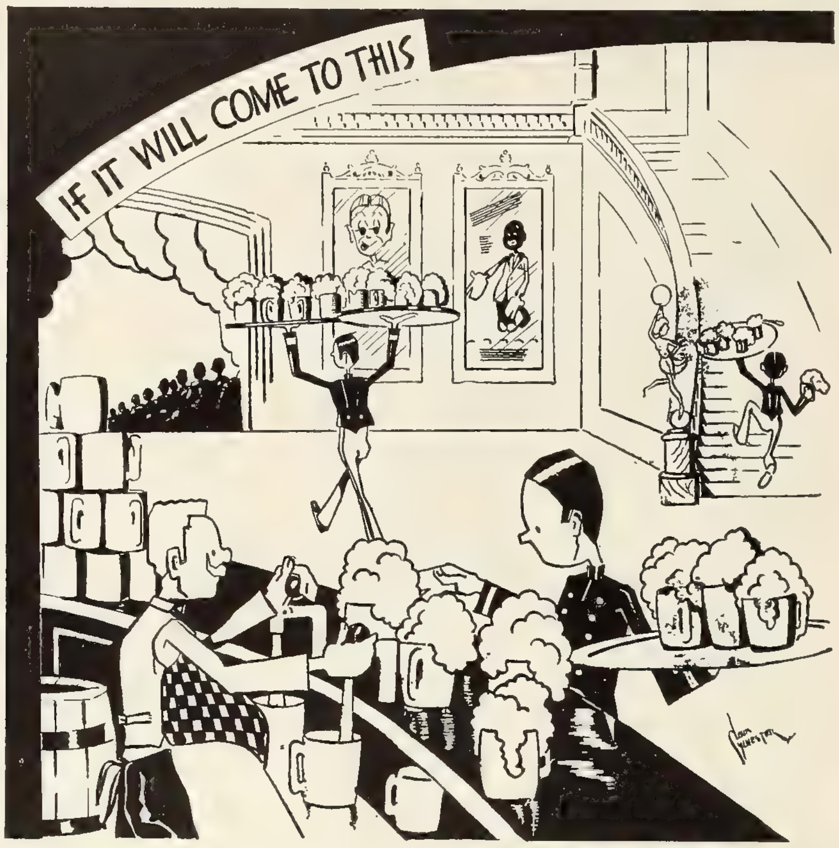
Think of all the nice things you would want people to do if you were coming to a theatre steadily; put yourself in the place of the public, and act accordingly, and you will get the best out of your situation.

Madden Still At It!

A copy of a Norfolk, Va., newspaper discloses that J. J. Madden, manager of the Granby Theatre there, is still able to get away with free space, according to a recently published display ad eleven inches deep on three columns. Good work, J. J., and more power to you!

WE OFTEN WONDER!

By LOU SYLVESTER


IF IT WILL COME TO THIS

Now that repeal of the 18th Amendment appears to be in the offing, maybe it will come to this!

SOLOMON FOUND AIR AND SOUND DEVICE GOOD SALES ANGLES

While newspapers and other advertising and publicity mediums functioned in the usual, effective manner, perhaps the outstanding means used by S. S. Solomon, city manager for Publix in Youngstown, Ohio, to place "Big Broadcast" before the public, were radio announcements and a loudspeaking monitor device hooked up on the marquee.

Guessing identity of singers' voices broadcast over the air via records and an Imitator Contest featured the activities at a local radio station and both are credited with a goodly share of glory in the final check-up. The station presented twelve 5-minute periods with introductory announcements asking listeners-in to name the radio star, time the announcement went on air, etc., and then ran off one of the records. Hundreds of replies were received and the deserving names were broadcast over the regular "Paramount Chatterbox" period the following Wednesday. The other stunt invited listeners-in to come to the station and give auditions in imitation of Kate Smith, Bing Crosby or the Mills Brothers. The best of the lot were chosen for appearance on a special program and were named guests of the Paramount Theatre.

The newspaper campaign, in addition to five advance ads, included three extra cooperative stories tying in the radio station stunts; two feature stories in each paper because of preview election night show; six write-ups in each paper; two 2-column and five 1-column cuts and regular current ads. At the election night preview much interest among the audience was centered on the electrically rigged Donkey and Elephant placed at one side of stage, alternately blinking electric eyes as returns came in.

Obtaining an extra monitor from another local theatre outstanding music from the picture was transmitted from the monitor in the booth to one rigged on the marquee, using two lines from booth monitor with storage battery and a switch control in the manager's office. As stated above, this stunt didn't cost a farthing and was most effective.

Additional effort included extensive sniping of "Radio Stars Magazine," placing of one hundred 22x28's advance and currently in window tie-ups; attraction letters on marquee one week prior, as well as six-sheet board on barricade; two 6-sheets on side of building; grocery store and market tie-up for distribution of circulars; mention of picture over Time Service; special feature story in Italian-American newspaper; special front and art work in lobby; distribution of 350,000 slips through tie-up made with large chain store concern; 'phone calls to suburban families first two days, and the usual trailer advertising.

Proved His Point!

Despite exceptionally strong opposition Solomon and his crew came through with high honors by virtue of the campaign outlined above and, as stated in the opening paragraph, proved to their satisfaction that the air and other media akin to theme of the picture were stronger and more appropriate methods of enlisting public interest. More from this energetic showman at a future date.

STILL TIME ENOUGH TO STAGE BENEFIT SUCH AS KOPPLIN'S

Although the popular season for giving relief and remembrances are past for 1932 our best informed experts on economics advise that tough times are still with us and that a whole lot of folk are in dire need; hence, we're passing along a few words about the Relief Festival recently engineered by Harold Kopplin, of Wometco Theatres, Miami, Fla.

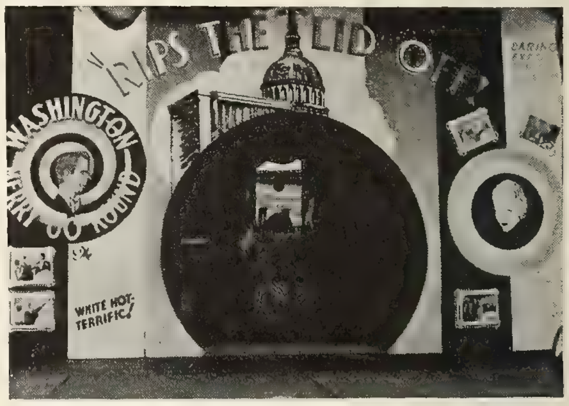
For seven days four of the Wolfson-Meyer houses—the Capitol, Grove, Biltmore and Tower—admitted two persons for one admission plus some article of food for the needy. Salvation Army attendants were on hand to accept the articles and it only takes a few glances at a number of newspaper tear sheets to become entirely convinced that the event was an unqualified success. The committee in charge consisted of Messrs. Meyer and Wolfson, Captain Stephan, Harold Kopplin, Jack Fink, Howard Morris, Nelson Tower, John M. Shepherd and Edgar Pearce.

We're right along with Kopplin when he states that the above is a corking method of creating additional good will for any theatre and, at the same time, a consequent booster of box office receipts. Conditions certainly lend to any movements for relief and we've had the pleasure of recording a great deal of work along these lines by many of our Club members, which, we sincerely believe, will not do them or their theatres one bit of harm. As far as we can see newspaper publicity alone is worth the effort, to say nothing of the finest sort of good will advertising.

ANIMATED DISPLAY HARRINGTON USED WAS EFFECTIVE AID

With all respect due H. D. Harrington, assistant manager of the Princess Theatre, Harriman, Tenn., for his proficiency with a kodak, we don't believe for one moment that the accompanying photo of a front he made for "Washington Merry-Go-Round" does anywhere near full justice to the subject.

The photo represents the entrance to the theatre, with circular portion cut from compo-board. The circle behind Lee Tracy's head was animated so that when it turned it produced a peculiar, mystifying appearance of lines coming and going from nowhere. The entire front was painted red, white and blue and topped off with bunting of the same colors. Harrington also had a record made up and projected the sound through the moving disc.



Newspaper Aid

Plenty of enthusiasm was built up for the picture through a unique newspaper advertising campaign and when the patrons came down-town they were all set to go for the show in a big way. With the picture showing in a 500 seat house in a town of 30,000 population, where there's plenty of competition, Harrington and T. W. Lewis deserve plenty of credit for turning in such a profitable three-day run. A good sound display and newspaper advertising did the trick, advises Harrington. We'll tell you more about what these two showmen are doing in future issues.

personalities

ED BENHAM
veteran independent theatre operator who went Circuit for a number of years, recently reverted to type by taking over Smith's Theatre, Yuba City, Calif.

▽

K. SLIMAN
is the sole owner and operator of the Evangeline Theatre, New Iberia, La., replacing Elias Elias, former manager.

▽

CHESTER W. McLEAN
assistant manager of the Publix-Paramount Theatre, Providence, R. I., for the past three years, was recently promoted to the post of manager of the Imperial Theatre, another Publix house in Pawtucket.

▽

JOSEPH PORTEE
former associate of Joe Weil, publicity director of Universal Pictures, New York City, is confined to Parsons Hospital, Flushing, L. I. His friends are invited to drop him a line.

▽

HARVEY COX
is the new manager of the Paramount Theatre, Marion, Ind., replacing H. Sullivan, transferred to South Bend.

▽

JAMES WALKER
owner of the Irvington Theatre, Indianapolis, Ind., is deep in the problems of relief work. He has directed the feeding of over 200 families for the past two years and is getting a big kick out of the work.

▽

LAWRENCE S. STEIN
formerly manager of Warner's Parthenon Theatre, has been appointed director of advertising and publicity for the entire Warner circuit of Chicago theatres, including the Capitol and Avalon.

▽

E. BOCK
formerly manager of the State Theatre, Dayton, Ohio, closed by RKO during December, is now holding down the job of assistant-manager-treasurer at the Lyric, Cincinnati.

▽

C. KOLSTADT
former chief of service at the Temple Theatre, Rochester, N. Y., recently replaced Louis Friedman, resigned, as assistant-manager-treasurer at that house.

▽

M. SANDUSKY
recently replaced Eugene Brassil as assistant-manager-treasurer of the RKO 81st Street Theatre, New York City.

▽

MICHAEL DALY
is in charge of the New Rialto Theatre, reopened Xmas Day in New Britain, Conn. Daly is associated with William De Luco in a new corporation recently formed to operate the Liberty, Hartford, and the newly acquired Rialto.

ARTHUR LUCAS
well known theatre operator down in Georgia, has been appointed by Gov. Russell a member of the State Board of Control.

▽

BILL RAYNOR
and Nat Holt, respectively heads of the New England and Cleveland divisions for RKO, recently led all other divisions in the Seven Day Business Drive.

▽

MORRIS SUSSMAN
remains as manager of the Empire Theatre, Bronx, N. Y., recently taken over by RKO.

▽

ROBERT TITUS
has succeeded Earle Belcia as skipper of the RKO Royal Theatre, New York City.

▽

TED THOMAS
formerly with RKO in Cleveland, has been transferred to Keith's Theatre, Flushing.

▽

ARNOLD RITTENBERG
formerly publicity man for RKO in Albany, N. Y., has replaced Ackerman J. Gill as manager of Proctor's Theatre, Troy, N. Y. Gill takes the place of Herbert Morgan as manager of Proctor's in Schnectady, N. Y.

▽

M. SILBERMAN
proprieter of the Columbia Theatre, Milwaukee, has taken over operation of the Park, suburban house formerly under management of C. Roddy.

▽

N. KELLY
has been appointed manager of the recently reopened West End Theatre, Essaness house in Chicago.

▽

HARRY HATFIELD
has succeeded Charles Durrell as manager of the American Theatre, Chicago Essaness house.

▽

W. C. SMITH
is the new manager of the Embassy Theatre, another Essaness house in Chicago, succeeding Jack Wohl.

▽

EDDIE SEGUIN
recently left the RKO Publicity Department in Chicago and is doing promotional work for Balaban & Katz.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquiring of theatres, etc., etc., is the type of material we want.

LEO JONES
operator of the Star Theatre, Upper Sandusky, Ohio, recently took over the Cort Theatre, Bellefontaine, Ohio, formerly operated by Harry Moeller.

▽

ROGER HURLOCK
proprietor of the Imperial Theatre, Baltimore, recently took over the New Superba Theatre in that city from M. Masek and renamed it the Majestic.

▽

BERT ADKINS
is again associated with Loew's Century Theatre, Baltimore, after a brief hook-up with Harry Hankel, manager of Ford's Theatre.

▽

ELMER C. RHODEN
recently headed a delegation from the Fox-Midwest division in Kansas City which attended district meetings in Topeka, Wichita and Sedalia.

▽

VINTON ELLIOTT
former amusement park operator, recently acquired lease on the Bijou Theatre, Kansas City, and reopened Xmas Eve.

▽

GEORGE BAKER
manager of the Publix-Newman Theatre, Kansas City, was host to children from 20 local institutions at a Xmas matinee sponsored by the Kiwanians.

▽

NELSON HAMPTON
for the past two years manager of the Rialto Theatre, Birmingham, Ala., was recently promoted by R. B. Wilby to take charge of the newly acquired Strand and Galax Theatres, in addition to his duties at the Rialto.

▽

C. C. WOOTEN
manager of the Metropolitan Theatre, Houston, Texas, has also been placed in charge of the reopened Queen Theatre in that city.

▽

A. P. MEININGER
manager of the Rivoli Theatre, Toledo, is leaving his post because of ill health. Harry Feldman, treasurer, will take charge until a new manager is appointed.

▽

BEN COHEN
recently returned to the Paramount Theatre, New Haven., as director of advertising.

▽

E. R. BRENNAN
has succeeded Tom Burdeau as manager of the Fox Theatre, Marinette, Wis. Burdeau has returned to St. Louis.

▽

MARTIN SCHLESSINGER
has taken over operation of the Soledad Theatre, Soledad, Calif.

ORGANIST GOOKIN DOUBLES AS STAGE MANAGER AND P. A.

Canned music may have cost a lot of organists their jobs but it turned one console manipulator into a stage manager and associate publicity man, in addition to doing regular duty at the pipes. We refer to G. A. Gookin, one of the staff at the Majestic Theatre, Johnson City, Tenn., who recently contributed a brief account of what has been going on of late in showbusiness down his way.

MOVIE CRAZY?

When "Movie Crazy" came to town Gookin left his organ long enough to devise a dummy motion picture camera, which he mounted on the back of the rumble seat of a coupe. He then sallied forth among the credulous Johnson Citians and proceeded to "shoot" them. "Curiosity, vanity and eagerness to get in front of a movie camera is all in favor of the ballyhoo crew," advises Gookin. A great gag if you can get away with it, say we!

Enlisting of local and adjacent town vaudeville talent is another one of G. A.'s features. He runs these shows on Saturday nights and 'though operating over a period of ten months few repeats have been necessary. Consistent billing of city neighborhoods and neighboring towns recruit new talent as needed, which he rehearses and coaches to meet requirements of the management. A Master of Ceremonies officiates each vaudeville night and with an organ accompaniment to all acts the presentation goes over in a big way. Awards from $5 down to guest tickets are made to the contestants.

We believe this is the first time we've had the pleasure of getting a line on what one of the fellows with Johnson City Enterprises is doing to earn his daily bread and hope it's just a forerunner of what's to come from both Gookin and others with that concern. Shoot your ideas along, fellows.

HELP WANTED!

At the request of a number of Club members we are addressing an urgent appeal to Round Tablers so situated that they are limited to use of weekly or bi-weekly newspaper advertising to send in examples of their layouts, so that we can complete an assortment for presentation in full page form.

In the meantime, we ask those who have from time to time requested this information to be patient for a short time. We promise it won't be long now.

CLASSIFIED TIE-UP GAVE DICK WRIGHT LOT OF FREE SPACE

A tie-up made with classified department of a newspaper during the pre-Xmas season netted considerable free space for Dick Wright, manager of the Strand Theatre, Akron, Ohio.

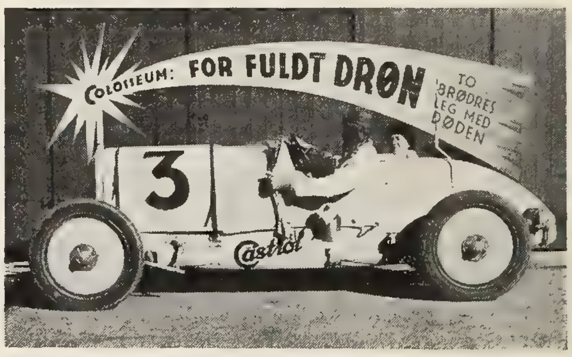
Each day the paper published a jingle on the classified page, such as: "If Mother's Wish Is for a Lamp—If Baby Wants a Doll—If Father Often Speaks of Ties." . . . The last word of the fourth line of each jingle was concealed among the Xmas Gift ads, each letter in parentheses, and the idea was to make it complete and send same in to the department. The gag netted Dick 25 inches of free display ad space each week.

Another stunt that went over well for "You Said a Mouthful" was having two girls in sailor costumes distribute 6,000 samples of locally manufactured pretzels in sealed glassine bags on day of pre-view. The writer just had a "mouthful" of a sample and doesn't doubt for one moment that the tasty little crackers went over in a big way. Postal Telegraph boys also aided with distribution.

Classified ad page tie-ups have proven popular with many Club members and a variety of gags have been used to gain readers' attention. Wright's jingle idea was a good one, it seems to us. His "Mouthful" stunt also sounds particularly adaptable and one doesn't have to live next door to a pretzel house to work out something similar; lots of other things that people like to munch.

OLSEN USED MOTOR BALLY TO EXPLOIT FILM IN DENMARK

It may be somewhat late to report on exploitation for "Crowd Roars" in this country, but over in Copenhagen, where John Olsen manages the Warner branch, the film is not quite so antique.



Pictured here is the racing car that Olsen had driven through the streets for six hours every day for six days preceding opening of picture. Atop the car was a comet-shaped sign with title of picture, name of theatre and playdate lettered in Danish.

Additional effort included distribution of 5,000 teasers in English in convenient spots on premises where the British exhibition was being held. These were also handed out to the crews of the English warships stationed there at that time. The picture enjoyed a profitable run of eleven days at the Coliseum Theatre.

The Club is always glad to receive news from foreign shores and we'll look forward to hearing more about what Olsen is doing to plug Warner product in his territory.

Yovim's Special Herald

In an effort to round up trade from Xmas shoppers and children, J. A. Yovim, manager of the Liberty Theatre, Tacony, Philadelphia, Pa., issued a one-sheet size cardboard herald which read: "Send the Kids to the Movies While You Do Your Xmas Shopping—and—Don't Forget the Movies Are Good for You and That Tired Feeling After Shopping—Come On and Relax" (Theatre and Address). Printing was done in green and red on white background.

Club Index for Month of December

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of December. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

Item	Issue	Page
Aeroplane Tie-up	24th	53
Anniversaries	3rd	46
	10th	71
	17th	62
	31st	71
Benefits	31st	60
Christmas Stunts	17	58
	31st	68
College Tie-ups	31st	62
Contests	17th	54
Cooperative Ads	17th	62
	17th	63
	24th	47
	31st	77
Displays	10th	64
	24th	44
	24th	47
	31st	76
Election Stunts	17th	63
Feature Campaigns	3rd	54
	10th	64
	10th	66
	10th	68
	17th	55
	17th	57
Campaigns (Cont'd)	17th	59
	24th	46
	31st	60
	31st	64
	31st	68
	31st	70
	31st	71
Fire Department Tie-up	3rd	53
	31st	60
Fronts	10th	64
	10th	71
	17th	56
	17th	62
	24th	52
	31st	71
	31st	71
Giveaways	3rd	45
Heralds	3rd	48
Institutional Plugs	17th	59
Kiddie Biz	10th	70
	31st	64
Lobbies	3rd	52
	10th	70
	31st	70
	31st	71
Lobbies (Cont'd)	31st	71
Merchant Tie-up	17th	54
	17th	59
	24th	53
Newspaper Ads	3rd	48
	3rd	49
	3rd	52
	3rd	54
	10th	65
	17th	64
	31st	78
Novelty Gags	3rd	49
	10th	65
	10th	67
	17th	58
	24th	46
	24th	48
Post Office Tie-up	3rd	44
Poster Work	10th	67
	10th	72
	17th	60
	24th	52
	31st	71
Premieres	24th	48
Special Nites	3rd	45
Special Stories		
About Printers Ink—Dan Krendel	10th	69
Avoiding Liability—M. Berger	10th	70
Across The City Desk	17th	57
Theatre Front—Irving Sinclair	17th	60
Start New Year Right—Hugh Borland	24th	49
Do People Read Your Ads?—E. S. C. Coppock	31st	66
Stage Weddings	31st	74
Street Ballys	3rd	52
	10th	69
	17th	63
	24th	50
	31st	62
	31st	74
Trade Review Gag	17th	54
Window Displays	3rd	45
	10th	65
	24th	52

ANSWERING SMALL TOWN THEATRE OPERATION FROM THE FIRING LINE

Tom and Mrs. Connie Edwards Offer Variety of Selling Ideas For the Exhibitor Who Operates in Smaller Communities

Their Ideas Must Be Practical Because Their Theatre Clicks Along at a Pleasing Pace Despite Cry of Tough Times!

WE'RE always glad to hear from Tom Edwards, who, with his wife, Mrs. Connie Edwards, operates the Ozark Theatre, Eldon, Mo.; for his letters, even though far apart, appear to carry the answer to smalltown theatre operation. Maybe it's Mrs. Edwards who is the guiding genius; maybe it's Tom's wide experience as an erstwhile film salesman (he may still be doubling as one). Anyway, the Ozark clicks along at a merry rate despite the universal cry of hard times—mainly because Tom and Connie are forever giving it a cheerful little push.

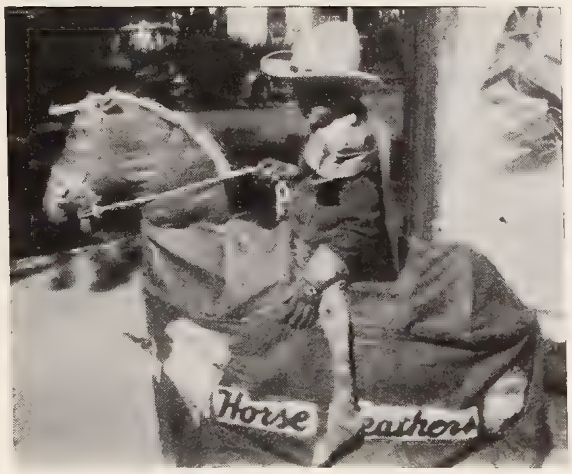
To begin with they go after kiddie patronage and good will in a whole-hearted way; not so much on account of actual cash returns, for we all know that isn't so much, but for the vast amount of good children can accomplish in many ways for a theatre. Various clubs have been organized to meet at Saturday matinees, the last one called Tom's Club and used to plug serials. For instance, he gave every kid in town a chance to see the first chapter for one cent and with the incidental adult trade did within two dollars of business accounted for the previous Saturday.

Sliding Scale!

Tom told the youngsters that the next episode would cost them two cents; the third, three cents, etc., on up to the tenth, which would rate the usual 10 cents, providing they didn't miss any of the chapters. If that happened, their cards were voided. He caught more kiddie patronage than ever before and, incidentally, more adult trade at 25 cents per copy. He plays a Western at the matinee and then spots it again after the regular nine o'clock show Saturday night, advertising "Come at 9; Stay Till 12; See Two Shows for the Price of One." So he gets most of the kids back again for the first show Saturday night; and do the farmers like the idea of two shows for the price of one! It's kept Saturday business 'way up. According to an announcement he made, the next time a serial is started 500 pennies are to be thrown from the top of the marquee, just to make sure that most every kid will have a penny for the first show. He tried a similar gag one time on the grown-ups by throwing live chickens off the marquee and the stunt more than stopped traffic.

A Trick Horse!

When looking through an issue of "Child Life," Tom came across instructions on how to build a trick horse and adapted the idea to "Horsefeathers." A P. S. in his letter informs us that he sent the plans along, but we'll be darned if we can find same. Anyway, he took the heads and title off the regular one-sheet to further carry out the scheme. Credit for constructing the horse goes to Tom's operator, who is also a good carpenter. Credit for all excitement in the theatre when the horse first made its appearance goes to Tom's nine-year-old son, who rode the gadget across the stage and put it through all kinds of trick dancing, falls, bucking, trotting and whatnot. It was a riot, according to reports. Any further information on this gag will have to come from Tom himself, as all we have at hand is a small snapshot too faint to reproduce.



Here is a tried and proven attention gag wherein the youngster hangs the horse over his shoulders in suspender fashion and propels himself with his own feet. The impression remains that he is really sitting on the dummy horse.

The Edwardes also held their Annual Bathing Beauty show this season with even greater success than last. Maybe the rest of you will recall that each year the Edwardses sponsor the selection of "Miss Lake of the Ozarks." Mrs. Connie has charge of this stunt and we're here to let you know that she does a bang-up job. Goes out and sells the merchants, promotes cooperative advertising, stages the entire show, etc. As the year previous, K. C. and St. Louis papers picked up the photos for their roto pages. A Fashion Show was also pulled off this year, but Tom foregoes sending details, stating that it was conducted much the same as similar shows outlined in Club pages from time to time. He strongly recommends such a show for a general trade reviver.

Effective Calendar!

Now we come to the Edwards monthly calendar, which is just a bit different than the regular run of these popular show advertising mediums. About 4,000 of these are issued each month and have been so well received that people phone in and register a kick if they don't get them. Ten people are called each day until 10 correctly name the picture showing at the theatre on that day. Every single pass thus far given out has brought in an extra admission to the house. Some folks have told Tom that they keep the calendar right above the phone and never fail to look at it before lifting the receiver. Dates on the card are well spaced and permit room for the original catchlines Tom makes up.

On that same calendar Edwards announced another one of his gags which, he states, is going great guns. Copy read: "When I was young my mother dropped me on my head and that is the only excuse I can give for selling $1 bills for 40c. Don't miss Tom's 'Tom Foolery' Auction Sales on Wednesday and Thursday and buy 50 cents worth of sugar for 16 cents.—Tom." Or, "Don't Miss Tom's Auction Sale, when he will give you $5 if he doesn't lose 50 cents on any article of staple groceries. $1 Bills as Low as 40 cents."

He generally starts off his Sale by auctioneering off a $1 bill, usually receiving about 75 cents for it. Then he auctions off the 75 cents for about 40 cents, and so on until the dollar has completely disappeared. Then he starts on groceries and advertises that articles will not be sold for over half what they are actually worth. Everything is a Bargain, bought from local stores at a substantial reduction, although Tom thinks the merchandise might be promoted. When the merchandise, etc., is presented to the patron, either Tom or the doorman takes the article down to the winner in order not to embarrass him by forcing appearance on the stage.

Stilling Using Cards!

Yes, he's still using birthday cards for the school children and thinks it's an excellent gag for any town. You know what he means—a tickler file full of names and birth dates, so a pass can be mailed as a reminder of the extraordinary occurrence.

A post card size multistamp has also been found a great help when in a hurry to get out some special message at the last moment. For instance, he had a circus against him one Saturday night and at first decided to take it on the chin. About 30 minutes before show time that night he determined to fight it out, got out his multistamp and made up some cards announcing a special show at 10:45 P. M., directly after close of the circus. Then he went to the showgrounds, secured permission from those in charge to pass out the circulars as the people went in and, consequently, picked up about $25 more than he received the previous Saturday night. Imagine his embarrassment. He also uses that stamp to date all heralds and for imprinting backs of exchange heralds and other small pamphlets.

Popular Humor!

In line with the popular brand of bathroom humor, such as presented in publications such as "Ballyhoo" for the edification of a considerable number of Americans these days, Tom advises us, just as he went to press with his letter, that Eldon, Mo., and Times Square are not so far apart on belly laughs, judging from the response he received from getting out a toilet paper herald-for-men-only on "Movie Crazie," whereon was inscribed "Wipe that frown off your face—laugh with Harold Lloyd," etc. Distribution of 250 regulation diapers

(*Continued on following page*)

GOODMAN SENDS US THEATRE NEWS FROM FAR EASTERN CITIES

From Manila, P. I., a short time ago came an envelope containing data on a few goings-on in show business in the Far East, including China, Straits Settlements and India. A return address up in the left hand corner—D. Goodman, Manila, P. O. Box 423—no more no less, is the only clue we have of the sender. Okay for that! Now let's see what some of our foreign brothers have been up to:

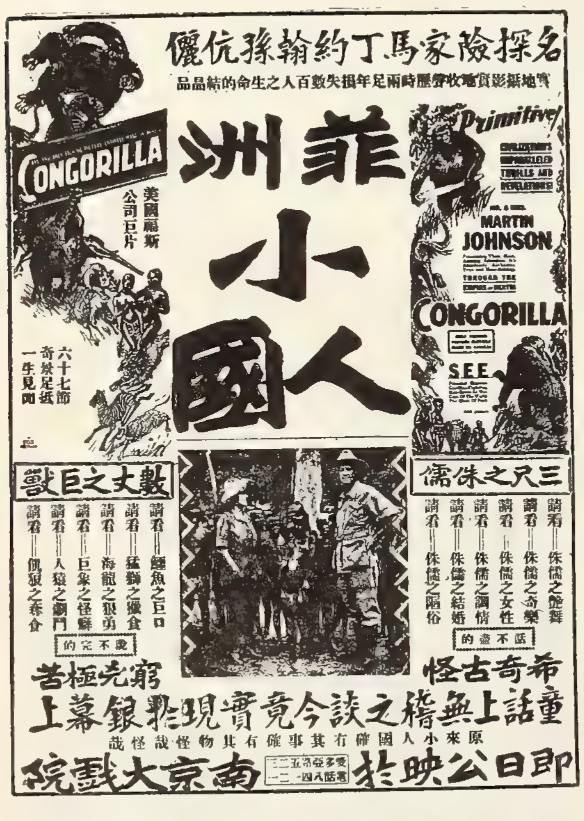
Note the reproduction of a full page on "Congorilla." It is part of a special section published by *Movie Weekly*, a Chinese paper with a subscription circulation of 7,000 and street sale of 3,000 copies. One copy was mailed to every theatre in China by presumably the Fox Theatre interests over there. Three thousand were printed one side only and sniped all over Shanghai. Translate the copy yourselves, it's too much for us!

Small Figures!

The other photo showing what appears to be a 24-sheet posted on a dilapidated shack in Shanghai is interesting in that it portrays the Chinese or Japanese idea of proportions of figures representing the hero and heroine in the right hand end of poster. Note the diminutiveness of the figures, which more or less corresponds to the small stature of local inhabitants. As above, we'll leave it to our readers to interpret the balance of the 24-sheet.

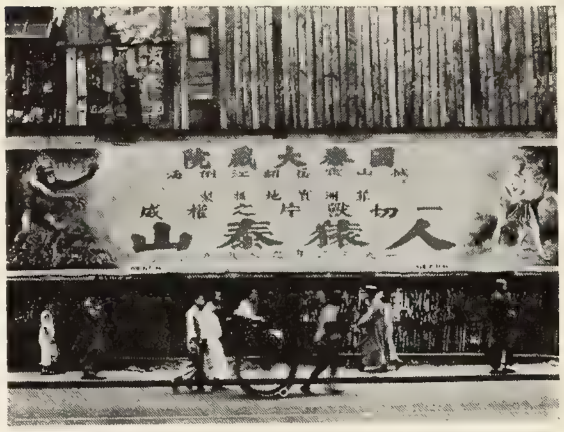
On to Bombay!

Continuing our sight-seeing trip in the Orient we'll make a stop in Bombay where the "Times of India" informs us that Mr. Rustomji Dorabji, proprietor of Wellington Talkies, is the operator of the city's newest and largest cinema. An "Exclusive Premiere" was a feature of its opening. Local newspapers gave the event plenty of publicity.


名探險家馬丁約翰孫伉儷
非洲小人國
CONGORILLA
美國福斯公司巨片
Primitive!
MARTIN JOHNSON
CONGORILLA
SEE
數丈之巨獸
請看=鱷魚之巨口
請看=猛獅之攫食
請看=海龍之狠勇
請看=巨象之怪癖
請看=餓狼之奪食
三尺之侏儒
請看=侏儒之艷舞
請看=侏儒之奇樂
請看=侏儒之女性
請看=侏儒之調情
請看=侏儒之結婚
希奇古怪
童話上無稽之談今竟實現於銀幕上
原來小人國確有其事其物怪哉怪哉
即日公映於南京大戲院

Going over the Straits Settlements and picking up a copy of the "Straits Times," we get a good idea of space taken to advertise week-end shows. A full page was given to a variety of entertainment, with "Congorilla" the centre of attraction.

Here Is the Oriental Idea of How a Twenty-Four Sheet Should Look!



As we progress it becomes more and more evident that Contributor Goodman must have had something to do with the effective advertising campaign made in the Far East on "Congorilla"; if we are wrong, maybe he'll set us right when next we hear from his neck of the world. News from correspondents in foreign lands is always interesting and we will look forward to hearing from Goodman again.

ANOTHER GAG FROM VERSATILE GOOKIN DOWN IN TENNESSEE

Here we are again with the latest show news from Johnson City, Tenn., where the versatile George A. Gookin, organist, musical director, associate publicity manager and manager of attractions for the Majestic Theatre, regularly treats the town to a variety of thrills when exploiting some picture.

With the opening of "Air Mail" in mind the resourceful George hied himself around to his newspaper friends and sold them the idea of running a story to effect that "A Message From the Sky" would appear at noon time on playdate. He wrote the copy himself.

To make a long story short the papers came through with columns of free space and stiff necks were the fashion among a majority of the pedestrians and other lookers when an airplane appeared over the town. The pilot didn't write a message in the sky but zoomed over town in the act of dropping 5,000 inexpensive throw-aways, among which were fifty special circulars. Believe it or not, advises Gookin, twenty of these were found and returned to the box office, despite a brisk wind which carried the paper on building tops and out-of-the-way places. The entire cost came to $5 for the plane hop and $7.50 for throwaways.

An old gag, admits the energetic George, but it worked like a charm and materially aided box office receipts. Maybe the advance interest he created through newspaper publicity was responsible for the large amount of interest in the stunt. At any rate, more power to our Club member down in Johnson City, and we'll be looking for further word on his show-selling activities.

Brenon On His Own

Herbert Brenon, Jr., formerly in charge of a house at Fort Smith, Ark., has leased the Playhouse Theatre at Fairhope, Ala.

DELIS ENGINEERED BIG CAMPAIGN FOR PALACE REOPENING

Newspaper, radio and a variety of advertising and exploitation activities featured the campaign made on "Grand Re-Opening of the Million Dollar Palace Theatre, Canton, Ohio, by Manager George Delis."

Advance action included careful distribution of fifteen 24-sheets, two hundred 2-sheets, 100 one-half sheet cards and the posting of one hundred special window cards in all parts of the town and outskirts within a radius of thirty miles. A front page story was secured in the local newspaper, as well as out-of-town papers, concerning the reopening and attraction. Newspaper advertising was also used in local and out-of-town papers 10 days in advance. The radio made announcements four times daily over a ten-day advance period.

Additional efforts included placing of pieces of linoleum on sidewalks with copy: "Step On It—Attend the Grand Reopening of the Palace Theatre, Etc."; promotion of a large cooperative ad; use of tire cover advertisements; special front on theatre; special displays in stores; two striking 24-sheet cutouts on top of marquee at either side; display of telegrams from RKO stars; miniature cards; special banners; signs on street cars and buses; distribution of 5,000 telegrams via Western Union messengers; inserts; display pennants and special circulars.

We have one of the special house-to-house cards before us, enclosed in envelope and reading: "Howdy Folks!—Here's a Hot Tip For You!—How to Save Gas, Coal and Electricity—Confidential Information and Instructions inside!" The enclosed card told them all to "Shut Off the Furnace! Turn Out the Light! Turn Off the Gas!—And Take the Whole Family to See the Show You've Been Waiting For at the Palace Theatre."

Delis also had the cashiers 'phone homes three days in advance, arranged for an attractive floral display in the lobby and used a number of other regular advertising stunts.

Certainly, all the action outlined above ought to have gotten Delis off to a good start with his new venture in the interests of A. G. Constant, general manager of the Palace and other theatres out Canton way. We'll hope to tell you all more about what's going on there in future issues and, in the meantime, will sign off with sincere wishes for success.

SMALL TOWN OPERATION

(Continued from preceding page)

on the occasion of "Blessed Event" was another gag that made them chuckle. He also had a line in the lobby with all sorts of other baby accessories hanging therefrom. Tom works on the reliable old theory that if you can start them gabbing you'll do business, which is undoubtedly a pretty good rule to follow.

Tom says that's all from the Edwardes this time and we are forced to echo his statement. He has given managers situated as he is the lowdown on what it takes to build small town patronage. How about some of the rest of the gang coming through with an exchange of information we can pass back to Edwards?

SORIERO HELPED BOOST STATE PRODUCT

The novel idea of mailing a letter typed on a very thin sheet of rolled copper was recently put into effect from the Tucson, Arizona, office of Fox West Coast Theatres by District Manager Thomas D. Soriero in conjunction with a state-wide move to boost the copper industry with newspaper and radio publicity and exhibits at theatres, etc.

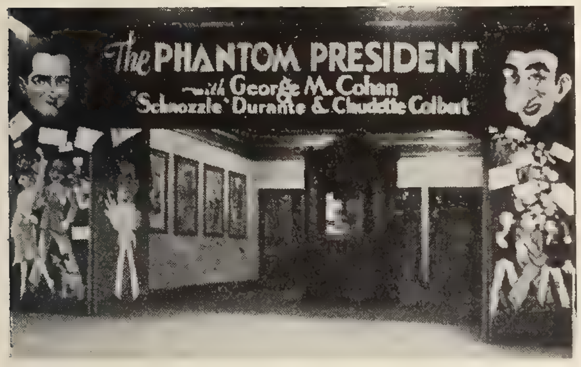
Placing a piece of copper right before the reader's eye, plus the fact that the metal could be rolled thinly enough to use in a typewriter, was certainly a corking way to get across a message and reflects originality and showmanship from Soriero.

ELLIS BRODIE WAGED EFFECTIVE CAMPAIGN ON CURRENT PICTURE

An old fashioned torchlight parade, novelty advertising in the form of telegrams, tabs, gag cards and elaborate lobby and front displays and other effective exploitation, featured the campaign made on "Phantom President" by Ellis Brodie, manager of the Paramount Theatre, Haverhill, Mass.

Used Telegram Gag!

Telegrams, supposed to have been sent by George M. Cohan, were received and read at Kiwanis, American Legion and Country Club meetings, as outlined in the exploitation manual. The gist of the messages was that he (Cohan) was running on the laugh ticket and that other candidates were taking the campaign too seriously.



The 5,000 tabloids, secured gratis from the advertising department of a Boston newspaper, were distributed to patrons as they left the theatre one week prior to opening. These were folded small as possible so that patrons would put them in their pockets instead of discarding them in or near the theatre entrance. A remarkably small number were found outside, proving that in a majority of cases the tabs were taken home and read.

Good Advance Campaign!

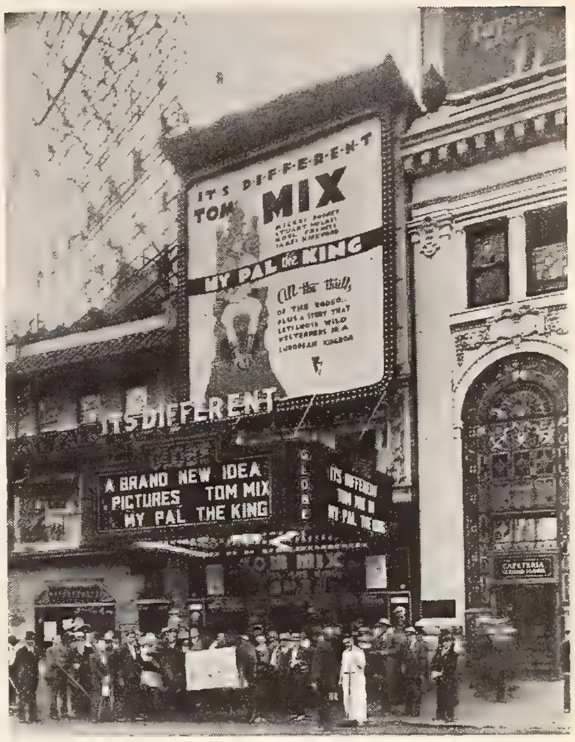
A few days in advance of the torchlight parade, which was staged the night before opening, the front page of the local paper was used to insert notices that a big political parade and rally was due on Friday night. In addition, a sound truck was appropriately bannered and records were played over its route between 5 and 7 o'clock. At 7.15 P. M. the parade formed in front of the theatre and with the sound truck in the van, started its line of march. Five autos owned by theatre employees followed with red and green flares. Behind the autos came about 50 young fellows, with 20 of them bearing banners on which were slogans such as: "Two Dimes For every Nickel," etc. Small political cards were distributed, the public address system broadcast the "Schnozzle" comedy campaign speech and about a gross of flares were burned.

One thousand "Schnozzle" novelty cards, with the movable chain nose, were distributed among schools and business establishments and proved a corking word-of-mouth advertising gag, because everyone showed the trick to someone else.

The small photo will convey a good idea of the grotesque looking front and foyer display used one week in advance. A very elaborate false front was constructed, done in a variety of colors and carrying out the parade idea with slogans, banners, etc. Cutouts of Durante and Cohan were placed at either end.

It seems like old times again to digest one of Ellis Brodie's campaigns and we're mighty glad to again see his name among the articles in this department. This is the season for him to come through with a lot of good show-selling tips for his fellow Club members and we'll be on the lookout for a lot more.

BROADWAY FRONT!



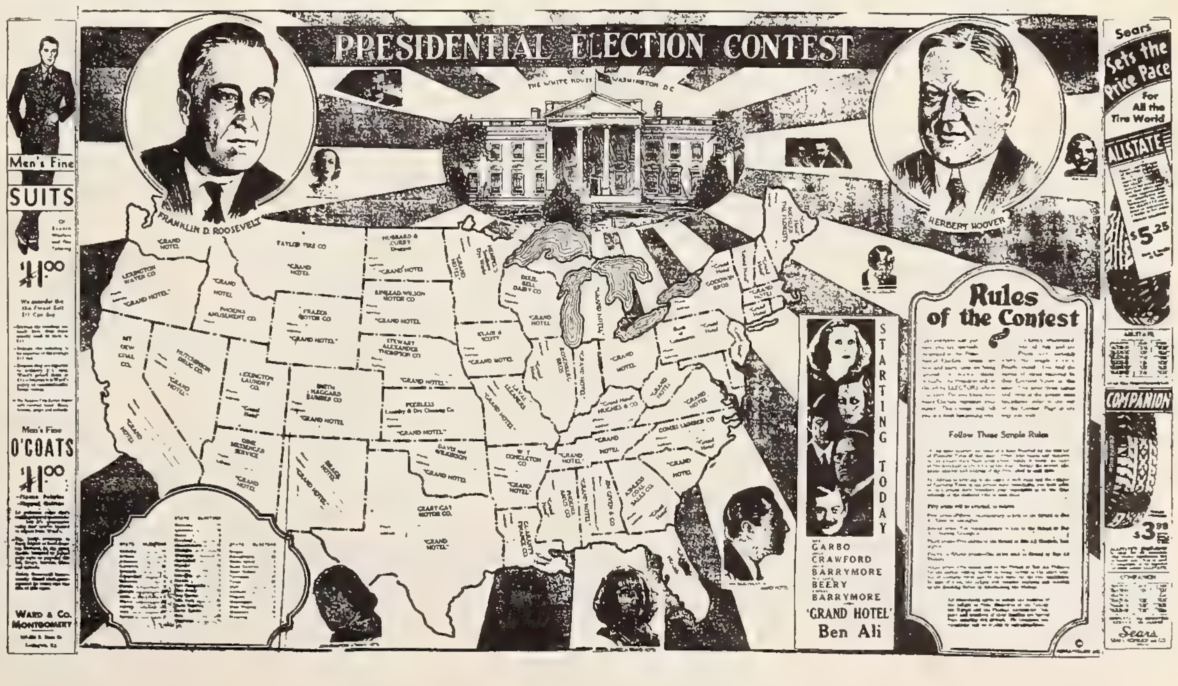
Above photo shows the Broadway send-off given a Tom Mix film by Lou Brandt, manager of Globe Theatre, New York City. The entire upper portion of the house was covered with a giant banner. What a camel had to do with Tom Mix we don't know, but one was led by an attendant dressed in Indian costume to ballyhoo the film, and the stunt attracted plenty of attention.

A NOVEL NEWSPAPER TIE-UP!

SOMETHING new in cooperative ads is always reaching Club headquarters from some corner of the country and this time honors go to Miss Anna Bell Ward, assistant general manager of the Phoenix Amusement Company, Lexington, Ky., for promoting one of the most novel double trucks we've had the pleasure of looking at this season.

Take a look at the accompanying illustration and see if you all don't agree that Miss Ward hit upon an ingenious method to place her current attraction at the Ben Ali and names of local merchants before the public eye. Lest you cannot read the printed rules of the game the idea was to fill in names of all states in the U. S. map, number of electoral votes, an estimate of which way each state would go politically and then to color in the map in any way desired. Guest tickets ranging from one pass to a season pass were offered for the best and neatest answers. The decision was made by an appointed committee of local judges and employees of newspaper and theatre were barred from entry.

Rather a neat job, eh, and here's congratulations to this well known showwoman of Kentucky for her share in putting over such an attractive co-op stunt. We know for a fact that she received a complimentary letter from W. G. Bishop, field publicity manager for M-G-M for promoting such a timely ad that he laid plans to use the same idea in other cities. Note that each state represented a local merchant. If you can't adapt the same idea to your needs before next election time, save it until then. Thank Miss Ward for this.


PRESIDENTIAL ELECTION CONTEST
THE WHITE HOUSE WASHINGTON D.C.
FRANKLIN D. ROOSEVELT
HERBERT HOOVER
Men's Fine SUITS
$11.00
Men's Fine O'COATS
$11.00
WARD & CO. MONTGOMERY
Sears Sets the Price Pace for All the Tire World
ALLSTATE
$5.25
COMPANION
$3.75
Rules of the Contest
Follow These Simple Rules
STARTING TODAY
GARBO
CRAWFORD
BARRYMORE
BEERY
BARRYMORE
'GRAND HOTEL'
Ben Ali

MAKE THIS A BANNER YEAR—JOIN!

MORT GOLDBERG

hails from out in Los Angeles, Calif., where he skippers the Fox-Westlake Theatre for West Coast Theatres. We are also in receipt of his application for membership in the Round Table Club and want him to know that we're mighty glad to have him with us. Mort has 2,000 seats to fill in the Westlake and we're going to check up on him until he lets his fellow Round Tablers know how he performs this feat of showmanship. What say, Mort? Drop us a line in the near future.

▽

CHARLES A. WHYTE

sends the Club his application for membership from far off Haines, Alaska, where he holds down the post of co-manager of the Coliseum Theatre. His name adds another to the Farthest North contingent of the Round Table and we'll look forward to hearing what he and his associates are doing to sell shows in their neck of the country. Shoot along some information, Charlie, for the gang will be interested to get a line on showbusiness conditions up and around Haines.

▽

ROY N. WOLFF

is another Californian to join the ranks of the Round Table army and he has charge of the Fox-Manchester Theatre in Los Angeles. It is also a great pleasure to acknowledge his application for Club membership and to know that he, too, is heartily in accord with a wish to help keep up the good work being done universally by every man in this outfit. Let's hear from you regularly, Roy, as to what you and your staff are doing to boost the box office.

▽

MERRILL F. HANNA

manages the Hollywood Theatre out in Detroit, Mich., and he's still another new Club member in line for introduction to the rest of this organization. Meet the rest of the fellows, Merrill, and then prove to all of them that you intend to do your share of the good work by sending along some show-selling ideas we can pass along the line. What was that last stunt you put over that helped boost trade? Shoot along an account of it and we'll do the rest from this end of the Table.

▽

TOM M. STEELE

sends the Club his application for membership from Ottawa, Kansas, where he performs the dual role of managing the Fox-Strand and Webster Theatres. We are glad, indeed, to list his name among this great army of showmen and hope that Steele will find time among his many duties to now and then let his fellow showmen know what's doing out in his town. We'll be looking for his next communication.

A. SLIMAN

is located down South in New Iberia, La., where he just recently became sole owner and manager of the Evangeline Theatre, a house formerly managed by Elias Elias. According to a photo of the Evangeline on the letterhead the house is certainly good-looking, with its long marquee and pretentious upright electric sign. Just as soon as Sliman oils up his typewriter, we'll be telling you all more about what he's doing in showbusiness.

▽

E. D. DORREL

is in charge of the Fox Theatre, a Fox-Midwesco house at Beatrice, Neb., and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. Now that he has taken the vow to do his utmost to help keep these pages full of show-selling information, we'll await with interest his next communication.

▽

K. L. LI

is the managing director of the Chalerm Krung Theatre, a United Cinema Company house in Bangkok, Siam, and it is a pleasure to also list his name among the Club's new members. Li's application is further proof of the international scope of this organization's activities and we predict readers will be very much interested in learning what is going on in showbusiness over in Bangkok.

ED BENHAM

hails from out in Yuba City, California, and he is now another duly recorded member of this great organization of showmen. Ed broke into showbusiness back in '13, at which time he functioned same as at present—as owner-manager. Since that time he's worked for the circuits and recently completed the cycle by taking over Smith's Theatre in Yuba City, where he has been doing pretty well in spite of tough opposition. He tells us he might submit a pretty good show-selling idea to this department some time, and, then again he might not. So that's the way the matter stands at present. At any rate, we're mighty glad to have Ed with us and will let nature take its course.

▽

CHESTER W. McLEAN

informs us that he awoke on a December morning in the year 1932 and found himself a manager and, therefore, eligible for one of the framed certificates of Round Table membership which grace the offices of several thousand showmen the world over. Prior to his appointment Chet served three years as assistant manager of the Publix-Paramount Theatre in Providence, R. I., and his promotion places him at the helm of the Imperial Theatre, Pawtucket, R. I. Congratulations, Round Tabler, and now let's see what you can do to help the good work along.

▽

J. LAVENDER

holds down the job of advertising director of the Plaza and Lyric Theatres, respectively located in Fayetteville and Oak Hill, W. Va., and, in addition, acts as assistant manager of the Plaza. He's another new Round Tabler in line for introduction to his many fellow members and we're glad of the opportunity to present his name. LaVender should be in an excellent position to furnish this department with information it constantly seeks and we'll be on watch for his contributions. Let the gang know what's keeping you busy, J. L., and we'll pass the word along.

▽

JACK ALGER

not only manages the Valley Theatre, Spring Valley, Ill., but has charge of art work for other Alger houses on the circuit. We are taking this opportunity to acknowledge his application for membership and hope he, too, will do his full share toward sending in material to help keep this department the livest and most up-to-date of its kind in the world. In adidtion to word of what he's doing in the way of house management we'd like to see some samples of his art work, so shoot some dope along, Jack, at the first chance that presents itself.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Davy Jones' Locker	
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	80	Nov. 26
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	
Brand Inspector, The	Tim McCoy-Florence Britton	
Brief Moment	Barbara Stanwyck	
California Trail, The	Buck Jones-Helen Mack	
Child of Manhattan	John Boles-Nancy Carroll	
Cornered	Tim McCoy	
Destroyer, The		
End of the Trail, The	Tim McCoy-Luana Walters	
Fighting for Justice	Tim McCoy-Joyce Compton	
Forgotten Man, The	Jack Holt	
Hurricane Deck	Jack Holt	
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33
Mike		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	
Parole Girl		
Pearls and Emeralds		
Rules for Wives		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	
State Trooper	Regis Toomey-Evalyn Knapp	
Sundown Rider, The	Buck Jones-Barbara Weeks	
Treason	Buck Jones-Shirley Grey	
Wild Stallion	Wm. Janney-Dorothy Appleby	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemed to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33		
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	78	Dec. 24
Ex-Lady	Bette Davis-Gene Raymond			
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Bad Boy	James Dunn-Sally Eilers	
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33
Cavalcade	Clive Brook-Diana Wynyard	
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33
Man-Eater	Marion Burns-Kane Richmond	
Paddy, The Next Best Thing	Janet Gaynor	
Road to Heaven	Boots Mallory-A. Kirkland	
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	
Zoo in Budapest	Gene Raymond-Loretta Young	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		

Coming Feature Attractions

Black Cat, The		
East of Sudan		
Green Paradise		
Kiss of Araby		Jan. 31,'33
My Wandering Boy		
Red Man's Country		
Silent Army, The		
Sisters of the Follies		
When a Man Rides Alone	Tom Tyler	Jan. 14,'33

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin	
Public Be Damned, The		
Sing, You Sinner		Jan. 15,'33
Woman in the Chair, The		Feb. 15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23		
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July 9	74	July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante
China Seas	Clark Gable
Clear All Wires	Lee Tracy-Benita Hume
Happily Unmarried	
La Tendresse	Norma Shearer
Lady, The	Irene Dunne-Phillips Holmes
Lost	Joan Crawford
Man of the Nile	Ramon Novarro
Men Must Fight	Phillips Holmes-Ruth Selwyn
Peg O' My Heart	Marion Davies
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans
Reunion in Vienna	John and Lionel Barrymore
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan
Tugboat Annie	Marie Dressler-Wallace Beery
Turn To the Right	
Whistling in the Dark	Ernest Truex-Una Merkel
White Sister, The	Helen Hayes-Clark Gable

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty		Jan. 15,'33
Jungle Bride	Anita Page-Charles Starrett	Jan. 10,'33
Oliver Twist		
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 16
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudete Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		123	Dec. 10
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Carole Lombard	
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 10,'33
Curse of Sunken Gold		
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft	
From Hell to Heaven	Carole Lombard-Richard Arlen	
Good Company	Alison Skipworth-Roland Young	Feb. 24,'33
Hello, Everybody	Kate Smith	
King of the Jungle	Frances Dee-Buster Crabbe	Jan.
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen	
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel	Feb. 3,'33
Murders in the Zoo	Charlie Ruggles	
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33
Pick Up	Sylvia Sidney-George Raft	
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33
Story of Temple Drake, The	Miriam Hopkins-George Raft	
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33
Under the Tonto Rim	Kent Taylor	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16		
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix-Julie Hayden	Feb. 17,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson	Feb. 3,'33	60	Dec. 31
No Other Woman	Irene Dunne-Chas. Bickford			
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Sailor Be Good	Jack Oakie-Vivienne Osborne			
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33		
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Theft of the Mona Lisa, The	Willy Forst-Trude von Mole (Reviewed—German version)		92	Apr. 9
Topaze	John Barrymore-Myrna Loy	Mar. 3,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Owen Nares	Invincible		69	Aug. 13
Yorck	Werner Krauss	Protex Trading	Nov. 28	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date
Hallelujah, I'm a Bum	Al Jolson	
I Cover the Waterfront		
Jade	(Made in Tibet and India)	
Joe Palooka	Jimmy Durante	
Masquerader, The	Ronald Colman-Elissa Landi	
Perfect Understanding	Gloria Swanson	
Secrets	Mary Pickford-Leslie Howard	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22		
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33		
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date
Big Cage, The	Clyde Beatty	
Black Pearls	Tala Birell	
Counsellor-at-Law		
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Jan. 26,'33
Laughing Boy	Zita Johann	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33
Left Bank, The		
Nagana	Tala Birell-Melvyn Douglas	Jan. 19,'33
Prison Doctor, The		
Private Jones	Lee Tracy-Gloria Stuart	Feb. 9,'33
Rebel, The	Vilma Banky-Luis Trenker	
Road Back, The		
Rome Express	Esther Ralston-Conrad Veidt	
Rustler's Roundup	Tom Mix-Diane Sinclair	
S. O. S. Iceberg		
Salt Air	Chas. Murray-Geo. Sidney	
Terror Trail, The	Tom Mix	Feb. 2,'33

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	50	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck			
Blue Moon Murder Case, The	Ben Lyon - Mary Brian - Peggy Shannon			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Feb. 25,'33		
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 28,'33		
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss	Feb. 25,'33		
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33		
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33		
Picture Snatcher	James Cagney	Jan. 28,'33	65	Dec. 31
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionel Atwill-Fay Wray	Feb. 18,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date
Auction in Souls	Conrad Nagel-Leila Hyams	
Drum Taps	Ken Maynard	Jan. 29,'33
Lone Avenger, The	Ken Maynard	Apr. 9,'33
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33
Tarnished Youth	Jetta Goudal-Gilbert Roland	

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars	Nov. 30	8	Dec. 17
Snow Man			
Wedding Bells			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Lambs All-Star Gambol	Dec. 20		
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations		1 reel	
Laughing with Medbury In Wonders of the World		1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
His Vacation	Sept. 8		
Mind Doesn't Matter			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
The Genius			
BABY BURLESKS			
Glad Rags to Riches		11	Dec. 31
Kid' In' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27		
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33		
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33		
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33		
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Across America in Ten Minutes	Jan. 15,33	10	
Animal Fair, The	Jan. 1,'33		
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Traffic	Nov. 6		
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES			
(Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Listening In Arthur Stone-D. Granger	Apr. 24	19	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon			
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	14	
Vest with a Tale, The Tom Howard	Dec. 4	22	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33		
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES			
(Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33		
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
Fallen Arches			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Leningrad		9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The			
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole			
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The		7	Dec. 17
OUR GANG			
A Lad An' A Lamp			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey			
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily			
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Duck Hunter's Paradise	Dec. 31	10	
Football Footwork			
Old Spanish Custom	Oct. 15	10	
Pigskin		12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two			
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pre and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—

NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	reel	
No. 7—	Jan. 27,'33	1 reel	
No. 8—	Feb. 24,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23		
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Chess Nuts	May 13		
Hide and Seek	May 27	7	Apr. 16
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby			Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc	July 8	22	Sept. 3
His Perfect Day Sennett Star			
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Plumber Donald Novis	Sept. 23		
Singing Boxer, The	Jan. 27,'33		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

CHARLIE CHAPLIN SERIES (Re-Issues)

Title	Rel. Date	Running Time Minutes	Reviewed
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 30	20½	
The Rink	Nov. 11		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bride's Bereavement, The	Nov. 28	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Ticket			
Two Lips and Juleps	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov. 2	11	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Running Time Minutes	Reviewed
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	

SILLY SYMPHONIES

Title	Rel. Date	Running Time Minutes	Reviewed
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

OSWALD CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 16,'33	7	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	

POOCH CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The		1 reel	
Underdog, The	Nov. 7	1 reel	

RADIO REELS

Title	Rel. Date	Running Time Minutes	Reviewed
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 23,'33		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 9,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 14	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Union Wages Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorsey		1 reel	
BROADWAY BREVITIES			
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—Win, Lose or Draw			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
MERRY MELODIES SONG CARTOONS			
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Military Post, The Roberte Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

Title	Rel. Date	Running Time Minutes	Reviewed
PEPPER POT			
(NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			
S. S. VAN DINE MYSTERY SERIES			
(Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	

NEWS PICTURES

FOX MOVIETONE NEWS—No. 29—Grain plants crash in $1,000,000 fire on Chicago River—Dempsey in debut as promoter—Gigli sings in Berlin—Mussolini's sons run newspaper—Snow plows uncover villages in Snoqualmie Pass, Wash.—Walrus performs for Berlin people—John D. Rockefeller plays golf at Ormond Beach, Fla.

FOX MOVIETONE NEWS—No. 30—Pictures of last New Year's celebration in New York—Winter racing on in Mexico—World opinion of 1932—Buffalo herd round up for winter shelter at Yellowstone Park.

HEARST METROTONE NEWS—No. 228—Sport season opens at Agua Caliente, Mexico—Young Protestants birthday celebrated in Germany—Cameraman flies winter Alps—Round up buffalo at Yellowstone Park—Fog blankets New York harbor, delaying ocean liners—Sport thrills of 1932.

HEARST METROTONE NEWS—No. 229—Philadelphia welcomes New Year—China trains army for bandit war—New Year hints for bowlers—United States nabs foreign stowaway—Mushers race in Yosemite Valley, Cal.—Lehman inaugurated at Albany, N. Y.—Happy days arrive for fishermen—Auto daredevil performs at Coral Gables, Fla.

PARAMOUNT NEWS—No. 43—Racing season opens at Agua Caliente, Mexico—Los Angeles pardons dry law prisoners—Mine cave-in kills 39 at Moweaqua, Ill.; Grain elevator blaze kills two in Chicago—

PARAMOUNT NEWS—No. 44—England claims world's fastest train—Freighter Pershing launched at Oregon—Babe Didrikson turns professional—Pictures of New York's first 1933 baby crop—Navy eagles test latest equipment at Toulon, France—Diver performs at Bart, Texas—Fourteen die in Tokyo fire—Pictures of Burns and Allen, radio entertainers.

PATHE NEWS—No. 44—Highlights of 1932—Lindbergh baby kidnapping—America's triumph in Olympics—Presidential campaign—Solar eclipse and world turmoil—Building Rockefeller Center—Building Hoover Dam—Amelia Earhart flies Atlantic—Indianapolis Speedway classic—Pictures of Sam Insull, Al Capone and Jimmy Walker.

PATHE NEWS—No. 45—Race season opens at Agua Caliente, Mexico—American people reveal their hopes for 1933—Hair show held in New York—Walls crash in grain fire at Chicago—Huskies train in snow for derby at Wonalancet, N. H.—Miners trapped in explosion at Moweaqua, Ill.—Amy Johnson arrives in London—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 106—Amy Johnson hailed in England—Hurricane hits England, Ark.—Nation joins in celebration for orphans at Havana, Cuba—Sea police battle waves on Little Diamond Island, Me.—Boston, Mass., scientists gain in war against paralysis—Convict grid squads play scoreless tie at Joliet, Ill.—Cattle perish in snowdrifts at Pitchfork, Wyo.—Racing season opens at Agua Caliente, Mexico.

UNIVERSAL NEWSPAPER NEWSREEL—No. 107—Pictures of train wreck at Cheektowaga, N. Y.—Paris holds cross-country race—Cooperative town formed by jobless at Oakland, Cal.—Swim records fall at Miami, Fla.—Girl's eye contest held at Chicago—New stream-lined train tested at Hamburg, Germany—Huskies set record at Yosemite Valley, Cal.—Big cities welcome 1933.

Educational Gets Volcano Subject

Educational has acquired a two-reel picture showing the undersea volcano, Krakatau, in action, and will release it as a two-reel short subject under the title, "Krakatau." The volcano is located between the islands of Java and Sumatra. J. H. Bekker and other scientists filmed the subject.

Dent Takes 10 Short Subjects

Captain Harold Auten, representing Beverly Hills Exchanges, of which Stanley Hatch is New York representative, has sold the company's 10 three-reel novelty subjects to Arthur Dent of British International Pictures and Wardour Films, London. Four of the subjects have already been completed.

Do New Musical Short Series

Master Art Products, Inc., of which E. Schwartz is president, is producing a series of musical shorts, the first of which last week was run at the Rivoli in New York. Titled "Melody Makers," the subjects show famed popular composers playing their own compositions.

UP AND DOWN THE ALLEY

Floyd Wright, former solo organist at the California and United Artists theatres of Berkeley, California, recently wed Miss **Rosina Anderson** of Oakland, and they are now making their home in San Francisco, where Floyd is featured organist with **Horace Heidt's** orchestra at the Golden Gate. . . .

∇ ∇ ∇

Little **Katherine Kaderly** of the Denver theatre at Denver, Col., received reams of write-ups for her clever 1932-33 celebration organ solo. . . . Miss Kaderly is popular in Denver, having christened the twin consoles at the Paramount with **Eloise** (Jean) **Rowan,** who is now in Minneapolis. . . .

∇ ∇ ∇

Charlie Paul, maestro of the fine orchestra at Loew's Valencia theatre, Jamaica, Long Island, is the possessor of one of the finest natural voices yours truly has ever heard in a picture theatre. . . . Recently Charlie, who is the fair-haired boy of this part of New York, surprised the audiences by singing during the overture and drew such a big hand at the finish that he rated an encore, but didn't take it. . . .

∇ ∇ ∇

Don Carew, who found and exploited the popular **Tommy McLaughlin,** the new Columbia Broadcasting star, has turned over the business affairs of the warbler to his friend, **Jimmy Doane,** manager of **Morton Downey.** . . . Incidentally, Tommy is Downey's prodigy. . . . Carew is retaining the personal managership of Tommy even though he is busy as a bee working out the destiny of his new firm, which will represent artists and orchestras. . . . First of these are **Frank Silver,** of "Bananas" fame, and **Ray Stillwell** and his orchestra. . . . It is also understood that Don anticipates managing a number of film stars, with whom he is now dickering. . . .

∇ ∇ ∇

Con Maffie, whose likeness you see below, has played in nearly every city in the United States. . . . He started out in Chicago about seven years ago and went from there to the West Coast for Publix. . . . thence to a dozen other spots for the same company. . . . Three years ago he was brought east by Warner Bros., to play the Earle, Philadelphia, going from there to the Paradise, N. Y. C., for Loew's, where he has been featured since that time. . . .

ED. DAWSON

CON MAFFIE

SOLO ORGANIST

THIRD YEAR

LOEW'S PARADISE
NEW YORK CITY

ON BROADWAY

Week of December 31

CAPITOL

Free Wheeling	MGM

HOLLYWOOD

From Bethlehem to Jerusalem	Vitaphone
Shanty Where Santa Claus Lives	Vitaphone
Sport Thrills—No. 3	Vitaphone
The Red Shadow	Vitaphone

MAYFAIR

The Cure	RKO Radio
Auld Lang Syne	RKO Radio
The Minstrel Show	Columbia

PARAMOUNT

Lion in the House	Paramount
Stuff on the Ball	Paramount

RIVOLI

Hawaiian Fantasy	Paramount
Mickey's Good Deed	United Artists
Rio the Magnificent	MGM

ROXY

Boulder Dam	Principal
Chalk Up	MGM
Jungle Babies	Ideal
The Music Lesson	MGM

STRAND

From Bethlehem to Jerusalem	Vitaphone
Shanty Where Santa Claus Lives	Vitaphone

WARNER

Passing the Buck	Vitaphone
Ride Him, Bosko	Vitaphone
Then Came the Yawn	Vitaphone

WINTER GARDEN

Bosko's Dizzy Date	Vitaphone
Stuck, Stuck, Stucco	Vitaphone
The Street Singer	Universal

Stanley Plans Two-Reelers

Ira H. Simmons, president of Stanley Distributing Corporation, has signed Nils T. Granlund, known as N. T. G., for a series of two-reel films, the first to be "Night Life of Broadway." With a cast of more than 100, the first film will include numerous stage and radio names.

Cinevox To Produce Shorts

Cinevox Productions Company has announced that it will make 24 comedy shorts at the rate of two a month. The first, "Cane Trouble," will be ready in ten days. Offices of the company are at 151 West 46th street, New York.

Glickman Succeeds Saland

Harry Glickman has replaced Nat Saland, resigned, as president of Craft Film Laboratories. Mr. Glickman had been vice-president in charge of the laboratory. Mr. Saland is expected to announce his new plans shortly.

Atlas Studios Cuts Prices

The Atlas Soundfilm Studios, New York, has put into effect a downward revision of its price schedule. According to Ben Berk, vice-president, the revision is in line with current economic trends.

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with **HELEN HAYES**
GARY COOPER
ADOLPHE MENJOU

DIRECTED BY FRANK BORZAGE
A Paramount Picture

CAPITOL -
Smashing all house records.

ORIENTAL - CHICAGO
without a stage show in six days
receipts double normal weekly
business with stage show. . . .

CAPITO
Breaking

CRITERION - NEW YOR
third week capacity every da
playing four extra shows t
accommodate the crowds. . .

METROPOLITAN - HOUSTO
normal week's business in thr
days . . . building daily. . . .

EACH
iness

RCLE - INDIANAPOLIS
four days 25% more than an
verage week. . . . .

CAPITOL - WILKES BARRE
receipts for four days $1200
over average week's business.

PALAC
A norm
three da

COMMUNITY - MIAMI BEACH
Doubled normal week's business
in four days. . . . .

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a week's business in four days.

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e records.

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An average week's busin
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In Two Sections—Section One

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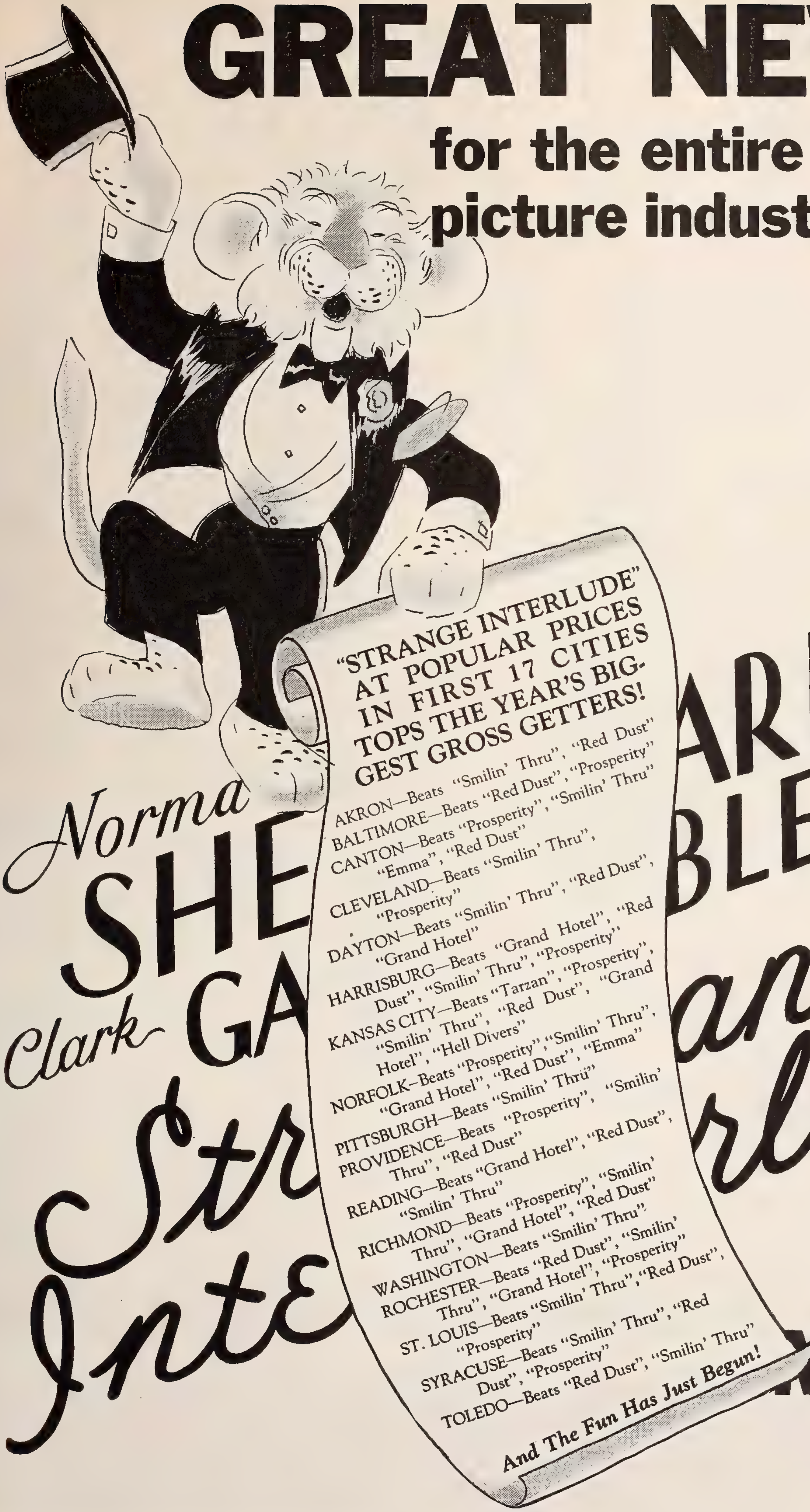

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"STRANGE INTERLUDE" AT POPULAR PRICES IN FIRST 17 CITIES TOPS THE YEAR'S BIGGEST GROSS GETTERS!

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HARRISBURG—Beats "Grand Hotel", "Red
Dust", "Smilin' Thru", "Prosperity",
KANSAS CITY—Beats "Tarzan", "Prosperity",
"Smilin' Thru", "Red Dust", "Grand
Hotel", "Hell Divers"
NORFOLK–Beats "Prosperity", "Smilin' Thru",
"Grand Hotel", "Red Dust", "Emma"
PITTSBURGH—Beats "Smilin' Thru"
PROVIDENCE—Beats "Prosperity", "Smilin'
Thru", "Red Dust"
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RICHMOND—Beats "Prosperity", "Smilin'
Thru", "Grand Hotel", "Red Dust"
WASHINGTON—Beats "Smilin' Thru"
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Thru", "Grand Hotel", "Prosperity"
ST. LOUIS—Beats "Smilin' Thru", "Red Dust",
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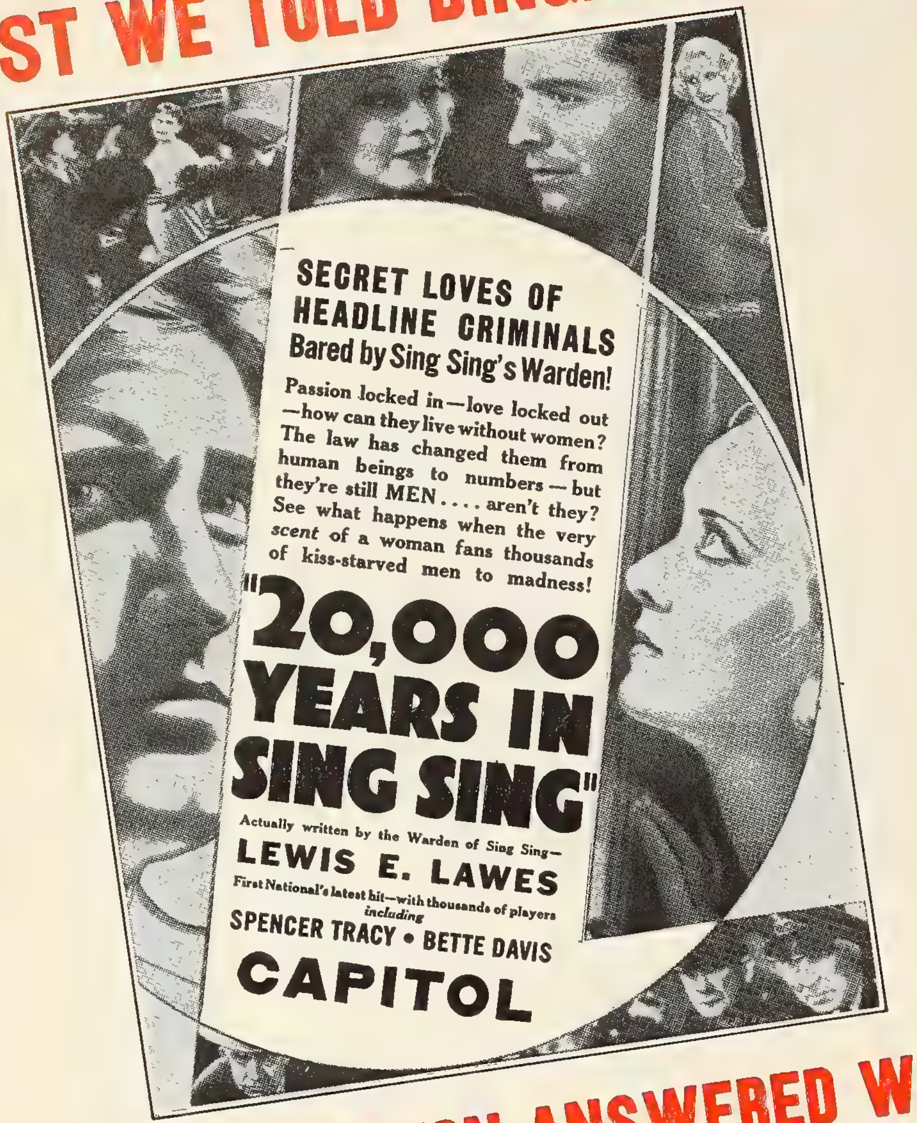

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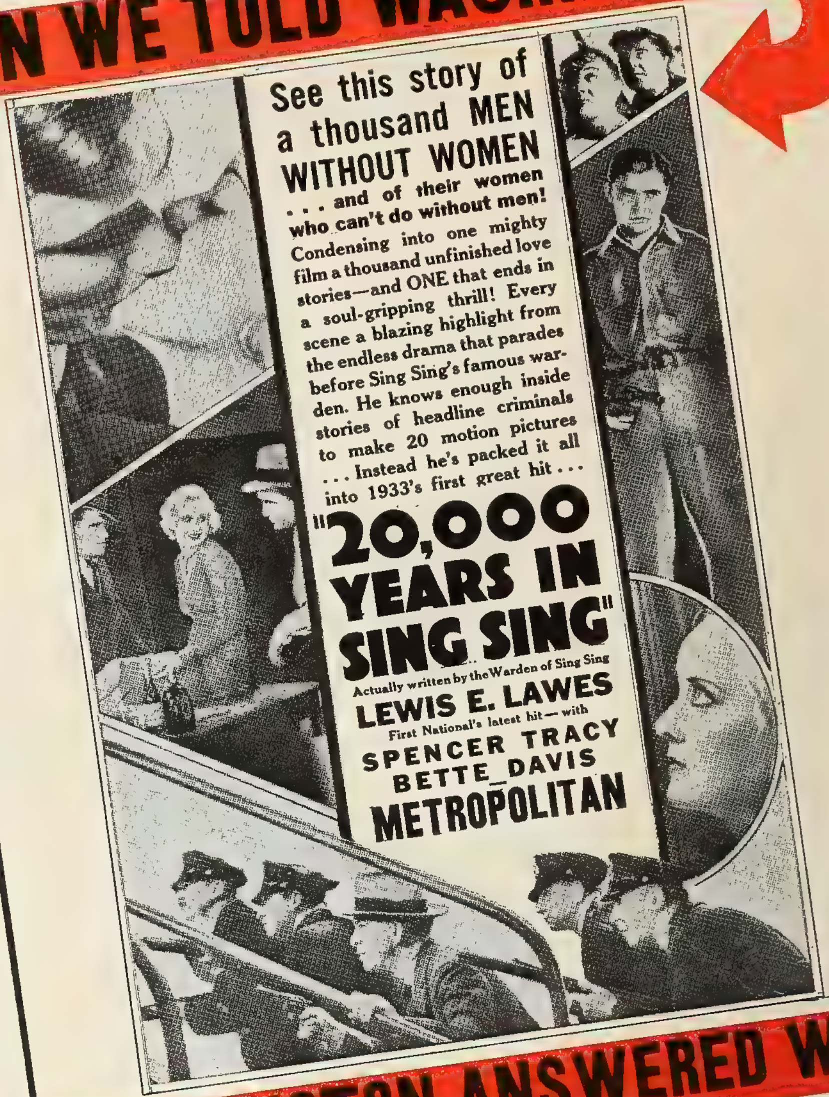

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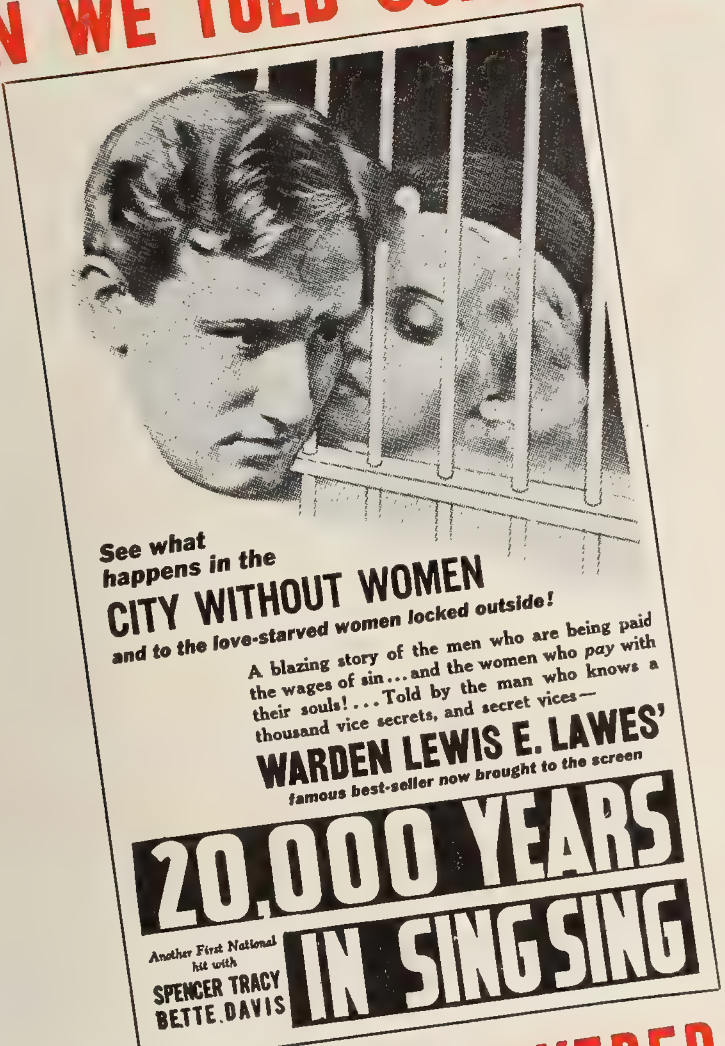

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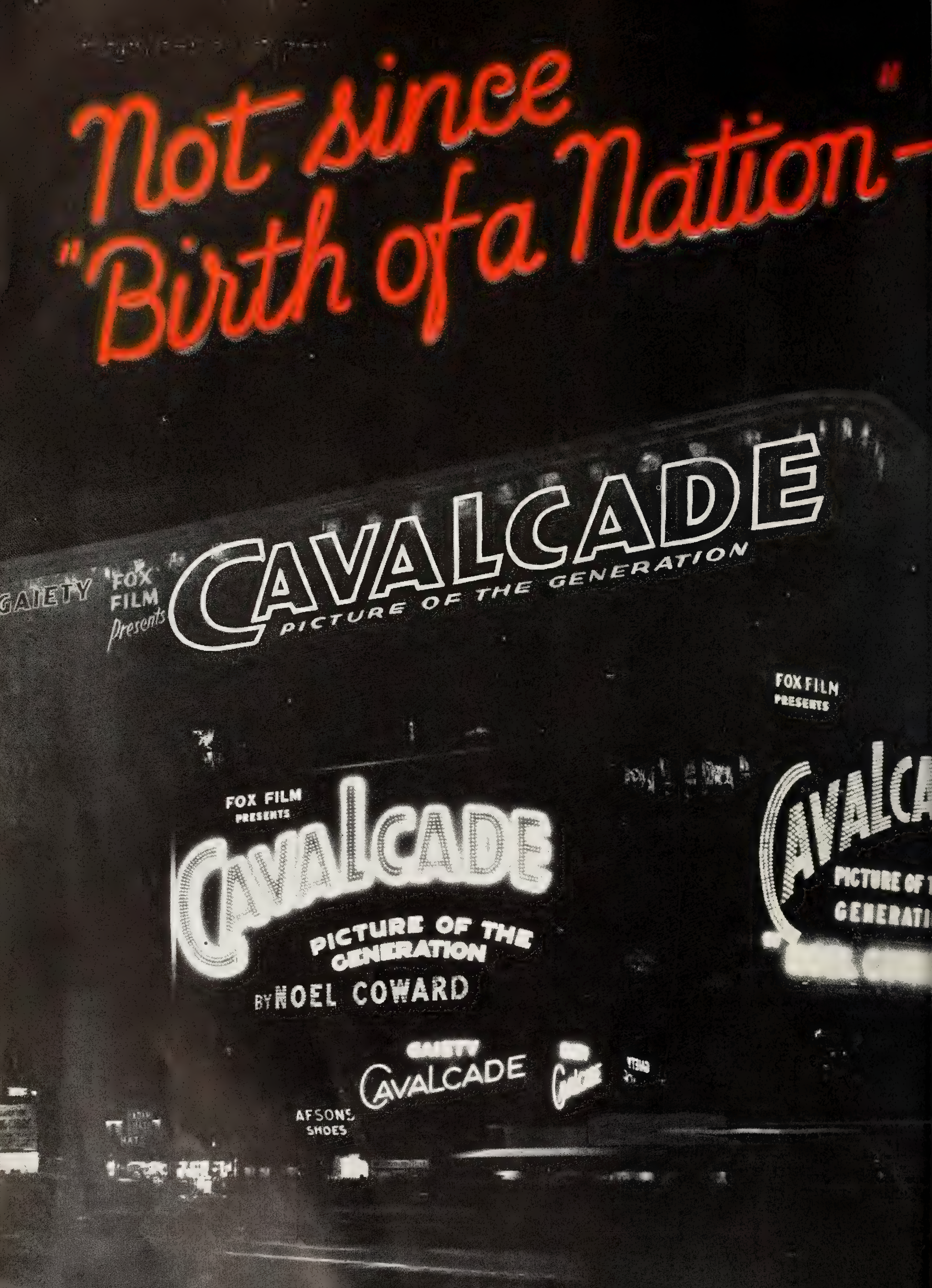
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CAVALCADE
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JAN 14 1933 ©CIB 178583

MOTION PICTURE HERALD

Vol. 110, No. 3 January 14, 1933

A HOLLYWOOD CONQUEST

THE casting of "Cavalcade," reviewed elsewhere in this issue, by reason of several aspects of its excellence is a proper subject for special and separate consideration. The principles applied so effectively, in the light of much current Hollywood practise, seem somewhat akin to revolution.

Outstandingly evident is the successful determination of Mr. Winfield Sheehan, who can at times be most determined, to make "Cavalcade," and nothing else. No player, and the piece has a very large cast of exceptionally able persons, was permitted in the least instance to dominate his part. For once in the history of the screen, actors have been strictly required to be actors, to play their parts as individuals in the story created by the author. "Cavalcade" was written by Mr. Noel Coward for the purpose of the limning of a certain set of facts and state of civilization in various hysterical processes of reaction and change. It was not written to wrap around the toothsome anatomy of any screen beauty, nor for the exploitation and aggrandizement of any name of stage or screen. It was written to tell a story and, in spite of all the personality traditions of the great personality chessboard and market of Hollywood, no one has been permitted to invade the narrative design.

The astonishingly effective restraints of "Cavalcade" against the many, many ways in which great material so often "goes movie" are many, but the greatest of them all is subordination of the players to their roles. No exception is fairly to be taken to any player's work in the piece, but since we are talking of roles, the performance of Una O'Connor, who played her part of "Ellen Bridges," the maid, in the stage company in London, is worthy of a special note. And Diana Wynyard, who plays "Jane Marryot," would be the star of the show if it could be a starring play. Miss Wynyard came over from London last year in the stage play "Lean Harvest" and acquired a picture engagement with MGM, but the only previous screen glimpse we have had of her was in the role of the "Princess Natasha" in "Rasputin." Now she is likely to be seen and heard more and oftener.

△ △ △

"WINDOW OF THE WORLD"

THERE have been considerable gusts of publicity of late, for what purpose does not appear, in behalf of the fame of General John Vicente Gomez, president of Venezuela, the genial and courtly dictator of that sector of sunshine for the last quarter of a century. And now, so we are gravely told, he sees an American film drama every night at one of his two palaces, for the purpose of keeping advised of the trend of affairs in this northern world. If he gets confused he can be forgiven.

THE CREAM OF THE SHOW

BROADWAY being also quite considerably the street of the car salesrooms, and this being also the week of the Automobile Show, we find justification in the citation of the enthusiasm of the current motor selling season as both a demonstration of and a challenge to showmanship. If the oceans of advertising and rivers of publicity are credible, the new motor merchandise is made almost entirely of selling points, which means showmanship expressed in terms of gadgets. Motors are used to ride in but they are being built to do tricks while you look at them. That's an idea for the motion picture, which is used for nothing but to be looked at.

As might have been expected after his recent splash on the printed pages and across the radio map, Mr. Walter P. Chrysler seems to be the prima donna of the auto show. Some conniving publicity person pertaining to his organization conceived the idea of an exhibit of cars all done in chromium plate and cream enamels, with a cream colored carpet and salesmen to talk and demonstrate in cream colored suits and ravishing girl models to pose in the cars all begowned in cream. The color scheme proved charming, almost modest, but when the newspaper advertisements erupted crediting Mr. Chrysler with "the cream of the show," nothing could be done about it under the "fair practices" clause of the code. He has the cream to prove it.

△ △ △

WHAT with the international debt situation, the Radio City Music Hall and apathy in Wall Street, the New Year started off not too well. But now the first of the seed catalogues have arrived and the green tip of one daring hyacinth has appeared on the sunny side of our Connecticut rockery. Life resumes meaning, and presently it will be spring again.

△ △ △

CIGARETTE CAMPAIGN

A DRIVE is on, and the tobacco trade press is all a-twitter, because of the decision of the management at the Radio City Music Hall and the RKO Roxy theatre to permit smoking in the mezzanines—which in this case means balconies about two whoops and a holler from the stage and screen. The United States Tobacco Journal suggests that certain trade leaders "act jointly in forcing upon the operators of competitive New York houses recognition of Roxy's aggressive policy. Then let trade leaders take similar action in every other community throughout the country." It might be just as well for the tobacco interests to let the motion picture exhibitor run his own policy. No general principle is involved. Broadway is not Main Street.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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PLANNED PROCEDURE FOR INDUSTRY

A proposal to organize business to escape past errors and to realize future possibilities

by MARTIN QUIGLEY

THE motion picture industry while partaking of the effects of the world depression finds, in addition, upon its own doorstep at the opening of the New Year a variety of problems which cry insistently for attention.

It is of course true that a considerable number of the adverse conditions which now affect the industry are directly traceable to the disruption of the normal processes in commerce and industry. Various of the causes of the curtailment which has taken place in theatre attendance have been and are beyond the control of the industry. The shrinking of the public's purse, due to unemployment, has reduced both the actual number of theatre patrons and also the potential number of patrons to whom the motion picture might appeal. A vast number of people have simply been without the means for regular theatre attendance, irrespective of how great may have been the attraction.

* * *

BUT IT IS equally true that the industry itself and singly is accountable for several of the adverse conditions which now obtain. It is to these that the business of motion pictures might well address serious thought at the opening of this New Year.

It was perhaps inevitable that the industry in its principal departments should have partaken in some degree of the excesses which characterized the inflationary period in American business which drew to an end in the Autumn of 1929. The spirit of unbridled expansion of those days led to developments in the theatre field which cannot now escape such revision as may be necessary to adapt them to the conditions which we now face and to those conditions discernible for the near future which do not appear to make practicable the original concept of various of these developments. An early application of appropriate remedies in this connection will be both wise and salutary.

It is not yet apparent that the production branch of the industry has succeeded in gearing itself to the new requirements of the day nor has it yet been made plain that production has commenced to apply in the expected degree the lessons which are to be gained out of its considerable store of accumulated experience. Hollywood has not been adequately responsive to the developments that have been taking place generally in the fields of finance, commerce and industry. Seemingly it has held itself to be in a measure insulated against the repercussions of the new order which of course is only a fancied position unrelated to and unsupported by reality. In those respects in which Hollywood has persisted in a reactionary attitude it must presently yield for its own good and for the good of the whole industry.

The dominant satisfaction which the industry may properly entertain as it enters upon the New Year is the fact that there is no evidence whatsoever to support any suspicion which may anywhere exist that motion picture entertainment does not continue to hold preeminent position in the affections of the public. It has no rival as the people's principal form of public amusement. Its prestige and appeal remain unchallenged. Now as the most graphic of the arts, equipped to tell its stories both in image and in sound, it is destined to soar to heights which in face of the present moments of uncertainty may appear almost fantastic.

But if the challenge of present conditions, as well as those of the immediate future, is to be met successfully the industry stands in pressing need of a program of planned operations—a scheme not essentially unlike that which for productive industry generally has received high sponsorship.

* * *

INDUSTRY, broadly speaking, now faces the prospect of a narrowed margin of profit on its operations, and this only in the more favored individual instances for the present at least. To insure even this narrowed margin, united action on the part of all principal interests is necessary. There is need for much reordering and rearranging. Those conditions which once allowed an income sufficient to absorb the cost of inefficiency, waste and vanity competition are not likely to return soon if ever. Solving the problems of the day and preparing to meet those of tomorrow should not be left to haphazard procedure. There should be introduced carefully planned and carefully ordered arrangements conceived out of the accumulated knowledge and experience and executed with determination and dispatch.

The motion picture industry provides a fruitful field for the introduction of a program of planned operations. A considerable list of things that obviously and unquestionably should be done might easily be compiled. All that is necessary is a plan energized with a wholesome spirit of industry cooperation, together with the determination that the industry shall speedily put its house in order to the end of realizing those vast potentialities of profit for the business, and service to the public, which are inherent in the talking motion picture.

* * *

THE MOTION PICTURE business is unique in many respects. It is engaged in the extraordinary trade of merchandising to the public a product intended to convey emotional stimuli. In the fulfillment of this mission it stands in a position of grave responsibility to the public welfare. There necessarily must be an intimate relationship between the prosperity of the industry and the degree in which it discharges this responsibility. The principal business of the industry is to cater to the public taste. In all of its expressions in which it seeks to cultivate the public taste, rather than cater to established tastes, it must for its own and the public's welfare look upwards and not downwards. In order that this may more uniformly and more definitely be accomplished there should be formulated an appropriate policy and when the policy is arrived at, through planned procedure, it should be maintained.

There are also other corrective measures which should be introduced as both an armor of defense and a sword of progress. Many of these have as their needed objective that attribute of character which is essential to the successful conduct of important business the world over.

The motion picture and the industry behind it stand in the white glare of pitiless publicity. It has sought and obtained this position and it is proper and necessary that it should be there. But the position entails responsibilities that cannot be evaded. The business of motion pictures is one that stands eminently in need of great

(*Continued on page* 12)

HERTZ RESIGNS; SCHAEFER, DEMBOW AND COKELL ON PARAMOUNT BOARD

Zukor Denounces "Malicious Rumor" That Emanuel Cohen Is Leaving Paramount; Lauds Company's Current Product

Withdrawal of Finance Chairman from Company After 14 Months Follows Difference With Zukor Over Authority

Resignation of John Hertz last Friday as chairman of the finance committee of Paramount Publix Corporation and his withdrawal from the company, after, as he announced, a difference with President Adolph Zukor as to his authority, was followed this week by election to the board of directors of George J. Schaefer, Sam Dembow, Jr., and Walter B. Cokell, all of whom have been with the organization at least ten years. All three were appointed to the executive committee and Mr. Cokell also was appointed an assistant treasurer.

At the same time came announcement from Mr. Zukor that "there is absolutely no truth in the malicious rumor that Emanuel Cohen, vice-president in charge of production, is leaving Paramount." Mr. Cohen was suddenly summoned to New York last week. Mr. Zukor added: "He is returning in a few days to the Coast to continue the fine job he has been doing in organizing and running our studio, which is now making what I think are the best pictures this company has ever had. He has the full confidence and support of all the executives and the board of directors of the company."

Following the resignation of Mr. Hertz, it was said at Paramount that no call had been announced as yet for a meeting of the finance committee to name his successor.

Joined in November, 1931

News of the withdrawal of the finance chairman came with this announcement from Mr. Hertz:

"In November, 1931, at the suggestion of Kuhn, Loeb & Co., and at the request of the president and board of directors of Paramount, I became a member of the board of directors of the company, and chairman of the finance committee. Since that time I have been active in the management of the affairs of the corporation, devoting my entire time thereto.

"Whatever I have been able to accomplish in the company's affairs has been accomplished because I had the cooperation of all the officers and the organization, without any question as to the technical limitations upon the authority of various officers. Within the last week a question has been raised by the president as to the authority of the chairman of the finance committee to continue to function as he had up to that time. I felt that I could not accomplish the purposes for which I came to the company unless I was permitted to so function, and therefore there was no alternative for me but to tender my resignation, which I have done.

"In severing my connection with Paramount, I want to express my deep appreciation for the splendid cooperation and support I have received from the company's bank creditors, Kuhn, Loeb & Co., as well as the officers, directors, and employees of the organization."

The following statement was issued by Paramount:

"During his fourteen months as chairman of the finance committee of Paramount Publix Corporation Mr. Hertz has accomplished much in the handling of the corporation's financial problem. The president and all the directors greatly regret that he now finds himself unable to continue to serve the corporation in that capacity."

From Sir William Wiseman, vice-chairman of the finance committee and member of Kuhn, Loeb & Co., bankers, came this announcement:

"In November, 1931, we suggested to the president of the Paramount Publix Corporation that John Hertz should be invited to become a director and the chairman of the finance committee. The president of the corporation, Adolph Zukor, and the board of directors, unanimously invited Mr. Hertz to fill these positions, and he has since devoted his time and energy exclusively to the affairs of the corporation, and, in spite of difficult times, has been able to establish important economies and administrative reforms.

"We greatly regret that Mr. Hertz now finds himself unable to continue to serve the corporation. His wide experience and grasp of financial and administrative problems have been of the greatest value to the corporation."

The past year has seen readjustments in Paramount's economic structure which have resulted in savings totaling millions. Future commitments, which include serial payments on investments, purchase-money notes, real estate mortgages and bond maturities, will this year be 50 per cent less than in 1932, while in 1934 they will be reduced another 30 per cent, or to 20 per cent of the total 1932 commitments.

Throughout the year cash income was slightly greater than operating disbursements. Negative costs were reduced on an average of 31 per cent a picture. General cash disbursements were $39,685,000 lower in the first 48 weeks of 1932 than in the corresponding period in 1931. Rental reductions effected by a revaluation of theatre leases totaled $3,600,000 and adjusted foreign leases saved another $243,000. As a result, real estate taxes were reduced $173,196 and insurance charges $270,000, with $325,000 in insurance charges estimated for the full year. Payroll reductions in the last 16 months now represent weekly savings of $186,000, equal to $6,000,000 for 1932 and an estimated $10,000,000 for 1933. Realty savings in the year totaled $7,000,000. Additional details of these economies appeared in the HERALD issue of December 24.

Came In With Lasker, Wrigley

When Mr. Hertz entered Paramount 14 months ago, he was accompanied by Albert D. Lasker and the late William Wrigley, Jr., both of whom also became members of the board of directors.

Mr. Hertz was founder and chairman of Yellow Cab Company of Chicago and of Yellow Truck and Coach Corporation and head of the Fifth Avenue Coach Company in New York, as well as a director of the First National Bank of Chicago. He is the dominant factor in the Thompson restaurant chain of Chicago.

The executive committee of the Paramount board of directors now consists of Mr. Zukor, Ralph A. Kohn, Emanuel Cohen, Messrs. Schaefer, Dembow and Cokell, with Austin C. Keough and Emil Shauer as alternates.

Mr. Schaefer, vice-president of Paramount Pictures Distributing Corporation, has been with the company since 1920. Mr. Dembow, executive vice-president of Publix Theatres Corporation, in charge of all theatres, joined the organization in 1923, and Mr. Cokell in May, 1920, in charge of the budget and statistical departments. A year ago Mr. Cokell became assistant to the chairman of the finance committee.

The past year has seen a rapid succession of changes in executive personnel in Paramount, climaxed October 29 by the resignation of Sam Katz, who opposed the decentralization policy then under way. It was in January, 1932, that Sidney R. Kent left the company. Then in April Jesse L. Lasky, vice-president in charge of production, was requested to take a three months' leave, and later he was succeeded by Emanuel Cohen. Resignations in the following months included those of B. P. Schulberg, managing director of production; Herman Wobber, John D. Clark, Charles E. McCarthy, Harry Ballance and a number of others in lesser capacities.

* * *

This Week

Planned Procedure for Industry—by Martin Quigley Page 8
Static in Radio City—by Terry Ramsaye Page 11
Hertz resigns; Schaefer, Dembow and Cokell on Paramount board Page 9
Revised amortization vital in gauging actual current income Page 10
"Cavalcade"—as seen by Terry Ramsaye Page 16
Music Hall starts combination policy as RKO Roxy continues operation Page 25

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 27
J. C. Jenkins—His Colyum Page 40

DEPARTMENTS

Box Office Receipts Page 34
Showmen's Reviews Page 30
Managers Round Table Page 49
Short Features Page 48
Technological Page 67
Chicago Page 48
The Release Chart Page 61
What the Picture Did for Me Page 42
Classified Advertising Page 68

REVISED AMORTIZATION VITAL IN GAUGING ACTUAL CURRENT INCOME

Wall Street Journal Says Many Problems Remain To Be Solved; Declares Improved Picture Quality Should Help

The important strides which motion picture companies have made in recent months in "putting their houses in order," and in reconditioning their economic structures on a sounder basis, are recognized by Wall Street's conservative *Wall Street Journal*, of Dow, Jones. It was pointed out, however, that "many problems remain to be solved, with public spending still subnormal and a trend toward lower admission prices in evidence. One of the most important achievements of the year has been establishment of new and more drastic scales of film amortization, in line with current conditions in the industry."

An optimistic note was sounded regarding the improvement in picture quality in recent months. This improvement should react favorably on income, it was said. "The moving picture industry, having passed through the most difficult year in its history, is looking forward to another year of readjustment and retrenchment in which the results of the work already accomplished should begin to take effect. However, the problem of budgeting expenses to meet a continued decline in income is still present."

Evidently, Wall Street has taken full cognizance of the fact that the industry made quite some progress in the past twelve-month in adjusting operating conditions by reducing office overhead and executive expense; lowering negative costs due to studio economies and to a better scheduling of pictures "which saves waste of time by high-priced actors." Theatre decentralization, which reduced home office expense, and the setting up of new and more drastic policies of film amortization in line with the new scale of income were said to have helped the general situation.

The revised amortization program, while obviously neither an economy nor a cause of lower earnings, was said to be of primary importance in showing film companies and their stockholders what their actual profits are under current income. Previously, the rate of charging off films was of necessity based on tables of experience, and obviously a marked decline in the available income of the industry made it necessary to change the rate at which amortization of film costs is written off. In this connection, the *Wall Street Journal* said:

"Silent films had a certain well established average life on which tables of amortization were based. Sound films, which cost more on the average, and at first earned much more than silent films, later turned out to have a shorter life—that is, a greater part of their total rentals were received in the first few months of release. This obviously meant that a larger portion of the cost had to be charged off in the early weeks of release. In the last year the sharp decline in box office attendance and available income required another and more drastic revision in amortization rates. The erection of de luxe houses all over the country in the last few years, the more rapid release of films in territories outside the big cities and the general trend toward a more rapid turnover of films are additional factors in the changing conditions.

"Paramount-Publix Corp. has set up a new scale of film amortization which at present is the most drastic followed by any company in the industry, since it charges off 50 per cent of the cost of films in the first six weeks of release and 95.9 per cent of cost in the first 26 weeks. This scale is applied to the 90 per cent of negative and positive film costs allocated to domestic business, the remaining 10 per cent being allocated to foreign business and amortized under a separate scale.

"The following table of Paramount's present amortization shows cumulative portion of domestic cost written off:

1 week	10%	9 weeks	68%
2 weeks	19%	12 weeks	80%
3 weeks	27%	16 weeks	89%
4 weeks	35%	20 weeks	92.7%
5 weeks	43%	26 weeks	95.9%
6 weeks	50%	52 weeks	100%

"Obviously a film is practically all written off within six months after release.

Contrasts New and Old Scales of Leading Companies; Cites Operating Adjustments and Lower Costs for Negatives

"Under the old scale Paramount allocated 85 per cent of film costs to the United States and 15 per cent to foreign business. Of the 85 per cent, 70 per cent to 75 per cent was written off in the first three months (12 weeks) and the remainder within a year. Foreign films allocation was written off in two years.

"The following table shows the new amortization scale of Warner Bros. on negative costs compared with the old rate:

	New rate	Old rate
13 weeks	51½%	42½%
26 weeks	73	65¾
39 weeks	84¼	79¼
52 weeks	93¾	86½
65 weeks	100	93
88 weeks	..	100

"Positive cost which is only about 10 per cent of negative cost is written off at a slightly more rapid rate, 64½ per cent in 13 weeks, 90 per cent in 26 weeks, and 100 per cent in a year.

"Radio Keith Orpheum Corp.'s new scale and old scale of amortization compare as follows:

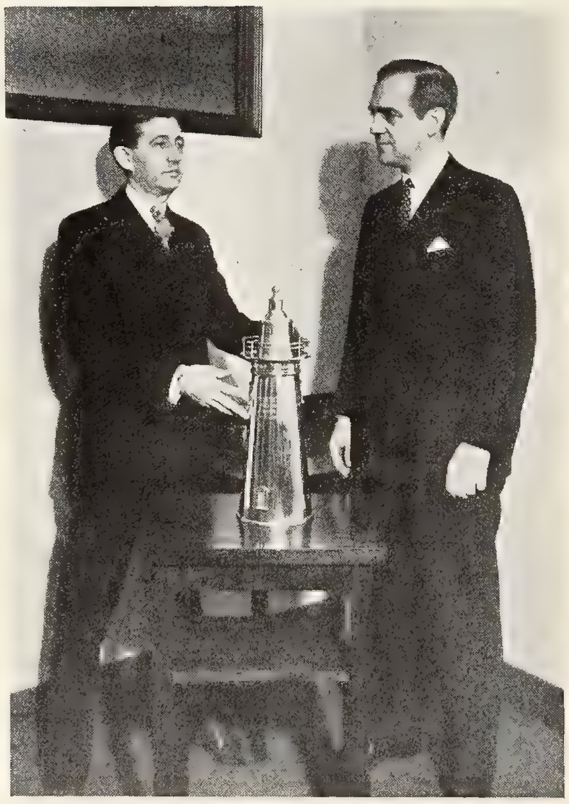
	New rate	Old rate
4 weeks	17%	14%
13 weeks	55½	..
24 weeks	73¾	70¼
26 weeks	75½	..
36 weeks	86½	87¼
52 weeks	95	95¾
78 weeks	100	..

"Positives are written off on about the same scale as Warner Bros.

"Fox Film Corp., in amortizing its features negative costs, formerly charged off 50 per cent of gross domestic rentals on each picture weekly for 52 weeks with the deficit if any charged off in the 52d week. This has subsequently been increased to 70 per cent of rentals. For internal accounting purposes 1-45 of negative cost is charged off each week for 45 weeks. Half of gross domestic rentals is applied to the 67 per cent of the cost of feature pictures allocated to domestic business. The remaining 33 per cent of cost is allocated to foreign business and amortized beginning with the time of foreign release, under a similar scale.

"Loew's, Inc., has recently adopted a new and more drastic scale of film amortization as stated in its annual report recently published, but a detailed schedule is not at present available."

RKO Honored



The M.P.P.D.A gives an award each year to that motion picture exchange in the United States which has the best fire prevention record. At the headquarters of the M.P.P.D.A. on Tuesday, this trophy was presented by Will H. Hays to RKO for 1932, *and received by Ned Depinet, vice-president in charge of distribution for RKO, who accepted it on behalf of Jack Osserman, the RKO Chicago branch manager, and the entire personnel of his office. The Chicago fire warden and the Fire Prevention Committee, who made the inspection, rated this exchange* 100 *per cent plus for the entire year.*

Shubert Receivership Terminates

Sale of Shubert Theatre Corporation properties will terminate the receivership, it was decided this week by Federal Judge Francis G. Caffey. Lee Shubert has been allowed to resign as one of the receivers so that he could bid on the properties. Several Shubert theatres in key cities throughout the country have been used variously for roadshowing of films.

Vortkamp Named Branch Head

C. J. Vortkamp has been named branch manager at Cincinnati for Henry F. Vortkamp & Co. theatrical supplies house. Vortkamp's territory will include southern Ohio and northern Kentucky. Howard Hutchison will take charge of the Detroit office, covering entire state of Michigan.

STATIC in RADIO CITY

by TERRY RAMSAYE

IF the seating capacity of the Radio City Music Hall is precisely 6,200, then just exactly 6,199 persons must have been aware at the initial performance that they were eye witnesses to something tremendously more astonishing than the opening of the world's biggest theatre. It was the unveiling of the world's best "bust."

Carefully utilizing every imposing modern resource from money to metallurgy, with the single exception of plain common sense, RKO and its executive control have attained a negative triumph beyond compare in the history of the amusement industry.

And such a pity that it must go into the pages of amusement history. What has occurred and is occurring at the Radio City Music Hall and its lesser neighbor, the RKO Roxy motion picture theatre, inevitably will be accredited to the motion picture industry, with which it is, in an accurate sense, scarcely related.

Before this the motion picture industry had full and plenty of the problems common to American industry, plus some internal problems of its own. The RKO misadventure at Radio City is likely to leave its unhappy impress on screen destiny for decades, and yet it is in truth an external matter, the magnificently spectacular culmination of an ill-conducted invasion.

THE RADIO CITY THEATRE SITUATION with all of its implications and involvements is merely the currently conspicuous and overwhelming component of a somewhat larger picture in which are innumerable detailed bits quite as choice if not so large. The Radio Corporation of America came into this industry seeking to realize upon the possession of a new kit of tools, the sound element of the talking picture, somewhat as a sequel to the rise of radio and the National Broadcasting Company, which was built on kindred tools, vacuum tubes and microphones. The National Broadcasting Company grew up without a background of precedent in the new art and little that resembled effective competition. The motion picture industry, however, had been evolving and building importantly since the nickelodeon dawn of 1905. It had achieved no ultimate perfection but it had some aspects of attainment and stability.

One of the first gestures of the RCA institution was an occasion, which achieved no public exposition, when the declaration was made that the corporation would engage in the large scale production and merchandising of home-sound-movies regardless of what might happen to the existing theatre-marketed industry. Peace was made and the project for home-sound-movies took care of itself. Executive control of RKO was installed in a personage who stood as alone as Napoleon at Elba in his Broadway office, but otherwise went rather Hollywood. Further avowal of what might loosely be called policy came with sympathy, support and a transient partnership with a project which envisioned superimposition upon an already amply seated theatre machine of a nationwide, mayhap world wide, chain of chromium plated, coin-in-the-slot, grandiose store shows. A little more than a year ago the mighty of RCA foresaw Trans-Lux transforming the motion picture map and sweeping before it the whole existing theatre plant. That seems to have taken care of itself, quite.

But back then while the Trans-Lux turnstiles were just beginning to click in a promised crescendo of national triumph for the reinstated store-show, the little theatre, the engineers were making the drawings for the biggest theatres, while steam shovels ripped into the heart of Manhattan to make way for them. Both ends were being played against the middle, against the normal evolutions of a quarter of a century of screen theatres. Now that has taken care of itself, too—but at what cost.

TO THOSE WHOSE REFLECTIONS AT this point turn toward Mr. Samuel L. Rothafel, the picture showman whose name and impulses, not to say inspirations, are so involved in the project, it may be observed that his very fame itself might well have been expected to protect him from the opportunity to dream in brick and stone and steel so expansively. It may be remarked in analogy that in the motor car world there are great names on the track and road like Dario Resta, Ralph DePalma and "Cannon Ball" Baker, but Kettering, Ford and Chrysler are not known at any time to have considered turning the motor car industry over to any of them.

There is enough of the RKO-Radio City situation so that any number of executives might have a share of the abundant wreaths of wild raspberry, and they are well won, but it would seem that Mr. Merlin H. Aylesworth is to be found occupying the best seat in the front row.

Something like a year ago Mr. Aylesworth became the executive chief of the RKO project. It was a move of considerable presumption, by all who ordained it, this bicycling of a president between National Broadcasting Company and RKO with its very considerable job of heading the array of production, distribution and exhibition activities. Mr. Aylesworth's part time job already had been proved something more than a full time job for his predecessor. Mr. Aylesworth's most signal expression as president of RKO was a speech made at a Motion Picture Academy gathering in Hollywood forecasting a state of bankruptcy for the industry.

One of the few conspicuously observable and indicative decisions of his administration has been the recent negotiation for the continuance of a production administration regime which gave him "the bird," meaning in this instance "The Bird of Paradise," and "Rock-a-Bye" which was made twice with two costs and which would have to be made over again with a third if it were to be a motion picture acceptable at any box office. Incidentally the debacle of "Rock-a-Bye" is a considerable further invasion of the stellar status of Miss Constance Bennett, who very presently will be found depreciated as completely as Miss Ann Harding has been, by the same process.

Miss Harding and Miss Bennett were two of the more important assets acquired by RKO from Pathe and inherited by the present administration of the concern. They were important box office personalities with large promise for development, considerably more important to the company, to the exhibitor and the public, than the sort of stone-and-steel in which Mr. Aylesworth and his colleagues appear to have so unhappily reposed their faith.

None of this Hollywood procedure appears to pave the way for a brighter prospect for product, or for a production administration calculated to adjust itself adequately to the obvious and inevitable requirements of today and tomorrow. The intangibles of production seem ruled by the same strange order of fourth dimensional reasoning that has given us the great open places of the Radio City theatres.

IT IS TRUE THAT MR. AYLESWORTH was invited to his seat in RKO sometime after the sequence of events leading up to where X marks the spot in Sixth avenue had been started. It is also true, however, that a year is a respectable interval of time in this industry, and no executive of RKO could have been unaware that along about the last week in 1932 something important would have to occur on the two giant stages of the Radio City theatres.

It has been somewhat more privately than publicly said that Mr. Aylesworth had little option about assuming the RKO presidency if he were to continue in his happier job as president of the National Broadcasting Company. But, anyway, he did take the additional responsibility, and what he has done about it, and had caused to be done about it, is about as apparent as the Grand Canyon—with about the same cubic content of nothing.

PROTECTION DEMANDS UNFAIR, SAYS HORWITZ

Lowering Admissions Has Changed Situation, Declares Cleveland Exhibitor; Asks Producer Fight Twin Bill

Reductions of admission prices have so changed the exhibition scene that first-run theatres have no justification for demanding the same amount of protection as heretofore received, says M. B. Horwitz of Cleveland, operating the Washington Theatre Circuit. The same development makes the exclusive run unfair and also makes unjust an insistence upon the same level of rentals from the indenpedent exhibitor as he paid last year, Mr. Horwitz declared in a letter to the HERALD, pointing out that all these phases of exhibition and distribution policy are linked by the one fact of lowered admissions.

Furthermore, the writer holds, the distributor should refuse to permit the showing of his product on a double feature program, nor on any two-for-one coupon policy, and he should insist that certain pictures in the group sold cannot be exhibited at an admission price of, say, less than 25 cents in the neighborhood theatres.

Declares Situation Changed

Mr. Horwitz, it will be recalled, was a representative of the Cleveland exhibitors in their suit against producers and the Motion Picture Producers and Distributors of America, in which the subject of zoning and protection played a star role. The protracted discussions finally came to an end with a settlement that included a realignment of the protection program in the Cleveland territory.

"When the discussion of protection came up in those sessions," said Mr. Horwitz, "the claim was made that because the first-run theatres charged so much more than the neighborhood theatres they were entitled to the protection they were asking. Granting that these first-run theatres were entitled to this protection because of the difference in admission prices, they charging from 20 cents to 45 cents more than the neighborhood theatres, now with the price-slashing by these same first-run theatres which, in many instances, has lessened the gap in admission prices down to as little as 5 cents, and, in the most extreme cases, referring to the 10 cent houses, a difference of 25 cents, can you for any reason see why the first-runs should now receive as much protection as they received heretofore?"

Prices—and Receipts

Mr. Horwitz cites the prices now obtaining in Cleveland theatres, and then questions the justification of an exclusive run policy. "I particularly refer," he writes, "to the house playing exclusive pictures and doing so at prices of 25 cents matinee and 35 cents evenings, and I know of theatres that are charging 25 and 30 cents evening prices. Can the producers now claim that the reason they do not want to sell these 25 and 30 cent houses is because their admission price is so much lower than their first-runs?"

"It is a known and conceded fact," the theatre owner writes, "that the producers are receiving far less revenue from the first-run theatres than they received the season before; first, because of the average drop in business in all theatres, and, second, because of the big drop in admission prices, which eventually lessens the gross receipts. But on the other hand I know of several producers right here in Cleveland who have insisted on the same prices from the independent exhibitor that was paid the previous season. Is the independent exhibitor a miracle man that he can pay the same prices as last year? His attendance has dropped in comparison as much as the first-runs, and his admission prices have dropped but not in as great a proportion as the first-run theatres have."

In suggesting producer effort to eliminate the double feature and the two-for-one, as well as to limit exhibition of certain product according to admission scale, Mr. Horwitz warns that the exhibitor alone cannot solve these problems. "It is the tendency of all exhibitors to want to play the best product made," he said, "and if such a plan could be worked out, I believe you would find a great majority of the better neighborhood theatres would immediately raise their admission prices."

Paramount Wins Southern Verdict

A statement from Paramount's home office, released Wednesday, said:

"Before Federal Court Judge Glenn, at Florence, S. C., a jury awarded to Paramount Publix a verdict in their favor ammounting to approximately $2,500, against J. M. O'Dowd, operating the O'Dowd theatre in Florence. The decision is considered by the motion picture distributing industry to be one of the most important ever given on film contracts in the southeast, mostly because of the nature of the suit, and also because it involved the important question of whether an exhibitor had the right to break a contract and stop playing pictures because of his personal opinion as to the quality."

Goldsmith Begins Consulting Practice in Sound Field

Dr. A. N. Goldsmith, whose resignation as vice-president and general engineer of RCA became effective January 1, begins this month a general consulting practice in the broadcasting and sound picture field. He will also be consulting engineer for RCA.

Dr. Goldsmith will retain all of his executive organization posts, including that of president of the SMPE. His offices are at 570 Lexington avenue, New York.

Thalberg Ill; Mayer in Place

Louis B. Mayer has taken over active operation of MGM production at the studio during the absence of Irving Thalberg, reported suffering a nervous breakdown. He is expected to return to the studio next month.

PLANNED PROCEDURE

(*Continued from page 8*)

good-will on the part of the public and its leaders in all branches of human activity. Such good-will, while an essential need of the industry, may also be one of its greatest assets. Every effort, however great, to obtain and maintain such good-will is well worth the while.

It is therefore suggested that the business of motion pictures give thought to a comprehensive program of planned procedure in order that it shall be adequately equipped and prepared to avoid repetition of past mistakes and to realize proportionately the vast promise of the future.

Report du Ponts Seeking Eastman

Impending acquisition of Eastman Kodak Company by the du Ponts of Delaware was reported Wednesday by the New York *American* in a signed article by Julius G. Berens, financial editor, which said:

"Operating with secrecy the du Pont interests have been negotiating for control of Eastman or of sufficient stock interest to represent working control. Highest ranking executives of du Pont refused either to 'confirm or deny' that they seek control of Eastman. It was conceded, however, that the information 'might be premature.'

"By acquisition of Eastman the du Ponts would secure the greatest part of the business of supplying the motion picture industry with film, cameras, projecting machines and similar paraphernalia. Du Pont now manufactures film but Kodak has been the largest factor in the field."

After contacting the home office at Wilmington, Newton I. Steers, president of du Pont Film Manufacturing Corporation in New York, said: "There have been many unfounded rumors. This is one of them." Eastman officially answered the report through its president, William G. Stuber, who said: "If the du Pont company is absorbing Eastman Kodak I know nothing about it. We hear reports like that off and on. If anyone would know about such a thing I think I would."

Wurtzel Fox Unit Producer; Gain Will Be Studio Manager

J. J. Gain, former general manager of the Paramount New York studio, and recently named casting head at the Fox Coast studio, will replace Sol Wurtzel as executive manager of the studio, it was announced by Sidney R. Kent, president, on his arrival on the Coast this week. Mr. Wurtzel will become a unit producer.

Mr. Wurtzel will be the second unit producer on the Fox lot, as Jesse L. Lasky is producing eight for the company under a recent contract. With Mr. Wurtzel producing probably six to eight pictures a year, pressure of work will be taken from Winfield Sheehan, in charge of production.

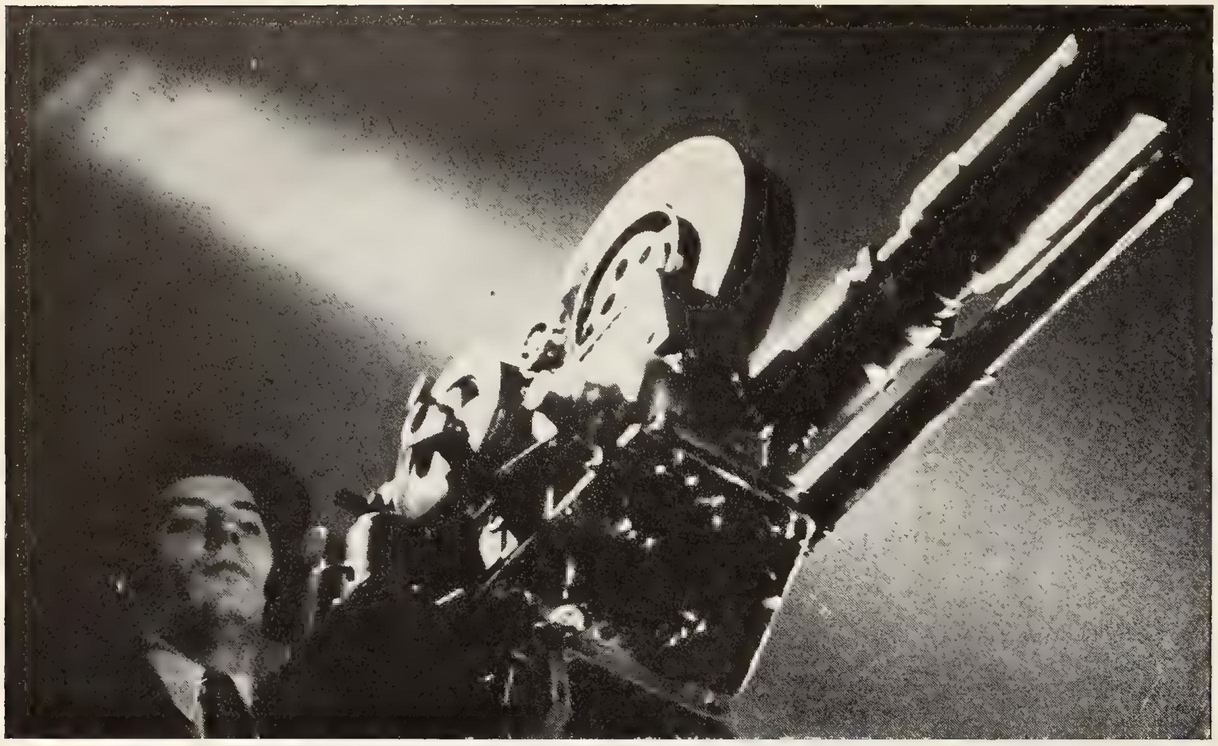
THE CAMERA REPORTS

FROM GERMANY. Another importation of foreign thespian talent—Wera Engels, who has been brought over by RKO Radio. Her first appearance in an American picture will be in Richard Dix's new Radio picture, "The Great Jasper."

A VACATION REST? Claudette Colbert hastens to the Big Town to catch up on her shopping, take in a few shows and, perhaps, to rest before rushing Coastward to play the feminine lead in "I Cover the Waterfront" for United Artists.

WHICH IS JIMMY? A trio of Cagneys, one of whom (it's none too easy to guess which), is the celebrated James's brother Bill. The Warner Brothers' star is shown arriving in Hollywood from New York. Also greeting him is Mrs. Cagney.

HAPPY THOUGH MARRIED. Not really married, but that's the way it is in the story. Warren William, Warner Brothers' star, is shown with his new leading woman, Constance Cummings, who appears opposite him in First National's "Mind Reader."



HAUTEUR. (Below) Whether intentional or not, it's there in this new portrait of Joan Crawford, MGM star. Miss Crawford's co-starring with Gary Cooper in a new MGM production, as yet untitled.

CAMERAMAN. One of the impressionistic studies used by Paramount News in introducing its year-end review. This picture shows Urban Santone of the Paramount News staff, with his artillery.

SIGNED FOR ROLE. (Left) Claire Windsor, who has been placed under contract by World Wide for an important role in "Auction in Souls," which is being prepared for production under the direction of Victor Schertzinger.

A NEW JUNGLE MAN. (Below) Here, in a thoroughly fetching camera study, is another world's champion swimmer to take to the films in the manner of his (and our) alleged ancestors. He is Buster Crabbe, who'll star in Paramount's "King of the Jungle."

GOING PLACES. As the still photographer caught Clark Gable, MGM star, in a stroll around the lot. Gable's latest role will be a co-starring part with Helen Hayes in "The White Sister," under Victor Fleming's direction.

HAM AND EGGS FROM THE STUDIOS

Kate Smith's Picture Is Real Food, Says Meehan; So Too of Warner Comedy of Bridge Table

by LEO MEEHAN
Hollywood Staff Correspondent

With no desire to make puns, we wish to report that the big event of the week on the preview front was Kate Smith. Paramount previewed her first starring picture, aptly titled by her familiar ether call, "Hello Everybody."

We were edified by Mr. Terry Ramsaye's recent request for more ham and eggs, less caviar, on the screen—with which we are in accord 105 per cent. "Hello Everybody" is ham and eggs. And, recognizing the tremendous radio popularity of its portly star, it looks as if it should be interesting to cinema shoppers. If they go inside, unless they have the caviar taste, they are likely to find themselves getting their money's worth.

The plot is as venerable as "Shore Acres," the power company trying to steal the ancestral farm. Kate fights them, lands a broadcasting contract which enables her to carry on the legal battle, catapults to national fame over the radio, and there you are. Which means that in the last half of the picture, mostly you see as well as hear Kate Smith. She has a lovely personality. During the filming she captivated everyone with her simple wholesomeness. She has a grand smile, and when she sings and smiles, and smiles and sings, it is very pleasant to take.

Charley Grapewin, Frank Darien and a comparative newcomer named Fern Emmett handle the rural comedy, the David Harum type, most entertainingly. Randolph Scott and Sally Blane carry along the romance pleasantly. Bill Seiter had the good sense to let Kate just be herself, and Arthur Johnston and Sam Coslow have provided half a dozen sweet ballads for her to sing.

A Bridge Comedy

In line with their established policy of turning out topical stories, Warners previewed "Grand Slam," devoted to the most popular of indoor sports, bridge. Unlike the bridge players, it does not take the subject seriously. It is treated for laugh purposes, and quite successfully, judging from the preview audience reaction. An unusual phase is the appearance of Paul Lukas in a comedy role, which he does to the queen's taste. There is a lot of fun in "Grand Slam" and it should have a wide appeal.

Warners announced this week, by the way, that they would start off the year with a big spurt. In addition to six pictures now in production, thirteen more were said to be ready for shooting, scripts completed and final casting under way.

Not much else to report in the way of new pictures. Sort of a lull over the holidays, though there are a number in the final editing which will pop out very shortly. December never is very much of a production month, especially the latter half.

The big Fox leader, "Cavalcade," was to burst upon Hollywood Thursday at the Chinese theatre, with a Sid Grauman prologue, with Prexy Sidney Kent in town for it, and the cinemalites all out for the event. Winfield Sheehan is receiving plenty of congratulations on all sides for what admittedly was a tricky job to do.

The biggest Los Angeles disturbance of the week was over advertising copy on Ruth Chatterton's "Frisco Jenny," in which Jenny tells what she did with the ten commandments, what she will do with any new ones, and so on. A terrific local yowl went up; newspaper editors were stormed by irate readers. The Hays office was raked over the coals, too. Serious threats were made of censorship as a measure of reprisal if it happened again, and the threats came from powerful sources. The Los Angeles *Times* advised the theatre exploiters their copy must be in 24 hours in advance for okay if they wanted to be certain of its acceptance.

Hollywood Folk Jittery

Paramount's production organization is all of a dither once more, following the sudden summoning of Emanuel Cohen to New York and the resignation of John Hertz. [Adolph Zukor, president of Paramount, stated later in New York that "there is absolutely no truth in the malicious rumor that Emanuel Cohen, vice president in charge of production, is leaving Paramount."—Ed.] Despite the generally satisfactory product the studio has been turning out the past few months, changes in executive setups there have kept artists and writers on pins and needles. Just about the time the ink has been dry on some boss's statement that everything was under control, a change would be announced. Like almost everyone else in America, Hollywood folk are pretty jittery these days.

Then there was the sudden week-end flareup with Fraulein von Dietrich. Paramount sued her in the federal courts for alleged failure to prepare herself to go into "Song of Songs." Within 48 hours the suit was withdrawn and Dietrich announced through her attorney that she would make the picture, but that she still did not consider the role suitable. Local sympathy is with Rouben Mamoulian, who has to direct her while in this mood. The temporary truce did not include any promise that the fair Marlene would stop appearing publicly in men's pants.

The genial Mr. Pat Casey, who suavely smooths out the wrinkles in cinematic labor disputes, is back in town after his hectic days with the projectionists in Manhattan. After surveying the "local situation," he blandly announced there was nothing wrong out here. In contrast, of course, there isn't. A few minor disputes have arisen through general cuts in wages, but nothing which cannot be readily adjusted. Pat could handle those to the satisfaction of all concerned with one hand tied behind him.

Ben Schulberg started plenty of discussion around the Writers club by announcing that in his opinion "no author should be under contract and assured of a weekly salary regardless of the type of work he turns out."

The writers, of course, have varied opinions. Undoubtedly the trend is in favor of short term writer contracts except in the cases of a few aces who practically can write their own tickets. It is now more the fashion to engage a writer to do one script at a time at an established figure. The figure usually is split up something like this: A payment is made when the first treatment is submitted. If it is satisfactory the writer is told to go ahead with a detailed treatment. If not, the deal ends right there. If he goes ahead, another payment is made when the detailed treatment is accepted. Final payment is made when the shooting script, with dialogue inserted, is accepted.

Muller Awarded Monopoly Verdict

A federal jury in the United States district court for the southern district of Indiana, at Indianapolis, this week returned a verdict of $40,189.50 in favor of Harry Muller, Anderson, Ind., exhibitor, in his suit charging conspiracy in restraint of trade and violation of the Clayton anti-trust act against Fox, Universal, United Artists, Pathe, RKO and Tiffany.

The verdict is seen as establishing an important precedent in trade practice under similar circumstances. Prior to the taking of the case by the jury, Electrical Research Products, Inc., also a defendant, had been eliminated when Federal Judge Balzell had ordered the jury to return a verdict in its favor. The action led to the belief that the plaintiff would lose his case.

The suit, originally brought in October, 1930, involved $600,000 damages. The jury's verdict will automatically be tripled under the provisions of the Clayton act and the defense will also be required to pay attorneys' fees, estimated at approximately $20,000. The suit revolved about Mr. Muller's alleged inability to procure film after he had failed to pay a $300 arbitration award to Fox. Defense attorneys have refused to discuss the possibilities of an appeal being taken from the verdict.

"U" Deal for England

Universal has completed a deal with Efftee Film of Australia for distribution of six features and several shorts in England.

CAVALCADE

as seen at the Gaiety Theatre, New York

by TERRY RAMSAYE

> *And behold a pale horse, and he that sat upon him, his name was Death, and hell followed him. And power was given to him over the four parts of the earth, to kill with sword, with famine, and with death, and with the beasts of the earth.*
>
> APOCALYPSE 6:8

Now "Cavalcade" has come to the screen to warn us again that the four horsemen of the Apocalypse still ride us down to doom. It is the *mea culpa* of Civilization recited in a sweep of spectacle, pageantry and drama for which the motion picture is the only capable medium.

It is to be taken as a gesture of magnificent daring, in keeping quite with screen tradition, that the Fox Film Corporation and its production chief, Mr. Winfield Sheehan, should fling this challenging picture into the world of today. With its vast cost it is extraordinary speculation; with its content of emotion and thought it is tremendous adventure in showmanship.

"Cavalcade" will be found impressive, absorbing, alike to those who also think as well as to those who can, and do, but feel. It is, by force of the motion picture, a more fluent restatement of the observations of Mr. Noel Coward, the author, pertaining to the bitter comedy of the civilized portions of the human race, seen for the most part through the eyes of a wife and mother in the span of a generation.

Major Expression

This "Cavalcade," apart from our more immediate concern with it as remarkable screen merchandise of today, is impressive for the place which it occupies, or is likely to be found to occupy presently, in the flow of major motion picture expression. In the amazingly superior technique of the modern camera it says again, more emphatically, what the late Mr. Thomas H. Ince set down in "Civilization," what Mr. David Wark Griffith essayed to say in the splendid incoherence of "Intolerance," what Vicente Blasco Ibañez was thinking about when he wrote his "Four Horsemen of the Apocalypse," which found its way to the screen as somewhat more of a drama of amour than fate. Coincidentally it is to be set down here that the same Mr. Richard Rowland, who so affected the course of commercial screen history by his impulsively intuitive election to make the Ibañez story in the silent years ago, is again an instrument of destiny in bringing "Cavalcade" into the realm of motion picture attention.

Pictorially the piece marks a definite assimilation of the best in modern camera technique. The photography is accredited to Mr. Ernest Palmer. It utilizes most of the more recently acquired capacities of the camera with a most complete acceptance and none of the touches of self-consciousness of "angles, trolleys and zooms" which have so often come between the spectator and the story in the last few years of Hollywood. Partly, perhaps, this has been achieved in the eye-education of the spectator, but certainly in "Cavalcade" the camera is never permitted to get too smart at the expense of the story.

And while it is warranted more as a generalization concerning current production than as an observation concerning "Cavalcade," one wonders why, when hundreds upon hundreds of thousands of dollars are spent on the pictorial and verbal content of screen production, with the world combed for talent, at least a sixpence of thought might not be given now and then toward the simple matter of achieving for main and credit titles typography that would at least not be invasive of the impression of quality in the material that follows. The screen has little indeed to do with the printed word, but the little that it has is, in the main, far from magnificent. There is an art of typography and it has its competent authorities. Typography on the screen 27 feet high by 36 feet wide tends to be conspicuous.

It is but incidental that the story, made entirely in the Fox West Coast studios, is British, that its cast and locales are British. This mayhap will help the picture a bit in the rest of the English-speaking world, but it is not at the expense of an intelligent American interest.

Narrative Technique Competent

The story opens with the impact of the high crisis of the Boer-British war, during the siege of Mafeking, on the upper-class London household of Robert and Jane Marryot. The story includes drawing room and servants' hall, picking up the all too human strands of the lives of the Bridges, butler and maid, and weaving them through, with the rise of the second generation, in a narrative technique which competently runs from the minutiae of the cook, crying into the pastry batter to the moving of troop ships, and takes in its stride everything from the cooing of young love to London raided by Zeppelins and the hell of Flanders fields. Queen Victoria dies, the Titanic sinks, the world goes warring and society cockeyed, jazz is born. Through it all in a glamored dignity, Jane Marryot, and Robert, becoming the while Lady Jane and Sir Robert, keep the faith of the values of the old order, maintaining against all that breaks about them a citadel from which they see with tolerant, questioning eyes, but do not accept. It would appear that in this fashion Mr. Coward is seeking to say to us that, despite the change, change, change, the hectic rout of the race and its jumbling of codes and fashions, the hope for Tomorrow lies yet in the fundamentals of principle, honor and virtue, unchanged eternals.

That the film "Cavalcade" should do this so competently, so lucidly and with none of those banalities and proclamations of the obvious which have so often made the screen a hissing among the intelligent, is a triumph. A hundred times or more in the two hours of film speeding at 90 feet a minute the direction has opportunity to slip down into pathos and blah and does not. It is directed by Frank Lloyd. As a stage production it ran in London for some 400 and odd performances in 11 months and it has been one of the most vigorously discussed, assayed, evaluated and debated pieces of material between London and Broadway these several years.

Won Critics' Approval

The picture opened at the Gaiety in Broadway on Thursday night and won general approval of the critics of the public press. The house, with some 800 seats, has been sold out since and considerably in advance. The selling program for the picture in detail has not been announced. It is assumed that at least for certain key cities it will be presented as a roadshow. Incidental to the Gaiety showing, it is preceded by a Magic Carpet of Movietone devoted to the beauties of Capri containing photography of a rare quality, fit in tempo and quality to be a prelude to "Cavalcade." It is there just to let the house get seated, but it is good enough to justify being on time.

Produced and distributed by Fox. Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director, William Tummel. Director of dialogue, Goerge Hadden. War scenes by William Cameron Menzies. Art director, William Darling. Film editor, Margaret Clancy. Photographed by Ernest Palmer. Sound recorder, J. E. Aiken. Ladies' costumes by Earl Luick. Release date undetermined. Running time, 110 minutes.

CAST

Jane Marryot	Diana Wynyard
Robert Marryot	Clive Brook
Fanny Bridges	Ursula Jeans
Alfred Bridges	Herbert Mundin
Ellen Bridges	Una O'Connor
Annie	Merle Tottenham
Margaret Harris	Irene Browne
Cook	Beryl Mercer
Joe Marryot	Frank Lawton
Edward Marryot	John Warburton
Edith Harris	Magaret Lindsay
Mrs. Snapper	Temple Piggott
George Granger	Billy Bevan
Ronnie James	Desmond Roberts
Uncle Dick	Frank Atkinson
Mirabelle	Ann Shaw
Ada	Adele Crane
Tommy Jolly	Will Stanton
Lieutenant Edgar	Stuart Hall
Duchess of Churt	Mary Forbes
Major Domo	Montague Shaw
Uncle George	Lionel Belmore
Edward (age 12)	Dick Henderson, Jr.
Joey (age 8)	Douglas Scott
Edith (age 10)	Sheila MacGill
Fanny (age 7-12)	Bonita Granville

2,000-FOOT REEL ADOPTION SEEN AS CERTAINTY BY LESTER COWAN

Academy Executive Secretary Leaves for Coast Following Favorable Reception to Plan for Revising Ten Practices

Proposals of Research Council for Technical Readjustment Expected by Cowan to Meet with Approval of Companies

Favorable reception has met all of the ten projects embodied in the program for correcting certain technical practices, which was proposed by the Research Council of the Academy of Motion Picture Arts and Sciences. The adoption of a standard 2,000-foot reel length is a certainty, according to Lester Cowan, executive secretary of the Council, on the eve of his departure for the west coast this week.

"The industry will definitely adopt the 2,000-foot reel," said Mr. Cowan. "The reception of all the other projects has been so favorable that there is little doubt but they also will be accepted by the producing companies, distributors, circuits and equipment manufacturers." Mr. Cowan has been in New York conferring with home office executives of distributors, theatres and exchanges, and leading equipment manufacturers.

Four of the Academy's ten recommendations for improving certain trade practices were discussed in MOTION PICTURE HERALD last week. These embraced uniform use of a 2,000-foot reel to hold 1,700 feet of film; revised higher quality for release prints; standardization of format of scripts and an investigation of film preservatives. Reports by the Research Council on the remaining six recommendations follow:

▽ ▽ ▽

STUDY OF CORRECTION OF DISTORTION IN PROJECTION

Committee

John Livadary, Chairman; Dr. Burton F. Miller.

Digest of Preliminary Report

As the result of studies to date the committee reported that it has been found impractical to seek a method for the correction of either the keystone effect or the non-uniformity of focus without considering both simultaneously, as any method attempting to correct the latter will affect the former.

Action of Council

The procedure of the committee to date was approved and the Council authorized the Academy Executive Secretary to communicate with the Bausch and Lomb Optical Company, the optical division of the Bell and Howell Company and other manufacturers regarding the desired cooperation.

▽ ▽ ▽

STUDY OF ECONOMIES IN RECORDING

Committee

E. H. Hansen, Chairman; C. Roy Hunter, Nathan Levinson, Wesley C. Miller.

Objectives

To further the development of the new techniques. To gather all available information on present studio practices of split film recording, correlate this data and re-distribute it to the companies concerned in order to reduce duplication of effort and expense of individual action by each studio.

Digest of Preliminary Report

A symposium survey of the various developments in sound recording technique has been conducted by the committee. A report has been prepared for distribution to the various studio technical department executives. On the basis of studies to date, the committee stated that additional economies may be effected by modification in the technique of recording and film handling. The committee recommended that a further study be made, especially of the single system of recording and editing with a view to possible adaptation of all or portions of this system to the various studio organizations.

Action of Council

The procedure of the committee to date was approved; the distribution of the symposium report of the committee to the sound and laboratory executives of the various studios was approved and the committee was authorized to conduct the recommended further investigation.

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STUDY OF MORE EFFICIENT USE OF THE 35MM. FILM AREA

Problem

The addition of the sound track and the changes in image frame brought about by the requirements of sound pictures have resulted in considerable areas of the standard 35 mm. film not being used. The width of the sound track is now matted off in the camera from the negative. On both the negative and positive approximately 14 per cent of the length of the film is now taken up by frame lines.

Committee

Douglas Shearer, Chairman; John Cass, Carl Dreher, Bert Glennan, K. F. Morgan, J. M. Nickolaus.

Digest of Preliminary Report

The committee has been investigating the various possibilities for economies outlined at the last meeting of the Council and has been making recording and photography tests to determine the practicality of the ideas advanced. As the many complications inherent in developments along this line necessitate a careful consideration of all points before a decision is announced, the committee requested the authorization of the Council to proceed with the investigation now in process.

Action of Council

The procedure of the committee to date was approved and the committee authorized to continue its investigations.

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ELIMINATION OF BLIMPS THROUGH DEVELOPMENT OF A SILENT CAMERA

Problem

Four years after the introduction of sound, the studios are still using heavy, clumsy, expensive blimps to shield camera noise from the microphone. Manufacturers have promised a silent camera, but no satisfactory camera sufficiently silent to be worked in closeups without the aid of any external silencing device has been put on the market. While the comparative tests conducted by the Academy last year stimulate the improvement of blimps, the definite and urgent demand of the production studios for a camera sufficiently quiet not to require external silencing devices has not been met.

Committee

Virgil Miller, Chairman; John Arnold, John Boyle, John Cass, William Eglinton, Bert Glennon, Lorin D. Grignon, Kenneth Lambert, Grover Laube, K. F. Morgan, William F. Rudolph, John Seitz, Theodore Soderberg, Al Trandeau, A. G. Wise.

Digest of Preliminary Report

At almost weekly meetings since its formation, the committee has gathered and classified data useful for the development of a silent camera and has drawn up tentative specifications for the acceptability of such a camera. Noise spectrum and intensity tests are being arranged for to determine the exact properties of present extraneous noises.

Action of Council

The procedure to date was approved and the committee authorized to proceed with the program outlined.

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STANDARDIZATION OF SCREEN ILLUMINATION FOR STUDIO REVIEW ROOMS

Committee

Nathan Levinson, chairman.

The question of standardizing the illumination of screens in studio previewing rooms, including the correlated phase of candlepower of illumination, is the most recent to be taken under advisement by the Research Council.

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STANDARDIZATION ON NON-HALATION TINT

Committee

Carl Dreher, Chairman; Emery Huse, Max Parker, Victor Milnor.

Objectives

To conduct such surveys and tests as necessary to establish the relative merits of using whites and tints. To demonstrate, if possible that the new film stocks permit satisfactory use of the actual whites for photography as the simplest and cheapest solution. To correlate the information from tests already made, and secure any further data needed.

Final Report of Committee

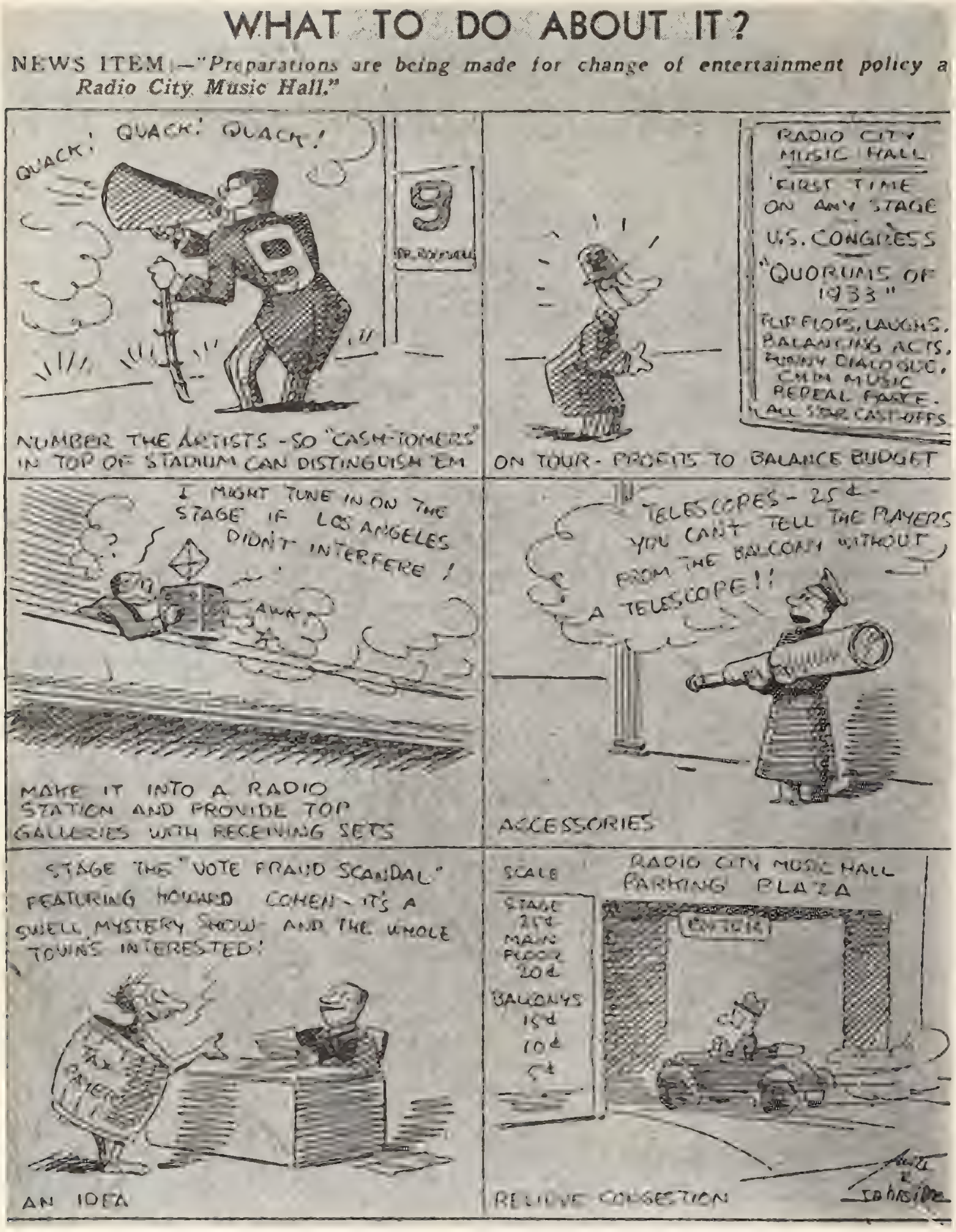
After considering the history and technical factors involved, the committee recommended that the use of all anti-halation chromatic finishes used as substitutes for white be discontinued. It further recommended that when a non-halating substitute for white is desired, instead of the variety of tints now used, all studios standardize upon the shade known as Pickford, or pearl gray.

Action of Council

The recommendations of the committee were approved and adopted for circulation among the studios and the membership of the Actors' Branch.

Loew's Ohio Protective Committee Asks for Stock

A recently formed protective committee of stockholders of Loew's Ohio Theatres, Inc., Cleveland, is calling upon shareholders to deposit their stock with the committee. The action follows submission of a reorganization plan by a committee representing bondholders of Loew's Ohio and two subsidiaries, which were about to default payment of interest on securities.


WHAT TO DO ABOUT IT?
NEWS ITEM—"Preparations are being made for change of entertainment policy a Radio City Music Hall."
QUACK! QUACK! QUACK!
9
NUMBER THE ARTISTS - SO "CASH-TOMERS" IN TOP OF STADIUM CAN DISTINGUISH 'EM
RADIO CITY MUSIC HALL
'FIRST TIME ON ANY STAGE
U.S. CONGRESS
"QUORUMS OF 1933"
FLIP FLOPS, LAUGHS, BALANCING ACTS, FUNNY DIALOGUE, CHIN MUSIC REPEAL FARCE. ALL STAR CAST-OFFS
ON TOUR - PROFITS TO BALANCE BUDGET
I MIGHT TUNE IN ON THE STAGE IF LOS ANGELES DIDN'T INTERFERE!
AWK
MAKE IT INTO A RADIO STATION AND PROVIDE TOP GALLERIES WITH RECEIVING SETS
TELESCOPES - 25¢ -
YOU CAN'T TELL THE PLAYERS FROM THE BALCONY WITHOUT A TELESCOPE!!
ACCESSORIES
STAGE THE "VOTE FRAUD SCANDAL" FEATURING HOWARD COHEN - IT'S A SWELL MYSTERY SHOW - AND THE WHOLE TOWN'S INTERESTED!
TAX PAYERS
AN IDEA
SCALE
STAGE 25¢
MAIN FLOOR 20¢
BALCONYS 15¢ 10¢ 5¢
RADIO CITY MUSIC HALL PARKING PLAZA
ENTER
RELIEVE CONGESTION

From the New York World-Telegram of January 9

Warner Zone Executives Confer on Theatre Problems

Warner theatre zone managers were called to New York last week to confer with executives on policies and problems confronting individual zones. The meetings were presided over by Joseph Bernhard, in charge of Warner theatres.

Among those attending were Dave Weshner, I. J. Hoffman, Moe Silver, Clayton Bond, Ted Schlanger, Mort Blumenstock, Willard Paterson, Herman Maier, Joe Hornstein, Frank Cahill, James Coston, Nat Wolf, B. E. Hoffman, Don Jacocks, Lou Lazar, George Henger, William Goldman, Harry Kalmine, J. J. Payette, Lee Goldberg and Sol Honkin.

Georgia Sues Warners

Asserting that chain gang life is rosier than depicted in Warner Bros. production, "I Am a Fugitive From a Chain Gang," Vivian L. Stanley, secretary of the Georgia Prison Commission, has filed two suits against Warners charging libel and seeking $1,000,000 in each suit.

38 Fox Northwest Houses Operated in Receivership

The 38 theatres in Washington, Oregon and Montana owned by Pacific Northwest Theatres, Inc., a subsidiary of Fox West Coast Theatres, Inc., are being operated by Frank L. Newman, Sr., and Donald Graham, Fox West Coast attorney, as receivers under the jurisdiction of the federal court at Seattle. New financial arrangements have been made for all houses involved and the name "Fox" or "Fox West Coast" has been dropped from advertising.

Playwright Dead

Barry Connors, playwright, died last week in Hollywood. He was asphyxiated when fire swept through the building in which he lived. Connors, who was 49, wrote "The Patsy" and "So This Is Politics."

Paramount Directors' Offices

Construction on five new offices for directors was started last week at Paramount's Hollywood studios.

Wm. Fox Is Sued By Receiver For General Theatres

United States Senator Daniel O. Hastings of Wilmington, Del., receiver of General Theatres Equipment, Inc., has filed suit in chancery court at Wilmington, against William Fox and All Continent Corporation for the cancellation of $2,300,000 of notes of General Theatres Equipment held by All Continent Corporation. All Continent is alleged personal holding company for William Fox.

The bill of complaint was filed on behtlf of the receiver by G. L. Ward, Jr., of the firm of Marvel, Morford, Ward and Logan of Wilmington. It sets forth that on April 5, 1930, when General Theatres acquired from William Fox control of Fox Film and Fox Theatres, a part of the agreement between Mr. Fox and General Theatres was a provision that Mr. Fox was to have a 10 per cent interest in any underwriting by General Theatres of stock of Fox Film Corporation. General Theatres also agreed to use of its best efforts, according to the complaint, to increase this 10 per cent.

Shortly after this agreement had been reached, the complaint sets forth, General Theatres acquired 1,600,000 shares of Fox Class A common, for which it paid $48,000,000. Fox, it is alleged, demanded 20 per cent participation in the 1,600,000 shares, but General Theatres denied he was entitled to more than 160,000.

A controversy ensued between General Theatres and Mr. Fox, and on June 1, 1930, Albert M. Greenfield, of Philadelphia, is said to have gone to Harley L. Clarke, president of General Theatres, and offered to intercede to effect a settlement with Fox. Greenfield was employed for this purpose, and General Theatres agreed to pay him $250,000 if the matter was settled.

Eventually the dispute between Fox and General Theatres was settled through Greenfield, Fox receiving $2,800,000 in notes of General Theatres. One of these notes was for $300,000, and petition alleges it was received by Greenfield from All-Continent, representing his 10 per cent.

General Theatres paid Mr. Greenfield his $250,000 commission, complaint states.

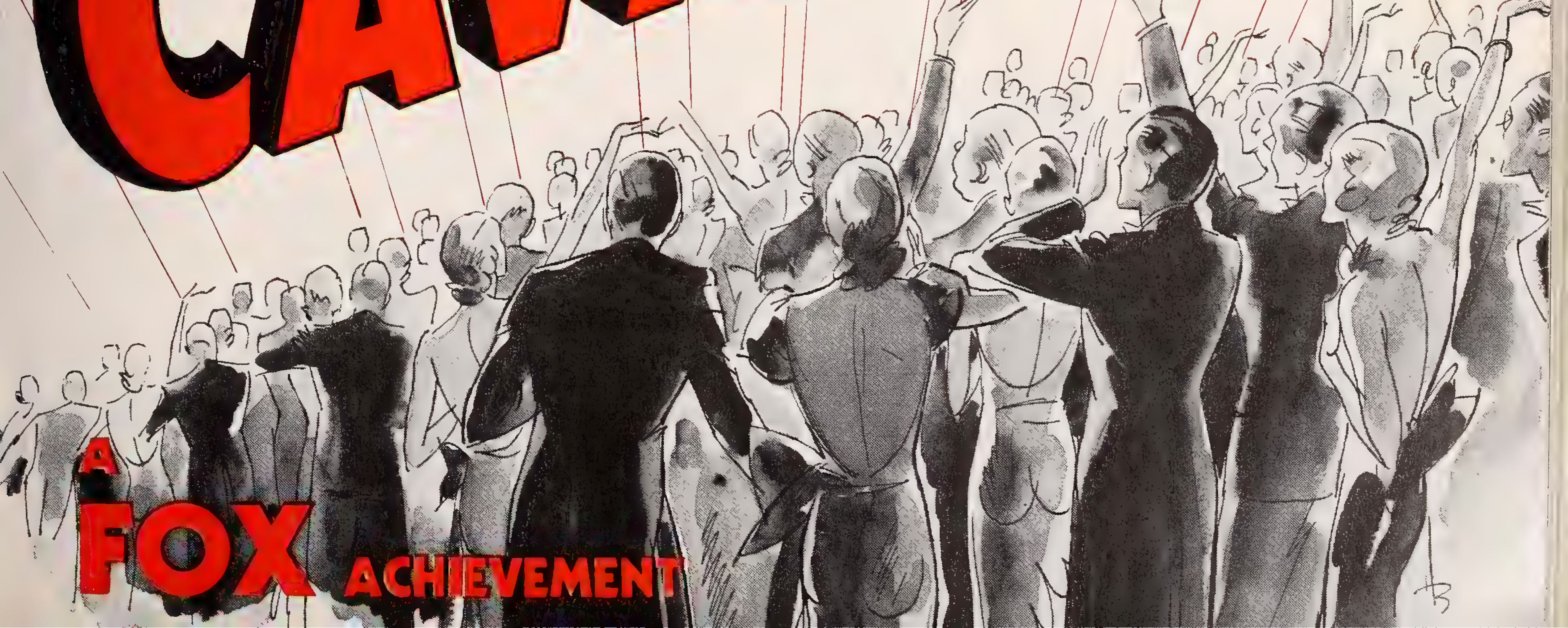
The complainant seeks to recover from Fox and All-Continental a voting certificate representing 108,000 shares of Fox Film Class A stock and 50,000 shares of stock of Grandeur, Inc., which were originally held by All-Continent as collateral to the General Theatres notes and were sold by it at auction, but bought in by All-Continent and are now held by it. It also seeks recovery of $200,000 paid by General Theatres in reduction of the notes, $163,699.99 paid as interest on the notes and $50,000 paid by General Theatres to the attorneys for All-Continent for services in connection with a renewal of the notes.

After the complaint was filed a restraining order was issued by Chancellor Wolcott restraining All-Continent from disposing of the notes of General Theatres held by it, and also from attempting to enforce the notes. An application has been made on behalf of the receiver for a temporary injunction, and the chancellor ordered that this application be heard on February 31.

Men and Women Cheering with tear-filled eyes...

thundering roars of applause..stamping..shouts ..hysteria! A hard-boiled, stiff-shirt, first-night audience forgetting dignity..forgetting everything .. in the almighty emotional torrent that is "Cavalcade." A glorious portent for the sensational career that this greatest of all pictures is destined to win *everywhere!*

CAVALCADE



A **FOX** ACHIEVEMENT

HERE IS THE GREATEST

Greatest reviews since "Birth of a Nation." Every critic of every paper joined in the full-throated storm of acclaim.

annals of a foreign nation result in one of the greatest and most thrilling of the screen dramas. At the moment it seems to me that "Cavalcade" is the finest photoplay that has yet been made in the English language.

Richard Watts, Jr.
N. Y. HERALD TRIBUNE

A BEAUTIFUL, stirring, dignified, memorable film has been made by Fox Films from Noel Coward's tremendous, patriotic spectacle, "Cavalcade,"

William Boehnel
N. Y. WORLD TELEGRAM

★ ★ ★ ★

"Cavalcade" is a magnificent achievement; adapted for the screen with drama, pathos, tenderness and thrill in the script, by Reginald Berkeley and Sonya Levien; directed understandingly by Frank Lloyd;

Irene Thirer
N. Y. DAILY NEWS

It is unfurled with such marked good taste and restraint that many an eye will be misty after witnessing this production.

Mordaunt Hall
N. Y. TIMES

CAVA

PICTURE OF

TRIUMPH IN SHOW HISTORY

Profoundly moving and violently exciting, this great film spectacle of the 20th century departs radically from all the routine formulae of movie production. Fascinating in the novelty of its technique, the

Bland Johaneson
N. Y. DAILY MIRROR

"Cavalcade" is superbly acted by a large cast. It is beautifully produced, well nigh perfect. The film is moving, inspiring. In short, no fault can be found with "Cavalcade" here. It seems an auspicious beginning for 1933 in the motion picture world. "Cavalcade" approaches greatness in the cinema. It must be seen!

Malcolm Johnson
N. Y. SUN

sion of "Cavalcade" thunders across the screen of the Gaiety a stupendous undertaking magnificently achieved. Adhering closely to the play, the picture transcends its original in leap-

Regina Crewe
N. Y. AMERICAN

reason why there should be. Regarded from almost any perspective, this extraordinarily exciting pageant thrusts back every challenge. It is an amazing and thrilling achievement, and for sheer emotional sweep and showmanship the screen has produced nothing quite like it.

Thornton Delehanty
N. Y. EVENING POST

"Cavalcade," the Noel Coward play that enthralled London theatregoers for months, has been brought to the screen by the Fox Film Company. And Fox has made of it a magnificent picture. A picture that is emotionally exciting, impressively dramatic

Rose Pelswick
N. Y. EVENING JOURNAL

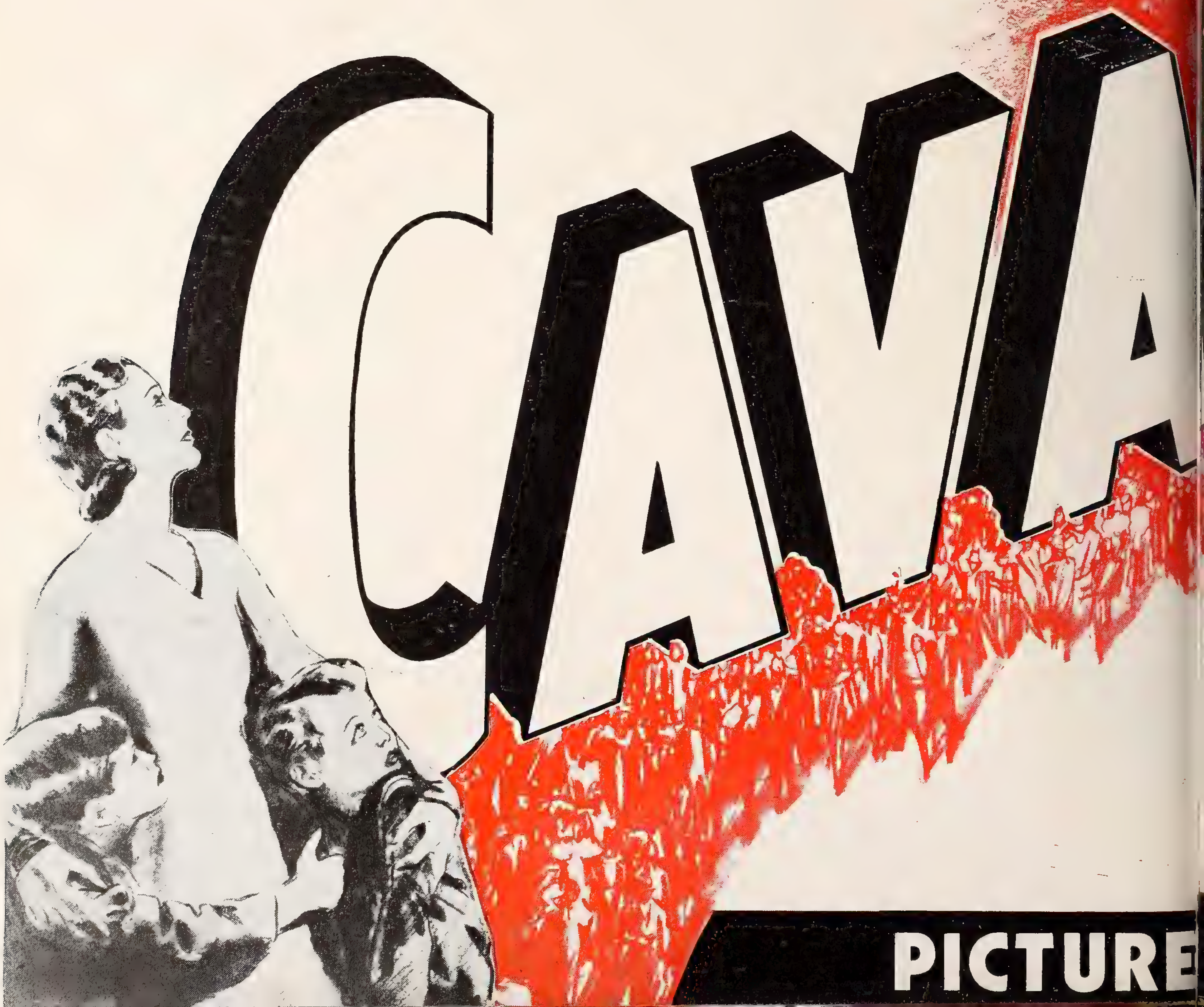
LCADE

THE GENERATION

A FOX Achievement

A SOLID SELL-
from the instant the box-

Impatient lines force management to open box-office an hour earlier. Capacity every show. Public reserving seats 6 to 8 weeks in advance. Reservations pouring in from Canada . . . and as far west as St. Louis. *Great news travels fast!*

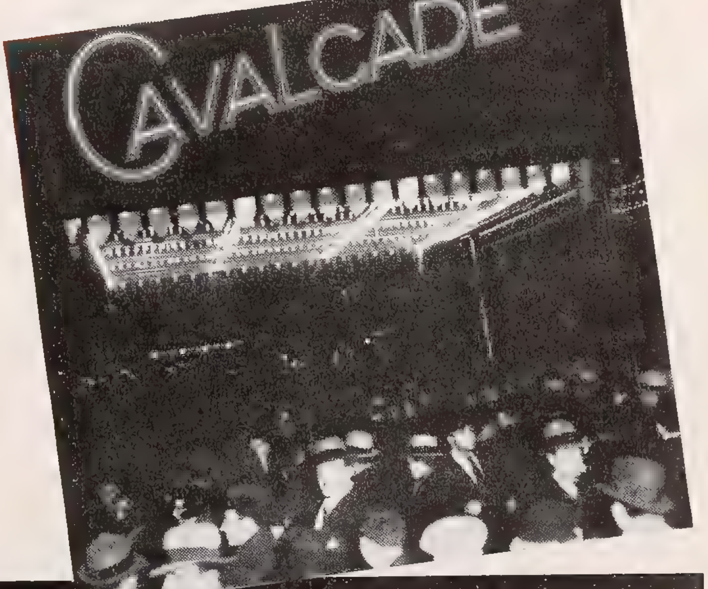


OUT

ffice opened!

LCADE
FOX FILM PRESENTS
CAVALCADE
PICTURE OF THE GENERATION
by NOEL COWARD
GAIETY
CAVALCADE
GAIETY
CAVALCADE

Genius at white-heat forged this superlative FOX master-picture... a symbol of the greater product coming from FOX this year!



OF THE GENERATION

FOX

made it but its glory belongs to the entire industry!

CAVALCADE

A
FOX
ACHIEVEMENT

PICTURE of the GENERATION

MUSIC HALL STARTS COMBINATION POLICY AS RKO ROXY CONTINUES

Policy Decision on the Roxy Uncertain; Cabinet of Seven RKO Executives Takes Over Operation of Both Theatres

The lavish variety show which opened Radio City Music Hall two weeks ago was abandoned this week for a policy of continuous stage and screen shows at popular prices. The RKO Roxy, reported last week to be closing its doors, will continue with "The Animal Kingdom," for an indefinite period.

Beginning Wednesday, the Music Hall will open at 11 a. m. and until 1 p. m. the price will be 35 cents for all seats. On weekdays a 75-cent top will prevail, and on Saturdays, Sundays and holidays there will be a 99-cent top. Smoking is permitted on all three mezzanines. The film inaugurating the change of policy is Columbia's "The Bitter Tea of General Yen."

During the week, three members of the Radio City executive staff resigned. Robert Edmond Jones, art director, resigned on the ground that the change of policy changed entirely the conditions prevailing when he took the position. Originally it was planned that there would be one new stage show each month. Under present policy there will be one each week. Mr. Jones was succeeded by Clark Robinson. J. H. Turner, general business administrator of Radio City, also resigned, as did S. Jay Kaufman, assistant to Roxy.

Executive operation of the Music Hall and Radio City was turned over late last week to an RKO theatre cabinet headed by Harold B. Franklin, president of the RKO theatre circuit. Originally RKO was not supposed to have any operating or management authority over Roxy's two Radio City theatres. However, Mr. Franklin this week explained that the illness of Roxy is responsible for the change in the situation.

"During the illness of Roxy," said Mr. Franklin, "certain matters in connection with the theatres had to be adjusted and other immediate business carried on. A certain course of action being decided upon by M. H. Aylesworth, RKO head, the RKO theatre organization is cooperating with the Roxy organization, as it is our desire to be of all possible assistance at this time."

Roxy was understood to be ready to leave the Post Graduate Hospital in New York this week, returning to his home to recuperate from a recent operation. He is scheduled to resume his Radio City duties January 23.

The seven members of Mr. Franklin's cabinet include M. H. Aylesworth, president of RKO; Martin Beck, in charge of vaudeville activities; Herschel Stuart, general manager of the circuit; Phil Reisman, in charge of film buying, and Robert F. Sisk, director of advertising and publicity. Roxy, it was said, will serve on this committee when he returns to his duties.

The recurrent rumor that Roxy had been relieved of his authority and would resign, and that the decision to make the changes in the Music Hall's policy had come after differences between Roxy and RKO officials was denied this week by Martin Beck as being "simply ridiculous."

With the opening of Rockefeller Center's two de luxe theatres, the Rockefeller family finds itself with an important stake in the amusement industry. In commenting on this situation, the *Wall Street Journal* said: "John D. Rockefeller, Jr., is reputed to be one of the largest stockholders in the Chase National Bank, which is the banking sponsor for Fox Film Corporation, General Theatre Equipment, which owns 1,300,000 shares of Fox, and for Film Securities which holds the 660,900 shares controlling interest in Loew's, Inc."

RKO, which has leased the two Radio City theatres, lacks an adequate supply of films for both houses, says the *Journal*, and Fox now lacks a Broadway show window, so that benefits might result from a combination of these companies.

HAYS PAYS TRIBUTE TO COOLIDGE MEMORY

Will H. Hays, president of the Motion Picture Producers and Distributors of America, and long a close friend and associate of the late Calvin Coolidge, issued the following statement following the death of Mr. Coolidge:

The passing of Calvin Coolidge removes a towering human landmark from the nation he served so well. He was a great, unique figure in our public life. To those who have served with him in the crises of his national career he will always remain a symbol of Americanism that inherited the purest strain of our forefathers. He was wise in his leadership and granite in his decisions. He saw far and looked deep. His was the wisdom of one who knew the vast strength of our national moorings, whose soul was filled with indomitable faith in his country, and who had inexhaustible confidence in the fundamental integrity and sense of the common man. His memory will remain a beacon to the generations that will follow.

Mr. Hays wired the sympathy of himself and Mrs. Hays to Mrs. Coolidge when news of the former President's death reached him in New York.

RKO Offices Ready Jan. 21

Half of RKO's office space in Radio City will be ready January 14, and four other floors, completed for the picture and theatre companies, will be completed January 21. All departments will move on that date.

Replies to Suit On World Wide

Norman C. Nicholson, counsel for Educational-World Wide, issued the following statement Tuesday:

"The stockholder's action which has been brought against World Wide Pictures, Inc., a Delaware corporation, by Alexander Aronson, a stockholder owning less than 2 per cent of the outstanding shares of stock, is not regarded seriously by the individual and corporate defendants. World Wide Pictures, Inc., of Delaware, is a wholly inactive company, not having carried on any business for a period of several years, and is not to be confused with World Wide Pictures, Inc., a New York corporation, the active feature distributor affiliated with the Educational organization, which is not a defendant in the action."

Mr. Aronson participated in the formation of the old World Wide concern and filed action last Saturday through Linet and Sutton, New York attorneys. "The action will be most vigorously defended," said Saul Rogers, also of defense counsel. Executives and directors of the companies are named as co-defendants. The suit seeks an accounting from operations and charges mismanagement of World Wide affairs. Aronson asks that certain agreements between Educational and World Wide be set aside.

'Grand Hotel' Tops Film Daily 10 Best

Film Daily's list of 10 best pictures of 1932, as selected by film critics, was headed by MGM's "Grand Hotel" and included "The Champ," MGM; "Arrowsmith," United Artists; "The Guardsman" and "Smilin' Through," MGM; "Dr. Jekyll and Mr. Hyde," Paramount; "Emma," MGM; "Bill of Divorcement," RKO Radio; "Back Street," Universal; and "Scarface," United Artists.

"Grand Hotel" received 296 votes out of a possible 368.

LeHay Suit Reverts to Arbitration in Pathe Case

Extended litigation between LeHay, Inc., operators of the Buffalo Lafayette theatre, against Pathe Exchange, Inc., will be settled by arbitration, according to Pathe executives. Arbitrators will fix the amount to be paid the exhibitor due to alleged failure of Pathe to deliver pictures contracted for before RKO Radio took over Pathe and discontinued production under the sign of the rooster.

An appeal has been filed by Pathe against the Spitzer west coast interests' suit, but as yet the appeal has not been heard.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

JANUARY

12—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

16mm. Motion Picture Board of Trade: Regular luncheon and meeting, at Hotel Victoria, 51st Street and 7th Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

16—**Associated Assistant Directors of New York:** Regular meeting and executive committee meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

Allied Theatre Owners of New Jersey: Special meeting for south New Jersey, at Hotel Hildebrecht, Trenton. President: Sidney E. Samuelson. Headquarters, 303 West 42nd Street, New York.

17—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatres of Michigan: Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

18—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

New York Theatre Owners Chamber of Commerce: Quarterly meeting at Astor Hotel, New York. President, Charles L. O'Reilly.

19—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

The Lambs Club: Monthly meeting of the Council, at 130 West 44th Street, New York.

22—**Film Forum:** First meeting, at New School for Social Research, New York.

24—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatre Owners of New Jersey: Regular meeting, at Hotel Lincoln, New York. Headquarters, 303 West 42nd Street, New York. President, Sidney Samuelson.

25—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

26—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm Board of Trade: Regular luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

28—**Warner Club:** Ball and Dinner, at Hotel Commodore, Pershing Square, New York.

31—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

FEBRUARY

1—**MPTO of Wisconsin and Upper Michigan:** Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

19—**Film Forum:** Regular meeting, at New School for Social Research, 66 West 12th St., New York. Association's headquarters, 125 West 45th St. President, Sidney Howard; Secretary, Margaret Larkin.

21—**New York Motion Picture Club:** Annual Ball and Dinner, at Waldorf Astoria Hotel, Park Avenue, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Ball Chairman, William Brandt; Treasurer, Louis F. Blumenthal.

WEST

JANUARY

13—**International Alliance of Theatrical Stage Employees, Coast Branch:** Directors' semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

15—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

16—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

Theatre Owners' Protective Association: Annual convention, at Dallas. President, Roy L. Walker; Secretary, I. S. Melcher.

17—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors' weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brothershood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

Hollywood Association of Foreign Correspondents: Semi-monthly meeting, at Hotel Christie, 6724 Hollywood Boulevard. President, Joseph B. Polonsky.

18—**233 Club:** Semi-monthly meeting, at 6735 Yucca Street, Hollywood.. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

The Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

19—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge, William B. Cullen.

23—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

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Film Forum Special Showings To Commence on January 22

Starting January 22, the recently organized Film Forum will exhibit special pictures for its members in the auditorium of the New School for Social Research in New York. Six appropriate pictures have been obtained thus far and the program committee is negotiating for others.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

AT Le Mars, Iowa, lawyer Herbert S. Martin, about to foreclose a mortgage against Farmer Johnson, last week, was dragged down the court house steps by other farmers. He was bidding in the farm for less than the mortgage, leaving Johnson still in debt. To save his neck, Martin had to wire the New York Life Insurance Company for permission to raise the bid. A lawyer's life in the mortgaged farm belt is not gay.

All of which reminded Mr. Hearst's favorite editorial writer, Arthur Brisbane, about the time when Merlin Hall Aylesworth was a young lawyer, working for nothing. One day Mr. Aylesworth was protecting a Western farmer with two mortgages on his farm and one on his sheep. When the bankers told the farmer he must get out, he burst into tears. One kind-hearted banker patted him on the shoulder: "Don't cry, everything will come out all right." The farmer said: "I am not crying for myself, I am crying when I think of you bankers in the farming business."

▽

Good-natured Kate Smith's robustness is, evidently, one of her chief resources. The other night, during her farewell-to-Hollywood broadcast, she started to liquidate when she broke down and cried at the microphone just as she was about to send that moon over the mountain. Several prominent film folk stopped in at the studio out there to wish Kate bon voyage back East. It was all very touching. Kate came back lighter but richer.

▽

There's a sweet little thing working in one of the home offices who re-wrote the title of Jay Gorney's popular song, to read like this: "Brother, Can You Spare a Diamond?"

▽

The cough-drop "orchestra" of the four Mills Brothers—John, Herbert, Harry and Don—has earned $200,000 from vaudeville, recording and motion picture work in the 15 months since the boys made their air debut.

Groucho and Chico Marx kindly agreed to appear once weekly on a nationwide broadcast—for $5,000, for 15 minutes. The four young chaps who write the dialogue for this brief program receive $2,000 each week for their efforts. Depression?

▽

One of the "head men" dashed into a studio conference in Hollywood the other morn an hour late. "Where do you think I was last night?" he demanded of the impatient gathering as he breezed through the door. "I know," chirped one of the wise boys, "night school!"

▽

William Gargan has a very exact definition for a yes man: an individual who has the courage of other people's convictions.

▽

Radio programs are just a great big headache to Eddie Buzell. Nor are they a bromo to exhibitors who find many patrons staying at home for entertainment. Between gags and grapefruit juice at Sardi's, Eddie let it be known the other post-meridian, that he is worried about the future of comedy in pictures. "This promiscuous broadcasting of the Cantors and Pearls, to say nothing of how often they hit the Marxes, can't go on if we comedians want to continue meeting our picture-customers on a cash-an-tarry basis," he said. "Pretty soon the radio-ragged audiences will be walking out on us. We'll be left holding the gags—just the old jokes at home. They'd leave, too, if they weren't too d - - old to walk. No kidding," kidded Eddie, "a gag today is a hag tomorrow . . . and that means the next ten minutes on a coast-to-coast gasworks. Keep that up for another year or two and take the consequences. Producers will be crying, 'My filmdom for a gag'."

MR. ROCKEFELLER AND HIS RKO INVESTMENT

One bright morning last week, the learned editor of Dow, Jones' WALL STREET JOURNAL *received from a subscriber the following inquiry: "I understand the Rockefellers have a good interest in Radio-Keith-Orpheum. If it is good enough for them, I should think it is good enough for a small investor. What do you think?"*

The question was published, and so was the answer, which said, in part: "Rockefeller interest in Radio-Keith-Orpheum springs from the 100,000-*share holding taken in connection with modification of RKO leases in Rockefeller Center. This was hardly a matter of voluntary investment."*

The opening of Radio City's motion picture theatre received almost as much newspaper space as Music Hall, due to the untiring efforts of expert publicists.

ONE hundred enterprising merchants of Greater New York have already adopted the name, "Roxy" for their business. While the receiver for the old Roxy theatre on Seventh Avenue was vigorously fighting RKO in court for right to use the name, scores of up-and-comin' businessmen of the Metropolis were rapidly tearing down old name signs and erecting new ones.

The name "Roxy" now adorns barber shops and suspender factories; button hole plants, delicatessens, garages, kosher dairies, plumbing shops, pool rooms and beauty salons; doughnut shoppes, vegetable stands, shoe repairers and dollar cleaners. There's a Roxy Finance Company, in the Bronx, and a Roxy "Grille," on West 46th Street. The telephone directory lists all of them.

Such is fame.

▽

Lowell Sherman, Paramount director, hired a "pickpocket" as a practical joke, to pilfer articles from the pockets of players working in Paramount's "She Done Him Wrong." Disguised as an extra, he successfully created a small panic. Sherman had his little laugh, the valuables were returned and he paid off his conspirator. An hour later he discovered his own watch was gone.

▽

Hollywood has only just heard the yarn about the motion picture actor who is SO popular that at least three companies are after him—gas, electric and telephone.

▽

When the Radio City Music Hall opening approached there was a rush for seats and frantic pressure, among other places, on the offices of a New York official of RKO. And seats were rare indeed. None were free, each subsidiary or vested corporation and department being solemnly required to purchase them by requisition.

The executive was not to be caught short twice. He placed a very large order indeed, for the RKO Roxy picture house opening, in behalf of his department. But, lo, there was no demand. Caught long, he called in employees, one by one, and in the strictest confidence "fixed 'em up" for the big show.

But the seats were enbloc—so there was a home office section at the big show. The confidences were seated side by side all in a row.

WHEN the annual winter meeting on the border track of Agua Caliente opened the other week, again sponsored by interests headed by Joseph M. Schenck, a new betting scheme was launched to lure Hollywoodites and others down to the Mexican oval. It is called "Seven Straight," and was supposed to have been explained by Mr. Schenck to Eddie Cochrane, sports writer, who describes it thusly:

The player will endeavor to pick seven straight winners in a single afternoon. The Agua Caliente Jockey Club will pay $5,000 in cash to each successful picker. The player makes out a special ticket which he buys at the cost of an ordinary mutuel ticket. If no one sweeps the card on any one day the $5,000 is added to the prize on the following day. Thus, in a few days, the pool may total $20,000 or $30,000, or more, continually mounting until someone picks seven straight.

If, one week before the meeting closes, on March 19, a large pool remains, the money will be awarded in the following manner: If the pool totals, for instance, $210,000, it will be split seven ways, $30,000 for each race. Then, each $30,000 will be subdivided three ways—straight, place and show.

▽

Associated Theatre Owners of Indiana says that some of the distributors are giving discounts where payments for films are made 30 *to* 60 *days in advance.*

▽

Glass used in studio and theatre lamps is supposed to be uniformly free from disfigurations. To obtain such glass, sand which is 99.7% pure must be utilized. Even sand which is good enough for high-grade plate glass is not good enough for these lamps. In the place where sandstone of the proper purity can be obtained, the rock is quarried and crushed, eliminating at the source the incidental impurities always present in native loose sand. This sand is shipped to the glass works of the manufacturer in specially constructed white-painted tank cars, as carefully guarded against dust and other contamination as a shipment of milk.

▽

We learned the other day where Martin Beck got his idea for turning unprofitable theatres into 3.2 per cent beer gardens. It seems that many years ago, Mr. Beck, an RKO circuit executive, met up with the owner of a saloon on North Clark Street, Chicago. After having been an actor on the German stage in the Deutsch neighborhoods of New York, St. Louis, Chicago, Milwaukee and San Francisco, Mr. Beck conceived the idea of mixing beer and beauty. And so he built a platform in his friend's saloon on which he presented comedians and soubrettes. With the aid of William Passpart, now European representative for RKO, Beck engaged artists, and, aided by the sale of beer and other drinks, made a lot of money. Evidently Mr. Beck remembers the good old days.

▽

Gary Cooper probably doesn't know it, but he is Hortense Schoor's most constant observer. His pictured self looks down at her from 12 different angles on the wall beside her desk in the Columbia home office. Gary is a Paramount star; Hortense is Columbia's press agent. Is this treason, or what is t'reason?

▽

When Jimmy Durante heard that his director, Norman Taurog, had been assigned by Paramount to the next Maurice Chevalier picture he wrote Norman as follows: "Sorry to hear that you are going to direct Chavalier. It's an awful come-down from Durante to Chevalier."

ANN HARDING.. LESLIE HOWARD
"THE ANIMAL KINGDOM"

ROXY
ROXY
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LESLIE HOWARD THE ANIMAL KINGDOM

GOES INTO ITS THIRD WEEK

AT THE NEW

RKO-ROXY

IN RADIO CITY

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Playing to the most sensational attendance New York has known in 3 years.

★★★★
FOUR STARS

"A superb picturization ... Howard is even grander in the picture than he was in the play...Ann Harding puts it over like the lovely actress she is." N. Y. Daily News

FROM THE PLAY
BY
PHILIP BARRY

NATION-WIDE HIT

CHICAGO
"Animal Kingdom is a jewel of a picture that you can't afford to miss" —Daily News

BOSTON
"A picture of great distinction ... all the elements of sterling entertainment" —American

LOS ANGELES
"Makes a reviewer look back regretfully on some of the superlatives he has wasted in the past" —Examiner

CLEVELAND
"Do not miss 'The Animal Kingdom' one of the best pictures of the year" —News

with
MYRNA LOY
WILLIAM GARGAN
DIRECTED BY E. H. GRIFFITH

ROXY
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POPULAR PRICES

RKO
Radio
PICTURES

DAVID O. SELZNICK
EXECUTIVE PRODUCER

THE WHOLE TRUTH .. *About*

THE HALF-NAKED TRUTH

"Half-Naked Truth a riot of Mirth . . . you will howl over the mad exploits . . . sparkling, merry and mad . . . fun from start to finish"
—*N. Y. Daily Mirror*

●

"Swift and hilarious, fast-moving, expertly acted . . . the entire cast is a credit to the amusing lines and ingenious situations . . . . yesterday's audiences expressed their approval of it very definitely"
—*N. Y. World-Telegram*

●

". . the press agent's stunts had the Mayfair audience roaring. The one that got me rocking in my seat was Bates' exploitation of his group of nudities . . . The Half-Naked Truth turns out to be a whole-hearted laugh"
—*N. Y. Daily News*

●

"Mr. Lee Tracy rises to new, magnificent heights . . . one of the most uproarious motion pictures that ever visited Broadway . . . not a quiet minute in the whole show, not a minute of dullness. . . . It is a fine movie. It compares favorably with 'The Front Page' —very favorably. It should be seen"
—*N. Y. Sun*

●

"Lee Tracy . . . sparkles, scintillates, rampages, rants, raves and wisecracks across the screen in a stampede of laughter . . . impossible to describe the gags, so fast and hilarious they are — but the show is great and Lee Tracy is the last word in superlatives"
—*N. Y. Evening Journal*

●

"Salvos of good fun furnished by The Half-Naked Truth"
—*N. Y. Times*

LUPE VELEZ
LEE TRACY
EUGENE PALLETTE
FRANK MORGAN

DIRECTION AND DIALOGUE BY
GREGORY LA CAVA

RKO Radio PICTURES

DAVID O. SELZNICK Executive Producer

ANOTHER MONEY PICTURE FROM RKO-RADIO

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Grand Slam

(Warner Bros.)

Comedy

A satirical burlesque on the greatest of indoor sports—Bridge, and all its trappings. And like another recent Warner Brothers' picture, "Hard to Handle," it spontaneously suggests its own inherent showmanship. Comedy is there from the time the show really gets under way; apparently no laugh provoking possibility has been overlooked. Even the usually staid Paul Lukas has been transformed into a comedian.

The start, which is a little slow and foreign to the basic theme, portrays a waiter-musician in a New York Russian cafe, Peter Stanislavsky, whose ambition is to become the author of erudite tomes. Marrying Marcia, he is inveigled into playing Bridge, a game which he always has considered childishly simple and silly. Systems mean nothing to him; he bids "seven spades" regardless.

Sent to a Park Avenue apartment as a waiter, he is induced by Lola, who has a suppressed yen for him, into becoming a "fourth." His opponent is the noted Van Dorn, author of a fool-proof system, who goes down to spectacular and laughable defeat before the "seven spades" onslaught. Overnight, he becomes a sensation. Glaring headlines welcome the new pasteboard genius. They make Peter and his wife "America's Bridge Sweethearts." Phillip ghost-writes "The Stanislavsky System," which readily shows how a husband and wife can be partners at bridge without a family brawl resulting.

A nationwide tour, ballyhooed to the skies, follows. In the climax the Bridge Sweetheart's romance blows up and Phillip adds the crowning touch by exposing the whole thing as a fraud.

Then the real fun begins. Determined to rehabilitate himself, Peter propositions Van Dorn, who after all is only an ex-Indian chief medicine-show man, to a championship tournament, which is nothing but a gigantic burlesque on the famous Culbertson-Lenz epic. Broadcast by Roscoe Karns in the manner of a championship prize fight or a world's series ball game, the ballyhooed battle is on. Industry stops, airplanes pause in midair, speeding trains stop in their tracks, even the breaking waves stand still, and gangsters forget their rackets as Peter takes a terrific trouncing.

With Phillip, Marcia listens in on the debacle as Peter's partners desert him. When things look blackest, she rushes to him and with the old "seven spades" system working again, they annihilate Van Dorn.

Then for a climax is a bewhiskered blackout, so cleverly used that your audiences should leave the theatre shaking with laughter.

The punch of satirical realism appears to be the picture's greatest value. In its short running time it is full of entertainment and natural showmanship. Everything from trick teaser gags, easily and inexpensively possible, through the use of ordinary playing cards, up to local championship Bridge tournaments promoted in your theatre, with the finals coming simultaneously with your playdates is strictly in order, burlesquing the Culbertson, Lenz or Work Bridge systems.

"Grand Slam" should prove clever entertainment for the whole family.—McCARTHY, Hollywood.

Produced and distributed by Warner Bros. Based on the novel by B. Russell Herts. Screen play by David Boehm and Erwin Gelsey. Directed by William Dieterle. Photography by Sid Hickox. Film editor, Jack Killifer. Dialogue director, Arthur Greville Collins. Art director, Jack Okey. Gowns by Orry-Kelly. Release date, undetermined. Running time, 65 minutes.

CAST

Peter	Paul Lukas
Marcia	Loretta Young
Phillip	Frank McHugh
Blondie	Glenda Farrell
Lola	Helen Vinson
Barney	Walter Byron
Radio announcer	Roscoe Karns
Van Dorn	Ferdinand Gottschalk
Detective Flynn	DeWitt Jennings
Alex	Joe Cawthorne
Dot	Mary Doran
Nick	Paul Porcasi
Gregory	Lucien Prival
Artie	Tom Dugan
Player	George Cooper
Player	John Sheehan
Paul	Maurice Black
Harry	Lee Moran
Muriel	Ruthelma Stevens
Sob Sister	Emma Dunn
Theodore	Reginald Barlow
Referee	Harry C. Bradley
Ivan	Charles Levison
Mary	Esther Howard

Hello Everybody

(Paramount)

Kate Smith

For audience interesting purposes, "Hello Everybody" is all Kate Smith, and, considering the popularity which her radio broadcasting has won for her, it should be enough to insure its box office results. The story, which is really divided into two parts, has for its main objective the creation of sympathy and admiration for the central character.

The first part portrays Kate as a hardworking farm girl, who is considered by her neighbors as the leader in their fight to prevent the power company from buying up the rights in their valley. Losing the first skirmish, after they have put up their life's savings, Kate pledges herself to see them through and as the result of a broadcast she has made on a "good-will" program, sponsored by the power company, she receives an invitation to sing for a big national chain. But not until the higher courts confirm the first decision does Kate embark for New York to become an instantaneous radio luminary.

The second part, in New York, is gayly musical with Kate presenting songs in pleasing fashion and her life surrounded by all the color and glamor of a national favorite. In this part of the picture appears something that will permit unusual advertising. Those familiar with the Smithian proportions will be surprised to see her dancing. But she does, a snappy number, that brought a salvo of applause from the preview audience.

Finally Kate is back home with a contract that enables her to cooperate with the power company and build a dam in a spot that will not affect the homes of her neighbors and herself.

While that story may not hold a terrific appeal to urban audiences, her screen work amply proves that she has a picture personality and strong atmospheric plugging of Miss Smith as a great radio star should be the angle to excite their interest. In the rural areas, a combination of her name with the theme of the story should have a powerful appeal.

The show is good family entertainment, Kate being pictured as a self-sacrificing soul. There is also a neat little romance between her sister, Sally Blane, and Randolph Scott, and a topical line of "rural" comedy supplied by Charles Grapewin.

That every possible radio and music tieup should be exercised in connection with this picture should be understood. The advance campaign, particularly in the country districts, should be heavier than usual. Concentrate on the name Kate Smith and make the most of the song numbers.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by William Seiter. From a story by Fannie Hurst. Screen play by Dorothy Yost and Lawrence Hazard. Music and lyrics by Arthur Johnston and Sam Coslow. Photographed by Gilbert Warrington. To be released in March. Running time, 70 minutes.

CAST

Kate Smith	Kate Smith
Hunt Blake	Randolph Scott
Lily Smith	Sally Blane
Jed	Charles Grapewin
Mr. Blair	George Barbier
Ettie	Fern Emmett
Thompson	Frank Darien
Mrs. Smith	Julia Swayne Gordon
Mr. Parker	Wade Boteler
Bobby Smith	Jerry Tucker
Betty Smith	Marguerite Campbell
Jonathan Reed	Frank McGlynn
Horton	Erville Alderson
Joe	Jack Pennick
Sinclair Eldridge	Edward Davis
Kate's Manager	Ted Collins
Mrs. Thompson	Hallene Hill
Lindle	Paul Kruger
Constable	Long Poff

The Intruder

(Allied)

Mystery Thriller

There is so much thrill mystery and terror in "The Intruder" that handling it in the usual way may not create the desired reaction among patrons. As the show is exaggerated, so should the idea of your campaign be made novel. Try to get over the idea that it is more thrilling than any super-thriller of the past; that it has a different brand of terror than anyone ever conceived before; that its mystery would puzzle the greatest of detectives, either screen or real; that its melodrama is of a different and more powerfully interesting sort, and cap the whole line with the news that instead of scaring them it will hand them more good laughter than many a comedy. You won't have to burlesque the picture to do this.

The picture has been well worked out. The players occupy their respective roles in a manner that should be satisfactory to all. The running time is short and action and suspense have been packed into it.

Proper handling will make the picture suitable for both adult and juvenile consumption.

Possessing plenty of entertainment value in its own right, it is also a picture that will permit exhibitors to indulge in much unusual interest-creating showmanship. In the first place it's a thrill mystery melodrama, and that fact, coming at a time when the public is pretty well sated with that type of entertainment, makes it necessary to surround it with a different atmosphere.

Starting with a storm at sea, the yarn runs through a whole series of excitement-provoking episodes. There's a murder, followed by an inquisition in which a self acclaimed detective usurps the Captain's authority, precedes a shipwreck; a landing on a desert island, where the little party is terrorized by all sorts of weird jungle noises; the discovery of a group of skeletons in a cave; the accusing of Brandt of the murder; another murder, this time with the Captain and the two girls driven into the jungle by the killer; a fanatical Wild Man; the saving of the girls and the capture of the second murderer; rescue by a passing liner and the surprise climax.—McCarthy, Hollywood.

Distributed by Allied Pictures. Directed by Albert Ray. Story and screen play by Frances Hyland. Photographed by Harry Neumann and Tom Galligan.

CAST

Jack Brandt	Monte Blue
Connie Wayne	Lila Lee
Daisy	Gwen Lee
Reggie Wayne	Arthur Housman
Valet	Sidney Bracy
Wild Man	Mischa Auer
Cramer	Harry Cording
Samson	William B. Davidson
Mr. Wayne	Wilfred Lucas
Purser	Lynton Brent
Hanson	Jack Beek
Captain	Allen Cavan

Men and Jobs

(Amkino)

Drama

Coming from the producing company of Russia, Suyoskino, and released in this country by its agent, Amkino, "Men and Jobs," attempting a dramatic story, is at the same time undeniably propaganda for the Russian cause and more specifically for the Soviet five-year industrial plan.

Russian dialogue is used throughout, with superimposed translations into English to aid the American audience. Indicated is the manner in which the Russians, in their attempt to solve the problem of the technical methods with which they are unfamiliar, have adopted the teachings of an American engineer, aiding as a consultant.

In an effort to impart to the picture something of a story form, there has been evolved the narrative of the Russian section foreman on the large construction job, who is taught by the American engineer the inefficiency of his methods and profits by the teaching to the extent of running an even race with the American in completing a portion of the job. The antagonism which the Russian had early felt for the American's blunt criticism, turns to friendship at the end. An incidental romance is again part of the attempt to overlay the propaganda.

Except as a picture of the manner in which the Russians are attemtping to conquer that field of which they knew very little, the film has comparatively little marketing possibilities in this country. It might be run as a novelty, but there could be no promises of anything except exactly what is offered. The type and subject of the picture would seem to dictate its exhibition rather exclusively in those houses in the large metropolitan centers which make a practice of using foreign product.—Aaronson, New York.

Produced by Soyuzkino. Distributed by Amkino. Directed by A. Macharet. Photographed by A. Galperin. Release date, January 1, 1933. Running time, 70 minutes.

CAST

Zakharov	N. Okhlopkov
Mr. Cline	V. Stanitzyn
Vasiushka	S. Poliakov

The Unwritten Law

(Majestic)

Drama

There is moderate entertainment in this independent production, with a bit of novelty imparted to the story in the form of mystery and a smattering of the inside of the motion picture studio at work. The names are reasonably good, the performances satisfactory.

Greta Nissen, foreign-accented blonde; Skeets Gallagher, as the noisy press agent at the studio; Mary Brian, Louise Fazenda, Lew Cody, Purnell Pratt, Hedda Hopper, are all substantial names, with marquee possibilities best left to the judgment of the individual exhibitor according to what he knows his patronage likes.

Cody is the picture company boss who has cast Miss Nissen aside and plans to make Miss Brian a star. Pratt arrives as the high-priced novelist to write stories for her. Cody asks Miss Brian to marry him against the protest and warning of Theodore Von Eltz, the director, in love with Miss Brian, and of Miss Brian's mother, Miss Hopper. Suddenly it is revealed that there is a tragic, strange past, involving Miss Hopper, Pratt, Cody; that Cody stole Pratt's wife, who is Miss Brian's mother. On location aboard ship, Pratt, through the recounting of a story he claims to have in mind, reveals that he plans to kill Cody, a plan real only to the people involved, and the audience.

The exhibitor may capitalize on the mystery element, the behind-the-scene motion picture studio atmosphere, the mother-love thought, which leads the mother to commit murder and kill herself, rather than permit her daughter to marry the man who had ruined her life. There is a certain triteness in the revelation that Pratt is the father of Miss Brian, that Pratt finally finds Cody after a search of 19 years, consequently it would perhaps be better to give little attention to this angle, concentrating on the more novel aspects of the story. There is a certain amount of entertainment in the picture, but considerable work on the part of the exhibitor is required, since there is little outstanding "natural draw" in the film. It is obviously adult material.—Aaronson, New York.

Produced and distributed by Majestic. Directed by Christy Cabanne. Story by John Krafft. Screen play by Edmund T. Lowe. Photographed by Ira Morgan. Recording engineer, Earl Crain. Film editor, Otis Garrett. Release date, November 15, 1932. Running time, 70 minutes.

CAST

Fifi LaRue	Greta Nissen
Pete Brown	Skeets Gallagher
Ruth Evans	Mary Brian
Lulu Potts	Louise Fazenda
Roger Morgan	Lew Cody
Jean	Hedda Hopper
Stephen McBain	Purnell Pratt
Val Lewis	Theodore Von Eltz
Abu Zeyd	Mischa Auer
Frank Woods	Arthur Rankin
Captain Kane	Wilfred Lucas
Ed Riley	Ernie Adams
The Steward	Harold Foshay
Script Girl	Betty Tyree

Deception

(Columbia)

Drama

The punch and fast action of the wrestling arena serve to make this film at least in a measure entertaining. It is a story of the crookedness of the wrestling game, as it is promoted by accented Leo Carrillo, probably remembered for his gangster roles in the past. The manner in which a college football hero is framed into the game by offers of fat contracts, eventually discovers what has happened and finally wins the world's championship despite Carrillo, thereby smashing the crooked ring, forms the plot.

The picture falls into the class of program fare, as to story, performance and execution. It is brought above the mediocre, however, by reason of the wrestling sequences, in which the players "do their stuff" with plenty of vigor, giving the bouts all the appearance of reality. One fight provides a measure of comedy with the amusing falls and tackles of the contestants.

The exhibitor may sell the idea of an expose of the wrestling crookedness which has long been a factor in the sporting world. Indicated are the methods employed by the promoter in "fixing" bouts to give the fans a good show. The cast offers Leo Carrillo, Thelma Todd, Barbara Weeks, Nat Pendleton, Henry Armetta for comedy and little Dickie Moore as marquee possibilities. The popularity of Carrillo a short while ago should still carry over sufficiently to make his name worth something in selling.

Carrillo, finding his receipts dwindling, contracts Pendleton, builds him up by permitting him to win all bouts, without his knowing it. When the promoter finds his girl, Miss Todd, paying too much attention to the wrestler, Carrillo orders the champion to "give him the works." Ready to quit, Pendleton learns the truth, and Miss Weeks, his fiancee, urges him to attempt a comeback. Under the tutelage of an old wrestler, Pendleton learns the game, wrangles a return match from Carrillo as the "masked marvel," and wins the championship despite the effort of Carrillo to stop him when he realizes Pendleton is wrestling to win. The bout is a fast action climax which has all the furious battle of the real thing.

The women in the audience may not take too kindly to the brutality of the wrestling, consequently use of the romance angle and the comeback implication in the story may serve to bring them in. For the masculine portion of the patronage, indicate action, punch and plenty of real wrestling to set them up in their seats. As a regular run picture, it has entertainment possibilities.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lew Seiler. Story by Nat Pendleton. Screen play by Harold Tarshis. Assistant Director, Sam Katzman. Supervisor, Ben Stoloff. Cameraman, Chet Lyons. Sound Engineer, Vernon Ashdown. Film editor, William Austin. Release date, November 4, 1932. Running time, 67 minutes.

CAST

Jim Hurley	Leo Carrillo
Bucky O'Neill	Nat Pendleton
Lola Del Mont	Thelma Todd
Joan Allen	Barbara Weeks
Dickie Allen	Dickie Moore
Leo	Frank Sheridan
Nick	Henry Armetta
Ivan Stanislaus	Hans Steinke

Old New York

(Educational)

Good

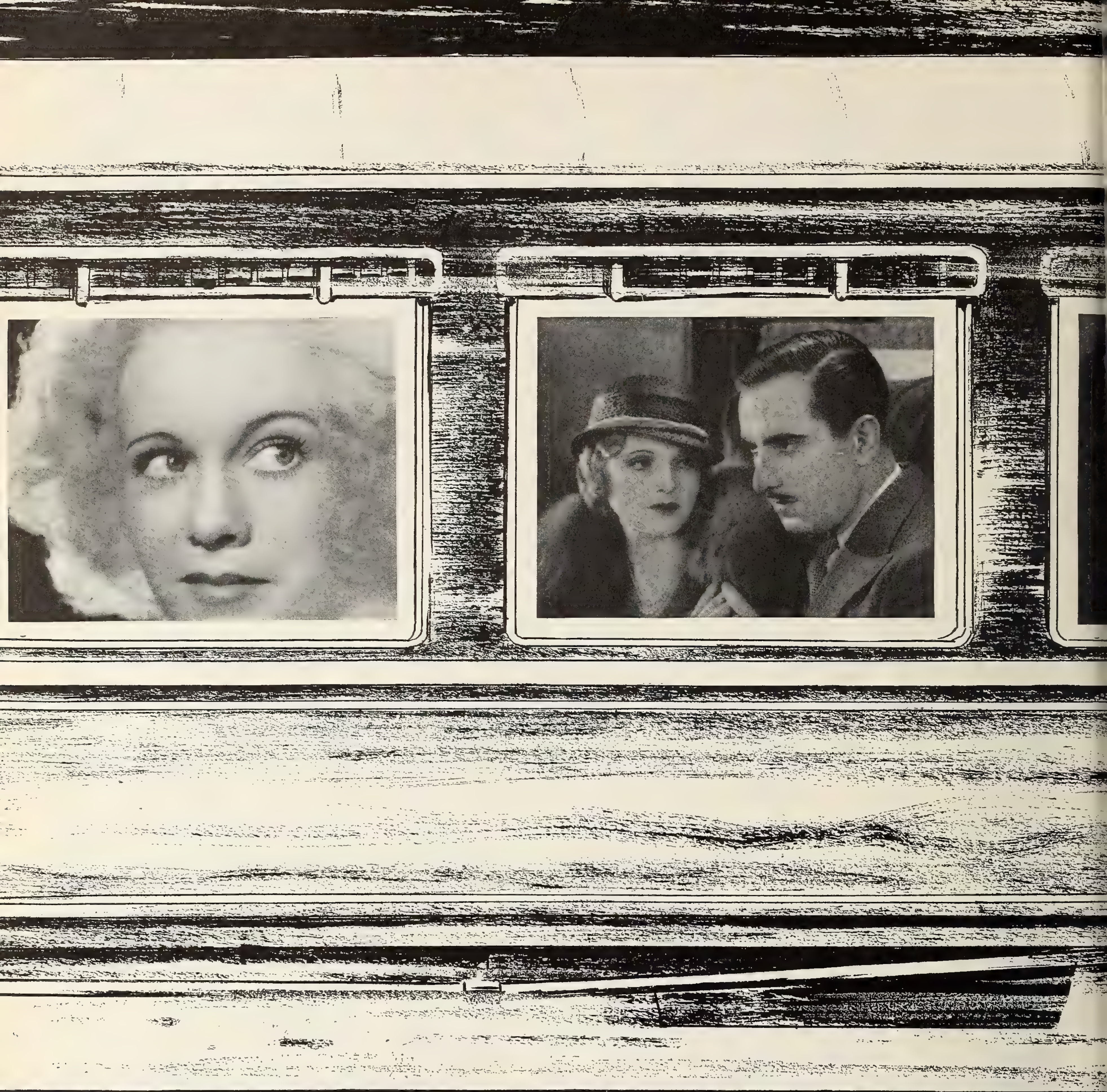
One of the "Do You Remember?" series, in which the library is tapped for pictures of New York in the nineties and thereabouts. It is of course amusing to see the big town in the day of mutton-leg feminine sleeves, top hats and tail coats, and feathered bonnets atop the "rat" of milady. The narrative, rendered by Lew Lehr, is meant to be amusing and succeeds quite well, although verging on the painful at odd moments. Subject has general appeal. Running time, 10 minutes.

Firehouse Honeymoon

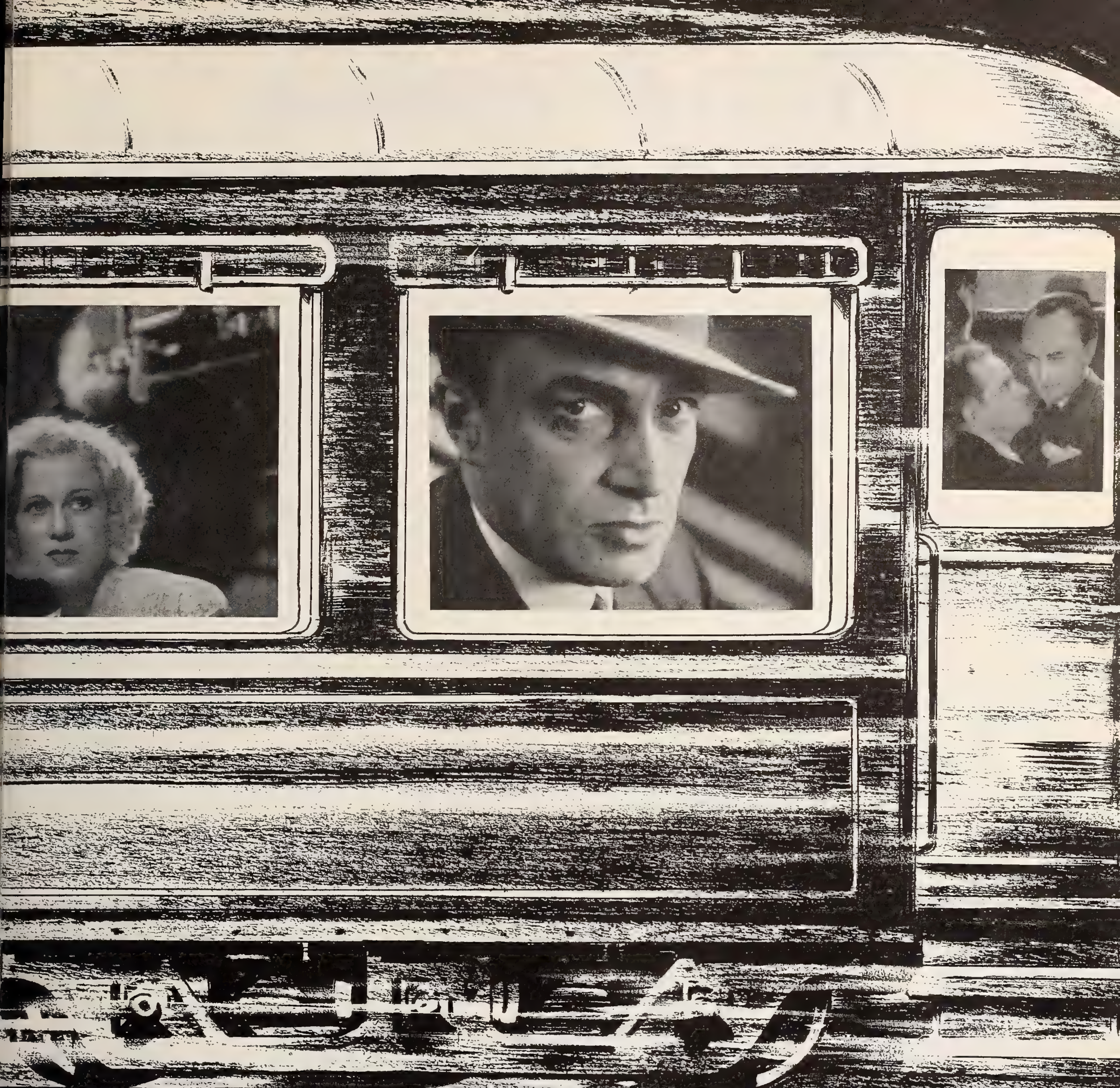
(RKO Radio)

Amusing

An amusing comedy situation is presented when Harry Sweet and his new bride can find no room at the hotel and are invited by a friend to spend their time at the firehouse. Harry sees very little of his wife as the firemen take possession of her, then both are dressed as firemen to fool the suddenly arriving chief. They finally find a hotel room, but the firemen break in with hose and ax.—Running time, 18 minutes.



ROME EXPRESS



ALL ABOARD FOR THE DARNDEST SMASH OF THE YEAR!

●

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE.

A GAUMONT PICTURE

STEP OUT WITH UNIVERSAL

THEATRE RECEIPTS

Theatre receipts from 125 houses in 20 major cities of the country for the calendar week ended January 7, 1933, aggregated $1,698,230, an increase of $228,406 over the total for the preceding calendar week, ended December 31, 1932, when 120 theatres in 20 cities reported a total gross of $1,469,824. One new high individual house record was established during the more recent seven-day period, one new low.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Lawyer Man" (W. B.) and "Handle With Care" (Fox)	14,000	"Virtue" (Col.) and "Silver Dollar" (F. N.)	14,000	....
Keith's	3,500	30c-50c	"Animal Kingdom" (Radio)	21,000	"The Half Naked Truth" (Radio)	21,500	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World". 16,000
Keith-Boston	2,900	25c-55c	"Uptown New York" (World Wide)	20,500	"Little Orphan Annie" (Radio) and "Secrets of the French Police" (Radio)	22,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-55c	"Strange Interlude" (MGM)	21,500	"Cynara" (U. A.)	21,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-55c	"Strange Interlude" (MGM)	23,000	"Cynara" (U. A.)	22,500	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-65c	"A Farewell to Arms" (Para.)	39,000	"Madame Butterfly" (Para.)	39,000	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-50c	"Lawyer Man" (W. B.) and "Handle With Care" (Fox)	16,500	"Virtue" (Col.) and "Silver Dollar" (F. N.)	16,500	....
Buffalo							
Buffalo	3,500	30c-65c	"No Man of Her Own" (Para.)	23,000	"Rockabye" (Radio)	22,000	High 3-28 "My Past" 39,500 Low 12-23-32 "Under-Cover Man" 14,300
Century	3,000	25c	"Three on a Match" (F. N.) and "Little Orphan Annie" (Radio)	7,000	"Prosperity" (MGM)	6,000	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Court Street	1,800	25c	"Scarlet Dawn" (W.B.) (4 days)	1,800	....		....
Erlanger	1,400	50c-$1.50	"The Sign of the Cross" (Para.) (2nd week)	8,500	"The Sign of the Cross" (Para.) (1st week)	9,300	....
Great Lakes	3,000	25c-40c	"A Farewell to Arms" (Para.)	11,000	"You Said a Mouthful" (F. N.)	9,700	High 8-8 "Politics" 35,100 Low 11-25-32 "Night After Night" 7,800
Hippodrome	2,100	25c	"Me and My Gal" (Fox)	6,900	"Fast Life" (MGM)	5,900	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Goona Goona" (First Div.) (2nd week)	2,600	"Goona Goona" (First Div.) (1st week)	2,900	....
Lafayette	3,300	25c	"Night Club Lady" (Col.) (4 days)	6,000	"Those We Love" (World Wide) (4 days) "Her Mad Night" (Mayfair) (3 days)	4,500 3,000	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Lawyer Man" (W. B.)	54,000	"Madame Butterfly" (Para.)	26,000	High 1-23-32 "Two Kinds of Women". 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-55c	"The Devil Is Driving" (Para.)	16,000	"The Big Drive" (A. L. Rule) (2nd week)	12,000	High 2-7 "Doorway to Hell" 38,170 Low 12-20-32 "The Big Drive" 15,000
Oriental	3,940	35c-68c	"A Farewell to Arms" (Para.) (2nd week)	25,000	"A Farewell to Arms" (Para.) (1st week)	34,000	High 3-7 "My Past" 46,750 Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"Animal Kingdom" (Radio)	31,000	"The Half Naked Truth" (Radio)	27,000	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
Roosevelt	1,591	25c-55c	"Fast Life" (MGM)	12,000	"Island of Lost Souls" (Para.)	11,000	High 4-11 "Dishonored" 30,350 Low 12-21-32 "They Call It Sin" 10,000
State Lake	2,776	25c-55c	"Penguin Pool Murder" (Radio)	11,000	"The Mummy" (U.)	11,500	High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red" 7,000
United Artists	1,700	35c-68c	"Cynara" (U. A.) (2nd week)	13,000	"Cynara" (U. A.) (1st week)	18,000	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"Virtue" (Col.)	3,800	"The Sport Parade" (Radio) and "Trailing the Killer" (World Wide)	4,500	High 1-30-32 "Hell Divers" 26,000 Low 1-7-33 "Virtue" 3,800
Mall	753	15c-25c	"Kongo" (MGM)	13,500	"He Learned About Women" (Para.)	1,500	
Ohio	1,500	50c-$1.50	"The Sign of the Cross" (Para.) (2nd week)	8,000	"The Sign of the Cross" (Para.) (1st week)	15,000	....
RKO Hippodrome	3,800	15c-40c	"Uptown New York" (World Wide)	7,600	"The Unwritten Law" (Majestic)	7,500	....
RKO Palace	3,100	25c-40c	"Animal Kingdom" (Radio)	13,500	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio)	12,000	High 5-2 "Laugh and Get Rich" 40,000 Low 12-30-32 "Little Orphan Annie" and "Half Naked Truth" 12,000
State	3,400	25c-50c	"Strange Interlude" (MGM)	21,500	"Madame Butterfly" (Para.)	18,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Fast Life" (MGM)	6,100	"Call Her Savage" (Fox)	7,000	....
Warner's Lake	800	15c-50c	"The Match King" (F. N.) (5 days)	3,000	"Silver Dollar" (F. N.)	6,500	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"Strangers of the Evening" (World Wide)	4,500	"Speed Demon" (Col.)	2,500	....
Denver	2,500	25c-50c	"A Farewell to Arms" (Para.)	9,000	"Cynara" (U. A.) (6 days)	7,000	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Virtue" (Col.) (3 days) "Sherlock Holmes" (Fox) (4 days)	1,200 1,800	"Little Orphan Annie" (Radio) (3 days) "Rackety Rax" (Fox) (4 days)	2,000 1,500	....
Orpheum	2,600	25c-50c	"Animal Kingdom" (Radio)	11,000	"Handle With Care" (Fox)	10,500	....
Paramount	2,000	25c-40c	"Under-Cover Man" (Para.) (3 days) "Island of Lost Souls" (Para.) (4 days)	3,000 3,000	"Payment Deferred" (MGM) (3 days) "Under-Cover Man" (Para.) (4 days)	1,500 3,500	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"Animal Kingdom" (Radio) (25c-40c)	9,800	"Sport Parade" (Radio) (2 days) "Little Orphan Annie" (Radio) and "Half Naked Truth" (Radio) (5 days)	10,500	....
Fisher	2,700	25c-65c	"The Devil Is Driving" (Para.) (25c-50c)	11,200	"Lawyer Man" (W. B.)	12,600	....
Fox	5,100	25c-50c	"Handle With Care" (Fox)	16,400	"Me and My Gal" (Fox)	25,500	....
Michigan	4,000	25c-75c	"No Man of Her Own" (Para.)	21,750	"Son-Daughter" (MGM)	22,400	....
United Artists	2,000	25c-75c	"Cynara" (U. A.) (2nd week)	8,500	"Cynara" (U. A.) (1st week)	9,200	....

Sez Hollywood Reporter...

If you made money on "Cock Eyed World" you can't fail with this...

"Hot Pepper" fast comedy... McLaglen-Lowe team scores again...

Sure-fire comedy... hilarious reception afforded the entire picture by a San Diego preview audience...

A plentiful display of flesh, both on the part of Lupe and a fast chorus...

Edmund Lowe and Victor McLaglen shine again as Quirt and Flagg...

Lupe, is, of course, Lupe blazing away as always...

El Brendel adds more than his quota of laughs in his familiar dumb Swede bit...

Credit John Blystone's direction for keeping things moving at top speed...

Seems to have all the elements of which these rough and ready comedy hits are made...

It's a FOX picture

HOT PEPPER

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-40c	"Handle With Care" (Fox)......	13,000	"Divorce in the Family" (MGM)	8,325	High 4-30-32 "Careless Lady"......... 22,400 Low 12-7-32 "Rain" 6,300
W. B. Hollywood	3,000	25c-55c	"Silver Dollar" (F. N.)..........	17,000	"The Match King" (F. N.)......	10,403	High 2-7 "Little Caesar"............. 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	35c-50c	"The Half-Naked Truth" (Radio)	4,000	"The Conquerors" (Radio)........	3,000	High 6-13 "Daddy Long Legs"........ 10,000 Low 8-20-32 "Jewel Robbery".......... 2,500
Circle	2,800	35c-50c	"Silver Dollar" (F. N.)	6,000	"A Farewell to Arms" (Para.)..	6,000	High 2-14 "Cimarron" .... 13,000 Low 7-30-32 "Westward Passage"..... 3,500
Indiana	3,300	35c-65c	"No Man of Her Own" (Para.)..	13,000	"Under-Cover Man" (Para.)......	11,000	High 1-17 "Her Man"................. 25,000 Low 9-10-32 "Bring 'Em Back Alive".. 5,000
Lyric	2,000	35c-50c	"Robbers' Roost" (Fox)..........	8,000	"Handle With Care" (Fox)......	7,000	....
Palace	2,800	35c-50c	"Strange Interlude" (MGM)	8,000	"Fast Life" (MGM)	4,000	High 5-2 "Trader Horn".............. 22,000 Low 12-30-32 "Fast Life" 4,000
Kansas City							
Liberty	1,000	15c-25c	"Age of Consent" (Radio)....... (2nd week)	2,500	"Age of Consent" (Radio)........ (1st week)	2,000	....
Mainstreet	3,049	25c-40c	"Animal Kingdom" (Radio)......	6,000	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio)	5,000	High 1-9-32 "Peach o' Reno" .... 25,500 Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth" 5,000
Midland	4,000	25c-50c	"Strange Interlude" (MGM) .... (7 days and Sat. midnite show)	30,000	"Fast Life" (MGM) .... (7 days and Sat. midnite show)	9,000	High 1-23-32 "Hell Divers"............ 30,400 Low 12-8-32 "Man Against Woman"... 6,000
Newman	2,000	25c-50c	"A Farewell to Arms" (Para.).... (8 days)	14,000	"Madame Butterfly" (Para.).... (6 days and Sat. midnite show)	6,000	High 2-27-32 "Shanghai Express"..... 25,000 Low 12-8-32 "Evenings for Sale"...... 5,000
Uptown	2,000	25c-40c	"Silver Dollar" (F. N.)...........	6,000	"You Said a Mouthful" (F. N.)..	3,200	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers".......... 2,000
Los Angeles							
Loew's State ..	2,416	25c-65c	"Son-Daughter" (MGM)	22,000	"Strange Interlude" (MGM)......	16,213	High 10-25 "Susan Lenox"............ 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Paramount	3,596	35c-70c	"No Man of Her Own" (Para.)..	30,000	"Madame Butterfly" (Para.)....	29,000	High 10-31 "Beloved Bachelor"....... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Animal Kingdom" (Radio).......	11,600	"Half Naked Truth" (Radio) and "Little Orphan Annie" (Radio)	6,300	....
United Artists	2,000	25c-35c	"Cynara" (U. A.) .... (25c-55c)	11,900	"Divorce in the Family" (MGM)	3,910	High 9-26 "Monkey Business"........ 32,000 Low 2-6-32 "Sky Devils"............. 3,000
W. B. Downtown	2,400	25c-55c	"Silver Dollar" (F. N.)	16,750	"The Match King" (F. N.).......	9,877	High 2-7 "Little Caesar".............. 27,000 Low 4-23-32 "Destry Rides Again".... 6,200
W. B. Western	2,400	25c-55c	"The Match King" (F. N.)........	8,000	"Central Park" (F. N.).........	3,292	....
Minneapolis							
Century	1,640	25c-40c	"Madame Butterfly" (Para.)......	4,500	"Handle With Care" (Fox)......	4,500	....
Lyric	1,238	25c-40c	"Air Mail" (U.)	2,500	"Under-Cover Man" (Para.)......	2,000	High 5-30 "Kiki"...................... 4,000 Low 1-24 "Men on Call"............... 1,200
RKO Orpheum.	2,900	25c-55c	"Animal Kingdom" (Radio)......	14,000	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio)	12,000	High 12-14 "Cimarron" .... 30,000 Low 12-24-32 "The Sport Parade"...... 11,000
State	2,300	25c-55c	"A Farewell to Arms" (Para.)..	8,000	"Tess of the Storm Country"..... (Fox)	7,500	High 1-2-32 "Sooky" .... 10,000 Low 12-24-32 "Rain" 6,000
Montreal							
Capitol	2,547	25c-75c	"The Conquerors" (Radio) and... "Most Dangerous Game" (Radio)	12,000	"You Said a Mouthful" (F. N.).. and "They Call It Fate" (F. N.)	11,000	High 1-10 "Just Imagine"............ 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
His Majesty's	1,600	30c-85c	"The End of the Road".......... (Hygiene) (6 days)	9,500	....		....
Imperial	1,914	15c-50c	"Enlevez-Moi" (French) and...... "Cain" (French)	4,000	"Shanghai Express" (Para.) and "Le Chien Jaune" (French)	3,000	High 1-17 "Office Wife"............. 10,000 Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre" 1,800
Loew's	3,115	25c-75c	"Secrets of the French Police".. (Radio)	14,000	"Me and My Gal" (Fox)	13,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out"............. 9,000
Palace	2,600	25c-75c	"A Farewell to Arms" (Para.)..	13,500	"Tess of the Storm Country" (Fox)	12,000	High 4-2-32 "One Hour With You"... 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"The Kid From Spain" (U. A.).. and "Speed Demon" (Col.)	12,000	"Frightened Lady" (British) and "Mischief" (British)	7,500	High 4-1 "City Lights" .... 22,500 Low 12-23-32 "The Crusader" and and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Rasputin and the Empress".... (MGM) (2nd week)	20,159	"Rasputin and the Empress".... (MGM) (1st week)	22,522	High 1-2-32 "Hell Divers" .... 24,216 Low 11-14 "The Champ"............... 18,759
Cameo	549	25c-75c	"Men and Jobs" (Amkino)......	3,800	"Devil's Playground" (Principal) (8 days)	3,550	....
Capitol	4,700	35c-$1.65	"Son-Daughter" (MGM)	56,625	"Fast Life" (MGM)	49,196	High 1-9-32 "Mata Hari"..............110,466 Low 7-2-32 "New Morals for Old".... 29,767
Criterion	850	50c-$1.65	"A Farewell to Arms" (Para.).. (4th week-8 days)	12,500	"A Farewell to Arms" (Para.).. (3rd week)	15,500	High 1-3 "Reaching for the Moon".... 22,675 Low 5-24-30 "Silent Enemy".......... 10,800
Embassy	598	25c	All Newsreel	6,962	All Newsreel	6,773	High 1-3 Newsreels .... 9,727 Low 11-3-32 Newsreels 5,200
44th Street	1,482	25c-$1.10	"Maedchen in Uniform" .... (Krimsky & Cochran) (16th week)	6,500	"Maedchen in Uniform" .... (Krimsky & Cochran) (15th week)	7,000	....
Hollywood	1,548	35c-99c	"Lawyer Man" (W. B.) .... (2nd week)	7,500	"Lawyer Man" (W. B.).......... (1st week)	12,060	....
Mayfair	2,300	35c-85c	"The Half Naked-Truth" (Radio)	24,750	"Little Orphan Annie" (Radio) and "Penguin Pool Murder" (Radio)	7,900	High 12-12 "Frankenstein" .... 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U. A.).. (7th week-9 days)	14,000	"The Kid From Spain" (U. A.).. (6th week)	14,000	....
Paramount	3,700	40c-$1.10	"No Man of Her Own" (Para.)..	65,700	"Madame Butterfly" (Para.).....	62,500	High 2-7 "Finn and Hattie".......... 85,900 Low 12-23-32 "The Devil Is Driving".. 35,200
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.)...... (5th week)	9,700	"Sign of the Cross" (Para.)...... (4th week)	13,500	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Cynara" (U. A.)................ (2nd week)	36,800	"Cynara" (U. A.) .... (1st week)	46,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Roxy	3,700	35c-$1.65	"Animal Kingdom" (Radio)......	71,267	....		....
Roxy	6,200	35c-$1.10	"No More Orchids" (Col.)........	39,487	"Handle With Care" (Fox)......	42,198	High 1-1-32 "Delicious"...................133,000 Low 12-22-32 "Man Against Woman".. 23,000
Strand	3,000	35c-$1.10	"Silver Dollar" (F. N.) .... (2nd week)	32,802	"Silver Dollar" (F. N.) .... (1st week)	39,396	High 1-17 "Little Caesar"............. 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Warner	1,490	25c-55c	"The Match King" (F. N.)...... (2nd week)	2,413	"The Match King" (F. N.)...... (1st week)	6,309	High 1-3 "Viennese Nights"........... 16,968 Low 8-22 "Disraeli," "General Crack," "Noah's Ark," "Weary River," "Son of the God," "On With the Show," "Gold Diggers of Broadway" 1,646
Winter Garden.	1,949	35c-$1.10	"Laughter in Hell" (U.).........	10,315	"Afraid to Talk" (U.)............ (2nd week)	7,234	High 9-19 "Five Star Final".......... 59,782 Low 8-20-32 "Hollywood Speaks"..... 5,690

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From the Novel by Grace Zaring Stone
A FRANK CAPRA PRODUCTION

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-40c	"Lawyer Man" (W. B.)	3,300	"Madame Butterfly" (Para.)	3,500	High 2-7 "Illicit" 11,000 Low 12-24-32 "The Devil Is Driving" 3,000
Criterion	1,700	10c-55c	"The Kid From Spain" (U. A.) (10c-75c)	8,600	"Cynara" (U. A.)	5,200	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"The Match King" (F. N.) (4 days) "Afraid to Talk" (U.) (3 days)	1,400 950	"Thirteenth Guest" (Monogram) (4 days) "That's My Boy" (Col.) (3 days)	1,400 1,100	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"Tess of the Storm Country" (Fox)	3,500	"Silver Dollar" (F. N.)	6,000	High 9-19 "Young As You Feel" 11,000 Low 12-24-32 "They Call It Sin" 3,000
Omaha							
Orpheum	3,000	25c-55c	"Rockabye" (Radio) (4 days) (25c-40c) "Hell's Highway" (Radio) (3 days)	5,500 6,000	"Little Orphan Annie" (Radio) and "The Half Naked Truth" (Radio) (5 days) (25c-40) "Penguin Pool Murder" (Radio) (3 days)	6,500 8,250	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-50c	"No Man of Her Own" (Para.)	6,500	"A Successful Calamity" (W. B.) (3 days) "A Farewell to Arms" (Para.) (7 days)	2,200 7,750	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"Robbers' Roost" (Fox) (5 days)	800	"Under-Cover Man" (Para.) (4 days) "Follow the Leader" (Para.) (5 days)	800 1,200	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	2,500	25c-40c	"Call Her Savage" (Fox) and "Three on a Match" (F. N.)	6,000	"Cabin in the Cotton" (F. N.) and "Me and My Gal" (Fox)	6,250	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Aldine	1,300	50c-$1.50	"The Sign of the Cross" (Para.) (2nd week-6 days)	9,500	"The Sign of the Cross" (Para.) (1st week-6 days)	11,000	
Arcadia	600	30c-55c	"False Faces" (World Wide) (3 days)	1,300	"Prosperity" (MGM) (8 days)	4,000	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"A Farewell to Arms" (Para.) (6 days)	15,000	"The Match King" (F. N.) (5 days)	9,000	
Earle	2,000	40c-65c	"Breach of Promise" (World Wide) (6 days)	29,000	"Central Park" (F. N.) (6 days)	15,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Daring Daughters" (Monogram) (6 days)	22,000	"Handle With Care" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Silver Dollar" (F. N.) (7 days)	7,000	"He Learned About Women" (Para.) (7 days)	4,500	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Keith's	2,000	15c-35c	"Self Defense" (Monogram) (6 days)	11,500			High 1-30-32 "Arrowsmith" 27,000 Low 5-28-32 "Steady Company" 6,500
Stanley	3,700	35c-75c	"The Wife He Bought" (MGM) (6 days)	14,000	"Silver Dollar" (F. N.) (6 days)	13,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Lawyer Man" (W. B.) (5 days)	7,500	"Mask of Fu Manchu" (MGM) (6 days)	9,000	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"No Man of Her Own" (Para.)	11,000	"Flesh" (MGM)	12,500	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Fox Liberty	1,800	15c-25c	"Evenings for Sale" (Para.)	1,000	"Fast Life" (MGM)	1,000	
Oriental	2,040	25c-35c	"Three on a Match" (F. N.)	2,500	"Little Orphan Annie" (Radio) (4 days) "Trouble in Paradise" (Para.) (3 days)	2,000 1,500	
RKO Orpheum	1,700	25c-55c	"Animal Kingdom" (Radio)	9,000	"Rockabye" (Radio)	10,000	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-35c	"A Farewell to Arms" (Para.) (2nd week)	4,000	"A Farewell to Arms" (Para.) (1st week)	4,500	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"Queen of San Souci" (Foreign)	1,350	"A Nous La Liberte" (Foreign)	800	
Geary	1,551	25c-85c	"Maedchen in Uniform" (Krimsky & Cochran) (2nd week)	8,300	"Maedchen in Uniform" (Krimsky & Cochran) (1st week)	9,500	
Golden Gate	2,800	25c-65c	"Animal Kingdom" (Radio)	21,000	"The Half Naked Truth" (Radio)	17,000	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"A Farewell to Arms" (Para.)	20,000	"Silver Dollar" (F. N.)	16,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists	1,200	25c-55c	"The Kid From Spain" (U. A.) (2nd week)	16,000	"The Kid From Spain" (U. A.) (1st week)	20,000	
Warfield	2,700	35c-90c	"The Devil Is Driving" (Para.)	19,000	"Handle With Care" (Fox)	14,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 12-29-32 "Handle With Care" 14,000
Warner Bros.	1,380	35c-75c	"Silver Dollar" (F. N.)	6,000	"He Learned About Women" (Para.)	3,500	High 3-26-32 "Fireman, Save My Child" 19,000 Low 12-29-32 "He Learned About Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-55c	"Me And My Gal" (Fox) and "Fast Life" (MGM)	7,500	"Wild Horse Mesa" (Para.) and "Handle With Care" (Fox)	6,500	High 7-30-32 "Milion Dollar Legs" 18,500 Low 12-30-32 "Wild Horse Mesa" and "Handle With Care" 6,500
Liberty	2,000	10c-25c	"Self-Defense" (Monogram)	3,750	"Texas Bad Man" (U.)	5,000	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"Trouble in Paradise" (Para.) (2nd week)	3,500	"Trouble in Paradise" (Para.)	4,500	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"A Farewell to Arms" (Para.)	9,500	"Flesh" (MGM)	8,500	High 1-10 "Paid" 18,000 Low 4-9-32 "No One Man" and "Devil's Lottery" 7,000
Washington							
Columbia	1,232	25c-40c	"Heritage of the Desert" (Para.)	3,250	"Rackety Rax" (Fox)	2,875	
Earle	2,323	25c-66c	"Frisco Jenny" (F. N.)	20,000	"Lawyer Man" (W. B.)	18,000	
Fox	3,434	25c-66c	"Fast Life" (MGM)	26,500	"Cynara" (U. A.)	28,500	
Loew's Palace	2,363	35c-55c	"Strange Interlude" (MGM)	17,250	"Madame Butterfly" (Para.)	11,200	
Metropolitan	1,600	25c-55c	"Silver Dollar" (F. N.) (2nd week)	4,500	"Silver Dollar" (F. N.) (1st week)	9,250	
Rialto	1,900	25c-55c	"The Mummy" (U.) (2nd week)	5,000	"The Mummy" (U.) (1st week-5 days)	10,000	
RKO Keith's	1,832	25c-55c	"The Half-Naked Truth" (Radio) (2 days) "Animal Kingdom" (Radio) (5 days)	1,500 12,000	"The Sport Parade" (Radio) (3 days) "The Half Naked Truth" (Radio) (5 days)	2,200 5,000	

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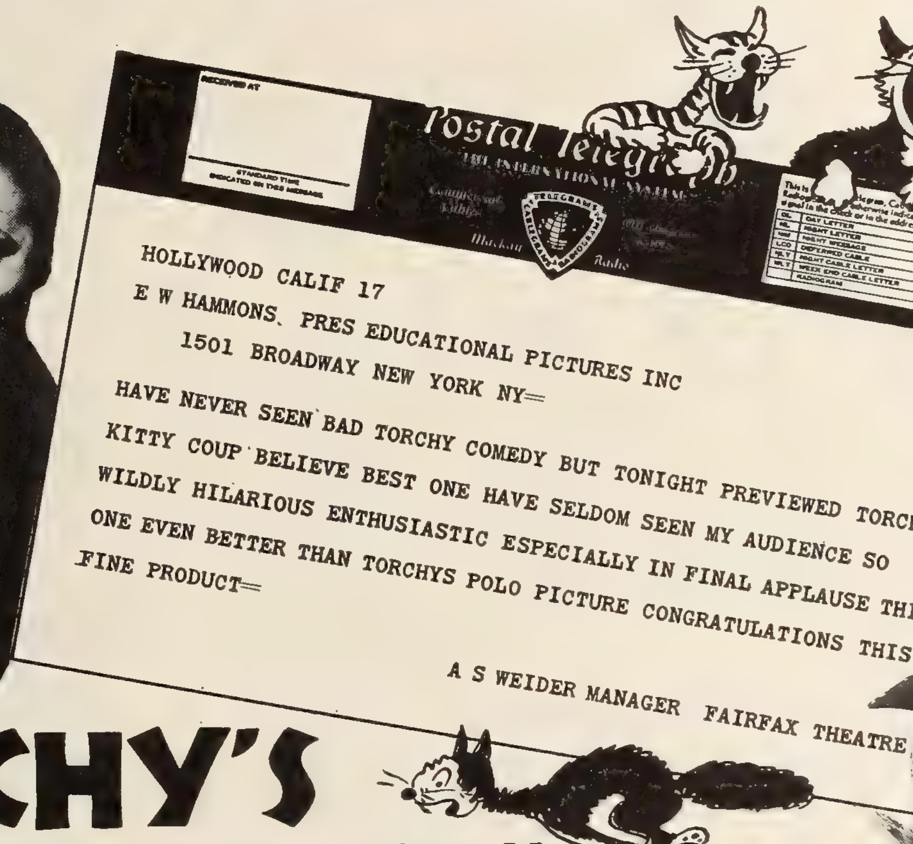
> "TORCHY'S KITTY COUP" would make an excellent showing as a laugh getter on any program. At the Fairfax theatre preview, the audience just HOWLED at the antics of Torchy, and Franklyn Pangborn."
>
> HOLLYWOOD FILMOGRAPH



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E W HAMMONS. PRES EDUCATIONAL PICTURES INC
1501 BROADWAY NEW YORK NY=

HAVE NEVER SEEN BAD TORCHY COMEDY BUT TONIGHT PREVIEWED TORCHYS KITTY COUP BELIEVE BEST ONE HAVE SELDOM SEEN MY AUDIENCE SO WILDLY HILARIOUS ENTHUSIASTIC ESPECIALLY IN FINAL APPLAUSE THIS ONE EVEN BETTER THAN TORCHYS POLO PICTURE CONGRATULATIONS THIS FINE PRODUCT=

A S WEIDER MANAGER FAIRFAX THEATRE

"TORCHY'S KITTY COUP"

with RAY COOKE
MARION SHOCKLEY · FRANKLYN PANGBORN
a TORCHY COMEDY
Produced and Directed by C. C. BURR

THERE ARE HOWLS OF LAUGHTER IN EVERY ONE OF THESE NEW 1933 COMEDIES

Harry LANGDON in "Tired Feet"
A MERMAID COMEDY

Andy Clyde in "ARTIST'S MUDDLES"

"Keyhole Katie"
A VANITY COMEDY
with a hundred beautiful co-eds

And more of them coming every week from

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W HAMMONS, President

JENKINS' COLYUM

Waco, Texas

DEAR HERALD:

There may be better towns in Texas than Waco, but for the size of it we doubt it. Waco has seven theatres, and like other towns it has too many, but that's Waco's business. Our judgment would be that four would be aplenty. We met two very delightful people here in Waco, Mr. T. D. Whitehorn, who is the special investigator for the Griffith circuit in Oklahoma, and the Paschall circuit here in Texas, and Mr. J. P. Harrison, manager for the Paschall theatres in Waco.

If there was anything in connection with the motion picture business that we failed to discuss it was because the matter was overlooked. We don't know whether they thought we knew anything about it or not, but they asked us some leading questions, one being our judgment as to the greatest menace to the business today and, we answered it in one word, "Radio." We expected this to start an argument, but it didn't, they both agreed with us.

Then we said that the next greatest menace would be the return of beer, and they agreed with that also, which proves that three great minds run in the same channel, but which will cause a host of people to say, "Those guys are crazy."

In a recent issue of the HERALD, Uncle Carl Laemmle made a statement with reference to the return of the saloon that this industry would do well to take cognizance of. The argument that the return of beer will bring prosperity to the country is an argument that we can't savvy.

We'll know full well good times are here
When Pa comes home chock full of beer
And has a glorious time.
He'll neglect to bring the kids some shoes
But he'll come home lit up with booze
And that will just be fine.

▽

We found W. H. Cluck of the Beltonian theatre at Belton just recovering from a severe attack of "flu." He looked it, in fact his proper place was in bed, although he was keeping pretty close to the house and not very far from the bed. He has the only theatre in a town of about five thousand and he ought to be doing a nice business. We judge he is, for he impressed us as a swell theatre manager.

▽

C. J. Stevens has a unique theatre front in his Little theatre at Temple. It is built up with rustic rocks and impresses one as the entrance to a cave rather than a theatre. It is very pretty and the novelty is quite striking. He has promised to send Chick Lewis a picture of it for his "Round Table" department. Mr. Stevens has also built two very nice bungalows, out of the same material, which are the show places of Temple and make one feel that he wants to move right down there and occupy one of them. He's been out of the HERALD family altogether too long, but he is in now.

▽

Dallas

George W. Spence operates the Dixie theatre for the R. & R. circuit at Waxahachie. (What a name for a town. Good gosh, it's no wonder there isn't a Republican in the town). And George said he was going to send us a subscription to the HERALD. He'll do it, because there's a guy you can depend upon. He has his eye on every phase of the business and we judge that R. & R. picked a winner in that boy.

We saw a sign across a building here in Dallas today which read, "REPUBLICAN HEADQUARTERS." We wouldn't be any more surprised to see a sign on Pike's Peak reading "ATLANTIC OCEAN." From the way the boys turned out on last election day we didn't suppose there was a Republican in the state, at any rate they didn't count very many of 'em.

We have had the pleasure again of meeting our very dear friend, Wallace Walthall, brother of our oldtime shooting companion, Henry B.

Mr. Walthall is the southern representative of National Screen Service and he covers Texas, Oklahoma, Arkansas, Louisiana and part of Alabama and Tennessee and a part of New Mexico, and that's a lot of territory if you ask us. Everywhere we go we hear theatremen speak in the very highest term of Mr. Walthall. There are but few men, if any,in the business that we know of who rate as high in the estimation of theatremen as he, and that's a mighty valuable asset to the National Screen Service company. Not only that, but he's a valuable asset to the entire motion picture industry. It's a pleasure to know such men as Wallace Walthall. We are mighty glad we do.

▽

Ed Wilson is the manager for the True Film Company and he operates three colored shows here in Dallas. Ed is a snappy, up-to-the-minute kind of a boy who doesn't wait for business to come, but he goes out and gets it. That's why those three shows are still operating full time and why Ed has sowbelly and beans in the cupboard all the while. You won't catch that boy going hungry, not as long as the colored population can mortgage their shirts.

We are telling you again that we'll never be satisfied until they put Kate Smith and that Street Singer on the screen in some oldtime song like "Swanee River," "On the Banks of the Brandywine," "When the Moon Comes Over the Mountain" and other songs of that nature.

There's no darn sense in their depriving the public of this pleasure any longer. We have heard this cross-eyed, cross-legged shanty Nigger jazz so much that we'd relish an opportunity to hit grandma on the head with an axe. It would really give us pleasure, notwithstanding we have a lamb-like disposition.

▽

The sun has tried its best to shine
Upon this Lone Star state.
But it never gets out quite in time
It's always just too late.

For the clouds will overcast the sky
And it's easy to foretell,
That when the clouds go sweeping by
It's sure to rainlikehel.

There are several more verses of this, but that'll be aplenty.

J. C. JENKINS
The Herald's Vagabond Columnist

TRAVELERS...

NATE D. GOLDEN, assistant chief, M. P. Division, Department of Commerce, was in New York, accompanied by Mrs. Golden.

ARTHUR HORNBLOW, JR., Goldwyn production chief, arrived in New York from the Coast.

DUDLEY MURPHY, RKO director, will soon leave New York for Hollywood.

HERMAN ROBBINS, president, National Screen, left New York for Los Angeles.

A. J. MICHEL, Fox comptroller, and SPYROS SKOURAS, Fox theatre operator, departed for Hollywood.

AUSTIN KEOGH left New York for the South to convalesce.

SOL LESSER, of Principal Pictures, will soon leave Hollywood for New York.

Fox players on vacation from Movietone City include: DIANA WYNWARD, to New York and London; MARIAN NIXON, to Chicago; JANET GAYNOR, in Honolulu; GEORGE O'BRIEN, to New York and Italy; SALLY EILERS, to Ensenada, Mexico; WILL ROGERS, planning air trip.

E. W. HAMMONS, Educational president, left New York for Hollywood.

EDDIE BUZZELL, Columbia director, returned to Hollywood.

IRVING WORMSER, Columbia executive, left New York for West Indies on honeymoon.

KATE SMITH returned to New York from Paramount's Hollywood studio.

SAM E. MORRIS, Warners' foreign chief, sailed from New York for Europe.

CLAUDETTE COLBERT, United Artists player, arrived in New York from the Coast.

GROUCHO, CHICO MARX, Paramount players, returned to Hollywood, from New York.

CECIL B. DE MILLE arrived in Hollywood from New York.

JOAN BLONDELL, Warner player, and GEORGE BARNES, her husband, are due in New York from Hollywood.

F. H. KINCEY, of Publix-Kincey Circuit, was in New York from the Carolinas.

ED SILVERMAN of Essaness Circuit, Chicago, was in New York.

GEORGE RAFT, Paramount player, returned from New York to work at Paramount's Coast studio.

EMANUEL COHEN, Paramount's Hollywood production executive, arrived in New York for new-product conferences. He left Albert Kaufman in charge.

THEODORE NEWTON, stage actor, flew to Warners' studio in Hollywood.

ALAN LIVINGSTON, British player, arrived at Movietone City, from London.

SPENCER TRACY, Warner player, flew to New York from Los Angeles.

VICTOR J. SCHOCHET, Fox's Argentine manager, arrived in New York.

JOHN R. FREULER arrived in Hollywood.

TAY GARNETT, Universal director, sailed from New York for Berlin to make "SOS Iceberg" exteriors.

NATE BLUMBERG, RKO's midwest manager, returned to Chicago from New York.

LILIAN HARVEY, British actress, is due in New York from London, en route to Fox's Movietone City.

EDMUND GRAINGER, former Fox producer, was due in Hollywood from New York and Havana.

HAL HORNE, United Artists' advertising director, returned to New York from Hollywood.

AL FRIEDLANDER, First Division's press agent, arrived in Dallas on cross-country trip.

ROBERT T. KANE, Paramount's foreign production chief, returned to Paris from New York.

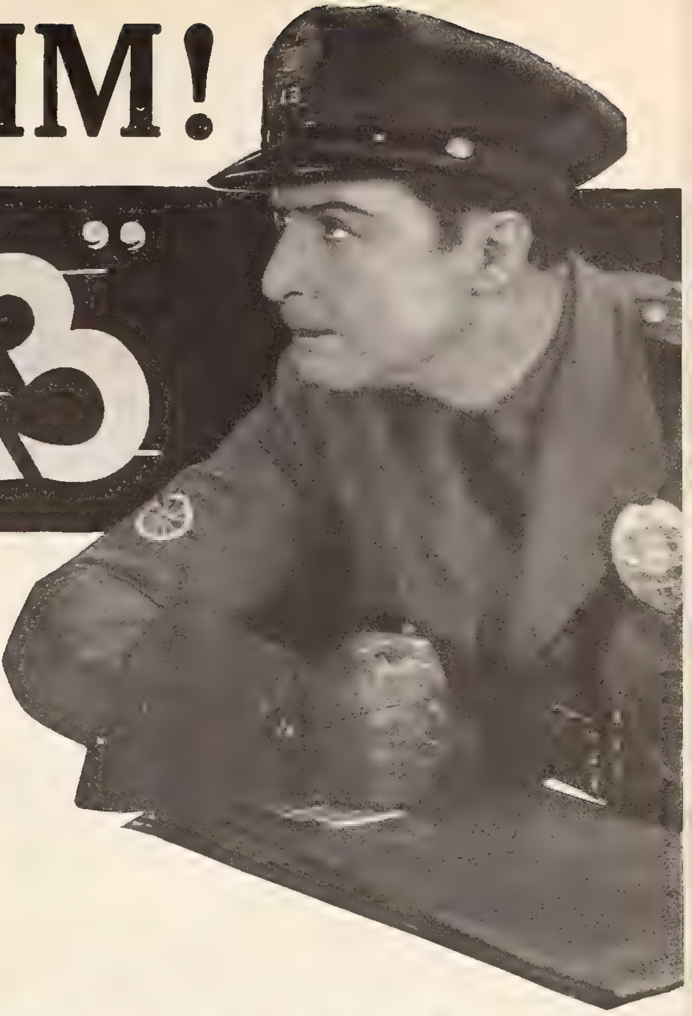
DICK ANDERSON, Universal newsreel executive, returned to New York from exchange trip.

WILLIAM K. HOWARD, director, returned to Fox Movietone City from New York and Europe.

SPYROS SKOURAS plans a Coast trip.

SAM GOLDWYN is expected in New York from Hollywood.

CRITICS ACCLAIM!



"Officer 13"

STARRING

MONTE BLUE

with LILA LEE

Seena Owen, Charles Delaney, Robert Ellis, Florence Roberts, Mickey McGuire, Jackie Searle

M. P. HERALD:

"A feature that includes drama, romance, tinges of human interest, comedy, more than the usual amount of suspense and quite a bit of thrilling action. A piece of entertainment distinctly of the family type."

VARIETY:

"Allied has handed the Monte Blue pictures better all around production. It's good kid fare, as well as adult, with Mickey McGuire and Jackie Searle, and the action built around them, giving the juve touch."

ASSOCIATED PUBLICATIONS:

"The Hoffmans came through with an entertaining opus that contains all the box-office elements. Thrills, action, suspense and human interest are deftly woven into the footage and it should satisfy the pasteboard purchasers in any section."

FILMOGRAPH:

"Monte Blue is immense in 'Officer 13'; Allied strikes happy note in entertainment for whole family. It is the wholesome drama of this sort, with a moral, that carries B. O. value."

HOLLYWOOD SCREEN WORLD:

"This Monte Blue production is ace-high as entertainment and the Monte Blue fans and exhibitors are going to like it."

AP
ALLIED PICTURES CORP.
THE HOFFMANS

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ALLIED EXCHANGES

Everywhere

WHAT THE PICTURE DID FOR ME

Allied

LOCAL BAD MAN: Hoot Gibson—This is the second Hoot I have used. I rather hesitated about buying them, but have been pleasantly surprised. They are as good (better than most) as any of the cowboy dramas. Business was very satisfactory, above expectations, and the recording was as good as any I have had. Mighty glad that I have some more of these coming up.—L. V. Bergtold, Opera House, Kasson, Minn.

Columbia

CORNERED: Tim McCoy—Meant nothing at all in my town and the picture is good, but McCoy did not draw them in. Seems that Jones and Mix are the Western bets.—O. A. Wodke, Nebel Amusement Company, Majestic Theatre, Lake Mills, Wis.

DECEPTION: Leo Carillo, Barbara Weeks—Nice little entertainment for week-ends.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

HIGH SPEED: Buck Jones—Good, fast action auto racing story that will please kids and action fans. Played, Dec. 24.—P. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

MAN AGAINST WOMAN: Jack Holt, Lillian Miles—Good program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

NO MORE ORCHIDS: Carole Lombard—Without any great "hurrah" and advance "bush-wah" on the part of the publicity department, Columbia gave us the best Christmas present of the whole bunch. Everyone liked this, and said so. You won't go wrong on this one, even tho' it's not heralded as a world-beater. Played Jan. 1.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—A great picture. One of the best entertainments we have had in a long time. The star is great and the story too true. Played Dec. 18-19.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WHITE EAGLE: Buck Jones—One of the best westerns we have played. None of them have anything on Buck Jones in western features. Played Dec. 24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

First National

CABIN IN THE COTTON: Richard Barthlemess—I rate this picture as excellent, here in the South at any rate, for the reason that everyone who has seen it tells their friends to be sure not to miss it if they have the opportunity to see it. Drew big business for us, and pleased 'em. Played Dec. 29-30.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

CROONER: David Manners—The few who turned out to see this production enjoyed it. My patrons are crying for music, and I cannot understand why the producers do not make more pictures with singing and music. This was overdone when talkies got started, but there's not enough of it at present. Played Oct. 14-15.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

DOCTOR X: Lionel Atwill, Fay Wray—A very good entertainment. Great coloring and a splendid cast. Played Dec. 22-23.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LIFE BEGINS: Loretta Young—You will be surprised on the amount of business you will do with this picture. First of all, use Warner's own trailer on this attraction, and then advertise "no children admitted under 14." As to the picture; it is good, but does not follow what the title might imply closely enough. Played two days to excellent business, especially the first night.—Nebel Amusement Company, New Majestic Theatre, Lake Mills, Wis.

MISS PINKERTON: Joan Blondell—A fine mystery picture. Gave good satisfaction. Star is very clever. Played Dec. 20-21.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE TENDERFOOT: Joe E. Brown—Did a nice business on this picture. Just the kind of a production my patrons will break away from their radios for, and I wish I could get more of them. My patrons want something to laugh at, something that will make them forget their troubles, and when Joe opens his mouth, it's the start of one big long laugh. Played Oct. 28-29.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

TIGER SHARK: Edward G. Robinson—An excellent Friday and Saturday picture that will exceed your average box-office receipts on these days. By all means, use Warner's trailer on this picture. It will sell, and get them in.—O. A. Wodke, Nebel Amusement Company, Majestic Theatre, Lake Mills, Wis.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

YOU SAID A MOUTHFUL: Joe E. Brown—A good picture, but hardly up to standard previously set by this well-liked star. Swimming scenes grew tiresome, and not enough comedy. Drew a nice business following Christmas. Played Dec. 26-27. Running time, 70 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

Fox

BACHELOR AFFAIRS: Adolph Menjou—A fair picture, but it isn't the kind our patrons like, and did not draw. I would say it is not a small town production. Played Nov. 15-16.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

CALL HER SAVAGE: Clara Bow—Big draw the first night, the second night not so good.—Walter Odom & Sons, Dixie Theatre, Durant, Miss.

CALL HER SAVAGE: Clara Bow—Clara stages a good comeback. Picture O. K.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

CALL HER SAVAGE: Clara Bow—Clara is back as her old self again—only better than ever. Patrons remarked it was better than they expected. Personally, I thought that they should have picked a better story for her, and I trust the next one will be good because the public are expecting it to be good. If it is not, it will be back to the ranch for Clara as far as the public are concerned. "Call Her Savage" is by Tiffany Thayer, and this smutty stuff of his "has done had its day." The public have gone clean-minded now, and I hope the producers will realize this fact within the next few years. Your patrons will like this picture because it is Clara, and not on account of the sordid story.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.

CHANDU, THE MAGICIAN: Edmund Lowe, Irene Ware—Well produced mystery picture with Egyptian locale. Will please any type audience. Clean and interest holding.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—A good picture of its kind, but not box-office here. "The Magician" describes the type of picture. Had no kicks, and a few compliments.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

CHARLEY CHAN'S CHANCE: Warner Oland—Did not go over very big. I advertised it, and figured this Chan story would draw above average, but it did not seem to make a hit with my patrons as business was below average. Played Oct. 21-22.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

CONGORILLA: Taken by Mr. and Mrs. Martin Johnson—My patrons pronounced it the best, the most entertaining, the most instructive, and the most genuine in appearance of all the animal pictures to date. Did not do as well, however, at the box-office, as some of the others that had more national publicity behind them.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

DOWN TO EARTH: Will Rogers—While the story is not remarkable for its originality, you can always depend upon Bill for his homely wit and philosophy to put a picture over. I don't like to say it of an old trouper like Irene Rich, but she is showing her age, and it was very apparent in the close-ups.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—Fine and dandy. This team (Farrell and Gaynor) always draws and pleases. Step on your ads.—Frank E. Sabin, Majestic Theatre, Eureka, Mont.

THE GOLDEN WEST: George O'Brien—A splendid picture. Story and acting very good. Gave satisfaction. Played Dec. 31.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE GOLDEN WEST: Very good Zane Grey story. Weed-end.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

HANDLE WITH CARE: James Dunn, Boots Mallory—Make a special effort to get all the kids out to see this one. It's a great treat for them and the grown-ups will enjoy it also. Boots Mallory looks very good in her first picture, but patrons seemed to miss the James Dunn-Sally Eilers combination. Fox should co-star those two. Played Dec. 28.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

HAT CHECK GIRL: Sally Eilers—Very pleasing picture which drew better the second night than the first. My patrons like this type of entertainment. Played Dec. 27-28.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La. General patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—Nice little program picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

RACKETY RAX: Victor McLaglen—Very good picture which pleased all who saw it. Under good conditions it should draw well. Played Dec. 26.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La. General patronage.

RACKETY RAX: Victor McLaglen—Funny burlesque on the football business they claim is a "racket," and it certainly is in this picture. Good entertainment. Played Dec. 22-28.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—Terrible flop at receipts. Just another case of re-made pictures that do not draw for us, and these "nicey" nice and sweet stories seem to appeal to the children and a few older folks, but not to the younger couples. Played Dec. 15-17. Running time, 75 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

SHERLOCK HOLMES: Clive Brook—English dialogue. If you want that kind of pictures, this one is fair. Played Dec. 20.—Krieghbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

SHERLOCK HOLMES: Clive Brook—Good mystery story for mid-week.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Excellent entertainment. Drew extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

WILD GIRL: Joan Bennett, Charles Farrell—One of the most entertaining pictures in months. Better than 75 per cent of the socalled "specials." Received more favorable comment than any picture in a long time. Everyone wants to see more of the stage coach driver and accomplished liar. Someone did his best to kill it with the title, but it was so good that it drew after the first day in spite of this.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

WOMAN IN ROOM 13: Elissa Landi, Neil Hamilton—they sure didn't come out to see this, and it's a good drama too, but this star is no draw, and means nothing to our people. Just another movie—that's all. Played Dec. 13-14. Running time, 67 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

YOUNG AMERICA: Ralph Bellamy—This is an old picture, but it should be shown in every theatre, large and small. I ran it for a football benefit, so we had a big turnout. It's the kind of a picture that makes you swell out your chest when the patrons come out telling you how much they enjoyed the picture. We should have more like it. Played Nov. 1-2.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

Metro-Goldwyn-Mayer

BLONDIE OF THE FOLLIES: Marion Davies—Metro called it a "special." What the patrons called it, was something else. Poorest three-day run we ever had.—M. R. Harrington, State Theatre, Portland, Ore. Suburban patronage.

FAITHLESS: Robert Montgomery, Tallulah Bankhead—Another that should never have been released, which goes to show that even the smart producers

The LONGEST LAUGH on BROADWAY is at The WINTER GARDEN

MORAN AND MACK

THE TWO BLACK CROWS IN

Mack SENNETT'S

GREATEST
COMEDY
FEATURE

HYPNOTIZED

Interest-creating showmanship possibilites are many and great.
MOTION PICTURE HERALD

A very good comedy for everybody.
HARRISON'S REPORTS

Laughs from start to finish. Peg "Hypnotized" as sure-fire box-office.
ASSOCIATED PUBLICATIONS

with

ERNEST TORRENCE
CHARLIE MURRAY
WALLACE FORD
MARIA ALBA
MARJORIE BEEBE

WORLD WIDE Pictures

sometimes don't know what it is all about. This picture is not worth running. No wonder the reports are that Miss Bankhead is discouraged and is giving Hollywood the runaround.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FAST LIFE: William Haines—Clara Bow isn't the only one to stage a come-back. Bill Haines comes back in one of his old time smartaleck parts, and pleased a nice Saturday night crowd. I would call this his best 1932 picture. Patrons are crying for action, and this picture is simply packed with it. Played Dec. 31. Running time, 85 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

FAST LIFE: William Haines, Madge Evans, Cliff Edwards, Conrad Nagel—Better than average program picture. Metro-Goldwyn should give us some more with Cliff Edwards prominently cast. Patrons crave this kind of entertainment. Action, comedy. Played Dec. 24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FAST LIFE: William Haines—A real, snappy, and most satisfying piece of entertainment. Draw not so hot, as Haines doesn't seem to click with the masses. However, this is one sweet, entertaining picture. Played Dec. 27-28.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

GRAND HOTEL: All star—I was afraid of this picture, but it was very much appreciated here. Drew extra business, and is a great picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—A real Laurel and Hardy comedy. Suitable most any time.—R. V. Fletcher, Lyric Theare, Hartington, Neb.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—Will please Laurel and Hardy fans 100 per cent. Something doing every minute and not tiresome as some of their 2-reelers where they take 500 feet of film to get untangled. Played Dec. 17.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RED DUST: Jean Harlow, Clark Gable—Pleased about 50-50. Young set liked it, older folks frowned on it. Good entertainment. Did 'way above regular business on account of holiday. Miss Harlow exceptionally good in part she portrayed. Played Dec. 25-26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SMILIN' THRU: Norma Shearer—Wonderful. It drew better than anything we have played in many a day. Many people talked about it on the way out. Liked by all classes. Played Jan. 1-2.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La. General patronage.

THE SON DAUGHTER: Helen Hayes, Ramon Novarro—Why, oh, why, do they waste good stars, time and money on this type of story? Very dissatisfactory from audience standpoint, and much more so from the box-office. Had many walkouts on this one, and no wonder—too draggy, and nothing to hold interest. Come on, Metro! Make a new resolution for the New Year! Played Jan. 2-3.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

SPEAK EASILY: Buster Keaton—Nothing to it, not even a good laugh. Patrons sadly disappointed in this and not slow in telling you about it.—Guy W. Johnson, Johnson Theatre, Marmarth and Bowman, N. D.

Monogram

BROADWAY TO CHEYENNE: Rex Bell—Plenty of action. Pleased most everyone. Good Saturday picture. Nothing extra. Business about as usual. Running time, 58 minutes. Played Dec. 24.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SHIPS OF HATE: Lloyd Hughes, Dorothy Sebastian—We thought "Western Limited" bad, but this one was worse. Such pictures as these would close up your show in a few days. We do not like to knock any producer, but in justice to our fellow exhibitors who are struggling along for existence, we make these reports. Monogram will have to improve, especially in their recording. We have no trouble with any other pictures.—Wm. A. Clark, Garden, Theatre, Canton, Ill.

THE WESTERN LIMITED: The worst recorded picture we have run in 2 years; added a very poor story and cast.—Wm. A. Clark, Garden Theatre, Canton, Ill.

Paramount

THE BIG BROADCAST: Stuart Erwin, Lelia Hyam, radio stars—This went over fine. Seemed to please all. A few remarked that it was silly, referring to Erwin's part. My people are just off of him. Radio part thoroughly enjoyed by all. Better than average business. Played Dec. 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BLONDE VENUS: Marlene Dietrich—This is probably the best she has done since "Morocco." She has an able cast behind her, and she certainly has that something that pleases the women mostly. The picture was well liked but with conditions as they are today in the rural districts, it did but average business, which means about forty per cent down from the happy days of 1929.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DR. JEKYLL AND MR. HYDE: Fredric March—An old one that I used several months ago. Didn't move a finger to get any business on this as I had seen it in another house and thought it best not to tell the world about it. This rather unwanted "child" gave me my best Saturday in two years, and the second best gross of the year. Why can't we get fooled like this a little oftener?—L. V. Bergtold, Opera House, Kasson, Minn.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza, Chas. Ruggles—For some reason this picture missed fire. Whether it was the "Count" stuff or the paucity of action, I don't know. Purely a romance; not too much comedy, and again too much dialogue. A hard picture to get them in on. Hence it failed at the box-office. Played Jan. 1-2.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HE LEARNED ABOUT WOMEN: Stuart Erwin—It's a shame to kill a good character actor by featuring him, Erwin is mighty good if brought in once in a while during the picture like Durante, Pitts, and others, but he's tiresome in the lead and I had plenty tell me so. One can get too much of a good thing. Played Dec. 27-28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IF I HAD A MILLION: All star—To relieve the unemployment situation, Paramount gave all their stars a job in this one. In addition to the stars they gave nine directors and ten scenario writers a job. Nice of Paramount to help the boys out just before Christmas, but somehow, they failed to give us a very good picture. Hardly any comedy to it. Played Dec. 29-30. Running time, 80 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

IF I HAD A MILLION: All-star—Very interesting, shows how various persons would react to an inheritance. The last episode is the best of all. It's a knockout! Played Dec. 18-19. Running time, 85 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

LADY AND GENT: George Bancroft, Miriam Hopkins.—Business very poor on this, partly due to adverse weather conditions. With the possible exception of "Broken Lullaby," I think this is the best picture Paramount made in '32. Comment was fine on this. Will bring it back on a bargain night and make them take it.—L. V. Bergtold, Opera House, Kasson, Minn.

LADY AND GENT: George Bancroft, Wynne Gibson—A good small town picture. Will please all classes. Played Dec. 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MADAME BUTTERFLY: Sylvia Sidney—Nothing to brag about. Nice work by stars, and direction good, but people expected some singing and more and better music. Not the type of story that draws at the B.O., and no benefit to patrons who see it first. Too bad they didn't spend a little extra dough, and Technicolor some of these scenes. Played Dec. 29-30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marion Nixon—Clean entertainment that pleased young and old. Action, comedy and romance nicely interspersed. Played Jan. 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Used this for my Xmas attraction and was disappointed in the business but not in the show which is great entertainment. Lloyd must be the "Forgotten Man." Picture is almost perfect for a family show.—L. V. Bergtold, Opera House, Kasson, Minn.

MOVIE CRAZY: Harold Lloyd—Other exhibitors correct when they say that Lloyd pictures are too far apart, and that he has lost his drawing power. I call this a very good comedy, and it ought to please anyone who likes comedy, but people have forgotten him, or do not care to see him. Drew no business here. Played Dec. 25.—P. J. Eagan, American Theatre, Wautoma, Wisc. Rural patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings, Wynne Gibson—Good program picture. Patrons seemed to enjoy it. Played Dec. 22-23.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

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70,000 WITNESSES: Phillips Holmes, Charles Ruggles, Dorothy Jordan.—Used this as a benefit in cooperation with athletic association of high school. Pleased. Is clean and thrilling, even for those who care nothing for football, the mystery and detective angle filling in nicely, also. Played Dec. 29-30.—P. G. Estee, S. T. Theatre, Parket, S. D. Small town patronage.

TROUBLE IN PARADISE: Kay Francis, Herbert Marshall—Failed to do any business with this one. Picture not well-liked, and had several walk-outs on it. Herbert Marshall may be a swell actor, but so far he hasn't shown us very much. He looks like he had just returned from a funeral. Played Dec. 14. Running time, 80 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

TROUBLE IN PARADISE: Herbert Marshall, Kay Francis—Little better than average program, and we made a mistake by running it on family nights—should have had on feature nights. Several "family nighters" left on it. Direction and acting wonderful. A different kind of a crook story, class throughout. Played Dec. 20-21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TROUBLE IN PARADISE: Herbert Marshall, Miriam Hopkins, Kay Francis—A highly sophisticated picture, but if you can get them in, they will like it, although it is another that is all dialogue and depends on that only. This is not so good in the small towns for we have very few sophisticates, and we find that pictures which have some action to go with the dialogue have a better chance of drawing the small town clientele. Running time, 84 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RKO-Radio

THE AGE OF CONSENT: Richard Cromwell, Arline Judge—Notice a few rather adverse reports on this. In my small burg this went over great. Caused a lot of favorable comment. A spicy one like this goes over well once in a while. Recommend "not for kids," and play in middle of week.—L. V. Bergtold, Opera House, Kasson, Minn.

BIRD OF PARADISE: Joel McCrea, Dolores Del Rio—This one gave satisfaction. You will find it will draw them on the second night showing. Good recording and good music from start to finish.—Walter Odom & Sons, Dixie Theatre, Durant, Miss.

BRING 'EM BACK ALIVE: Frank Buck—Some very unusual shots in this one but did not get me any money due to the bad prints I had been getting from the Memphis exchange. Had to give them their money back on "What Price Hollywood" due to the condition of the print.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE CONQUERORS: Richard Dix, Ann Harding—A real honest-to-goodness picture, and one every exhibitor should show. Everyone was satisfied, and the show drew extra business. The depression doesn't look half so bad after seeing this. Played Dec. 29-31. Running time, 84 minutes—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

GIRL CRAZY: Bert Wheeler, Robert Woolsey—Played this some time ago. It is O.K. in every way. Am reporting it because, without any extra advertising, it was my fourth best box-office picture in 1932.—L. V. Bergtold, Opera House, Kasson, Minn.

HELL'S HIGHWAY: Richard Dix—Dix is good in this, but the story does not interest or please women at all, and so I got a lot of knocks on a poor show. Good of its kind, but the rough and brutal stuff only makes the women talk about a poor show. Played Dec. 29.—P. J. Eagan, American Theatre, Wautoma, Wisc. Rural patronage.

HOLD 'EM JAIL: Bert Wheeler, Robert Woolsey—No draw. Parts of it very funny, but just couldn't get them interested in it. Believe they have been away from the screen a little too long. They should make at least four a year to keep up their popularity, and should have music and dancing. These are comments from my regular patrons. Played Dec. 8-10. Running time, 65 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

HOLD 'EM JAIL: Bert Wheeler, Roert Woolsey—The best thing in a funny football picture. These two comedy "nuts" always make good in this town. Tickled and satisfied everyone. Played Dec. 29-30. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

IS MY FACE RED?: Ricardo Cortez, Helen Twelvetrees—A pleasing picture, and real entertainment. Ricardo wonderful in this, and a great favorite. —Guy W. Johnson, Johnson Theatres, Marmarth and Bowman, N. D.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—Splendid picture for old and young, with Mitzi doing the best work of her career according to our patrons. Buster Phelps nearly steals the picture at that. Smartest boy star in the business, for his age. Played Dec. 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Drew a lot of children, but they came alone—without their parents This has always been our experience with these really "children" movies, but we keep on running them for we know these children are adults for us by and by, and just take our loss temporarily in order to maintain our standard of having "family shows" if possible, and to please the most of all classes that we draw from. Played, Dec. 23-24. Running time, 70 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Fine entertainment. 100% satisfaction. Star and whole cast splendid. Played Dec. 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LOST SQUADRON: Richard Dix—Another old one that is worthy of mention as it grossed $20 more than any other picture I used in 1932. Good story that will please almost everyone.—L. V. Bergtold, Opera House, Kasson, Minn.

THE MOST DANGEROUS GAME: Joel McCrea, Fay Wray—A thrilling picture, good for Friday and Saturday, with exceptionally clear recording. Story is a little far-fetched, but it is the stuff that pulls what little business there is in the small towns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RENEGADES OF THE WEST: Tom Keene, Betty Furness—Entertaining out-of-door picture, with comedy and action. Played Dec. 31.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

ROAR OF THE DRAGON: Richard Dix—Lots of action and suspense. Went over O.K.—Frank E. Sabin, Majestic Theatre, Eureka, Mont.

ROAR OF THE DRAGON: Richard Dix—With plenty of thrills and suspense this picture pleased my patrons. Richard Dix seems to be quite a favorite with my people, and he always draws a few extra patrons. If you want a thrilling war picture, book this. Played Oct. 17-18.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

ROCKABYE: Constance Bennett—They will have to give Constance something better to work on or she will be ruined. Fair entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

ROCKABYE: Constance Bennett—Very good. Joel McCrea and Paul Lukas in the cast, but it's a woman's picture. Played Dec. 20-22. Running time, 70 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

SECRETS OF THE FRENCH POLICE: Gwill Andre, Frank Morgan—Very good week-end picture. —R. V. Fletcher, Lyric Theatre, Hartington, Neb.

THE SPORT PARADE: Joel McCrea, Marian Marsh—A few shots of all kings of sport, weak story and winds up with a wrestling match that is good. Could have been in one reel, as the wrestling match was only redeeming feature. Lots of film wasted in this.—Guy W. Johnson, Johnson Theatres, Marmarth and Bowman, N. D.

STATE'S ATTORNEY: John Barrymore—A very good picture, but it did not draw any more than the usual run of patronage. In fair times this picture would have drawn a big attendance. No money in the community, so it is hard to get them in. Played Oct. 10-12.—Frank J. Ujka, Grand Theatre, Larimore, N. D. Generally patronage.

STRANGE JUSTICE: Marian Marsh, Reginald Denny—A flop at the box-office, and not worth playing.—Guy W. Johnson Theatres, Marmarth and Bowman, N. D.

SYMPHONY OF SIX MILLION: I couldn't ask for a better production. Usual pre-holiday slump. Patrons enthusiastic.—Frank E. Sabin, Majestic Theatre, Eureka, Mont.

WAY BACK HOME: Phillips "Seth Parker" Lord Wonderful Xmas business and how it did please my folks—especially the old timers. Some of the voices could have been more distinct, but there were no kicks—only praise.—Frank E. Sabin, Majestic Theatre, Eureka, Mont.

Tiffany

LENA RIVERS: Charlotte Henry, Beryl Mercer—Just a fair picture which I thought would draw a better than average patronage, but it did not draw, and did not seem to please my patrons. Played Nov. 8-9.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

United Artists

MAGIC NIGHT: Jack Buchanan—Foreign-made and produced. If you want walk-outs, run it.—Krieghbaum Theatre, Rochester, Ind. Small town patronage.

RAIN: Joan Crawford—This picture has no place in any theatre. Terrible both as a picture and at the box office. Companies should not be allowed to release pictures of this kind.—Krieghbaum Bros., Char-Bell Theatre, Rochester, Ind. Small town patronage.

SKY DEVILS: Spencer Tracy—This may be old, but it's better than a lot of super-specials. Spencer Tracy is very good, and with the help of George Cooper, they keep the audience in an uproar. Played Dec. 23-24.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

COME ON, GANG, SAYS JOE HEWITT

Says Joe Hewitt, manager of the Lincoln theatre, at Robinson, Ill., and Joe Hewitt knows whereof he speaks, as a "vet" of the department:

"Bring on those reports! Give 'em credit . . . or give 'em Hell . . . as the case may justify! Don't think for one minute the producers don't watch these reports! They do! I know from experience, because 'way back I had letters from directors and stars, which proved that they watch this old column. . . . BUT be fair . . . don't let petty prejudice influence your reports. . . . You can't knock a good picture because of some petty peeve against the company. All the gang will know when you're unfair . . . but SEND IN THOSE REPORTS. Otherwise, Mister Quigley will order it out . . . and that would kill old Dad Jenkins. . . ."

WHITE ZOMBIE: Bela Lugosi—Will hurt your theatre if you run it.—Krieghbaum Theatre, Rochester, Ind. Small town patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Very good film with plenty of action. Starts with a crash and ends with one. Keeps audience attentive throughout. Unless you exploit this picture, don't play during week. Suitable for Saturday or Sunday showing.—O. A. Wodke, Nebel Amusement Company, Majestic Theatre, Lake Mills, Wis.

THE DOOMED BATTALION: Tala Birell, Victor Varconi—These foreign-made babies are hard to put over. The dialogue is rather hard to understand and the theme of the story is somewhat disconnected. The comments are divided. The production, however, is a work of art, and will be greatly appreciated by those few who are able to grasp the thing. If you can plan on this, suggest you see it first so that you can exploit it properly.—L. V. Bergtold, Opera House, Kasson, Minn.

THE FOURTH HORSEMAN: Tom Mix—Those that run westerns, this will please 100%. Tom Mix is able to whip the whole gang alone. Played Dec. 31.—D. E. Fitton, Lyric Theatre, Harison, Ark. Small town patronage.

MYSTERY OF LIFE: Clarence Darrow—Ran this a year ago. It is a sleeper in many situations. It will gross big anywhere if you heavily advertise "what you see in the picture," item by item. Exhibitors loaded with high hat sophisticate pictures whose action is halted and story lost by songs should run above as a double header and save themselves. Have confidence in it—bill it heavily as above—and collect.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan—A dandy program picture. Holds interest and should please all. Played Dec. 18-19.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ONCE IN A LIFETIME: Oakie, Alice MacMahon, Zasu Pitts—Failed to draw, but because of severe cold weather and "flu" epidemic. A funny picture to theatre men and readers of movie magazines, but a lot of people don't know anything about studios and producers, and to them the story is too strange. Played Dec. 11-12. Running time, 90 minutes—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

ONCE IN A LIFETIME: Jack Oakie—Universal is making good pictures this year, but here is one big disappointment. I agree with other exhibitors that have reported this a flop. Universal calls this their greatest comedy, and I was greatly surprised at reactions of patrons who shouted from the house about it. You can rest assured it will not go over in small towns, and will not please at all. Played Nov. 1.—P. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

RIDER OF DEATH VALLEY: Tom Mix—The Mix pictures were losing ground in silents, but these new pictures seem to be bringing back new life to Mix. This was a very good Western; very little shooting, and some wonderful scenic shots. Pleased all of our patrons. Played Nov. 4-5.—Frank J. Ujka, Grand Theatre, Larimore, S. D. General patronage.

STRICTLY DISHONORABLE: Paul Lukas—A fair picture, but did not take well with my patrons. Not enough action to please small town patrons. Played Oct. 25-26—Frank J. Ujka, Grand Theatre, Larimore, N. D. All classes.

TOM BROWN OF CULVER: Tom Brown—Wonderful picture which pleases the majority. It did not draw, but nothing draws well for us these days. Played Dec. 29-30.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La. General patronage.

Warner Bros.

BLESSED EVENT: Lee Tracy—A very good picture. Most everyone seemed to like it. Business good. Played Dec. 29-30.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

BLESSED EVENT: Lee Tracy—Here is another picture that your patrons will eat up and lick the platter clean. You can stand in the lobby when the show is over without fear of being cussed for having a rotten show, because they will like this one, and tell you so.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Played this on Sunday and Monday. A very good picture pleasing all types. With the recent publicity the author of this story has received, should induce the public even more to see this production.—O. A. Wodke, Nebel Amusement Company, Majestic Theatre, Lake Mills, Wis.

LIFE BEGINS: Loretta Young, Eric Linden, Aline MacMahon—"Flu" epidemic and pre-Xmas week hurt this, but will bring it back for another showing as we have had telephone calls asking if it would be back. Created a lot of mouth to mouth talk, and those looking for something daring and spicy came out thinking about this clever story and picture of real life, and they were willing to pay a tribute to "Mother." For adults and high-school students only. Played Dec. 20-22. Running time, 70 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

LIFE BEGINS: Loretta Young—It has sobs, and its laughs should please. Some thought it fine, others not so good, but business was good regardless. Should please. Played, Dec. 26-27.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—Drew better than average with the younger folks. A mighty fine piece of entertainment. Almost entirely action is on board an ocean liner. Aline MacMahon shines as a crook in this one. Frank McHugh adds some great comedy. Played Dec. 25-26. Running time, 68 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE PURCHASE PRICE: Barbara Stanwyck—This was a five star production in our town and should make a hit in the northwest as it is a picture supposed to be filmed in our own state, and what's more, my patrons will go to see Barbara in any picture. They all like her. Played Nov. 18-19. Frank J. Ujka, Grand Theatre, Larimore, N. Dak. General patronage.

STRANGER IN TOWN: Chic Sale—A great picture for the small town, and well liked by all. It will please 100%.—Guy W. Johnson, Johnson Theatres, Marmarth and Bowman, N. D.

TWO AGAINST THE WORLD: Constance Bennett, Neil Hamilton—Fair draw at box-office. Nice little picture for admirers of Constance, and will please most of the patrons anywhere. Played Dec. 18-19. Running time, 71 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

WINNER TAKE ALL: James Cagney—A very good picture with lots of action and some very good fighting. Some of our lady patrons enjoyed the picture as much as the men. Played Nov. 11-12.—Frank J. Ujka, Grand Theatre, Larimore, N. D. General patronage.

Short Features

Columbia

SHAVE IT WITH MUSIC: Fred and Dorothy Stone—Splendid comedy. Miss Stone dances beautifully, which makes this short subject doubly attractive.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La.

CURIOSITIES AND SNAPSHOTS: A fine 1-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich.

EGYPTIAN MELODIES: Silly Symphony—A very amusing cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va.

HICCUPS, THE CHAMP: Krazy Kat—Not much of a cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va.

HICCUPS, THE CHAMP: Krazy Kat—Not much. Poorest cartoon I ever saw.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Educational

BILLBOARD GIRL: Bing Crosby—Very good, and the Bing Crosby fans simply ate it up. He sings in this one.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La.

HOLLYWOOD RUNABOUT: The only remark I can make for this is "silly."—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.

TORCHY'S BUSY DAY: Foolish.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.

VEST WITH A TALE: Fair.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla.

Fox

MAGIC CARPET: One of the best one reel subjects up to date. We have run a lot of them.—Bert Silver, Silver Family Theatre, Greenville, Mich.

Metro-Goldwyn-Mayer

HOT SPOT: Taxi Boys—One of the old time belly laughs.—Cecil Ward, Roxy Theatre, Martinsville, Va.

LENINGRAD: Traveltalk.—Fine 1-reel subject. Very interesting.—Bert Silver, Silver Family Theatre, Greenville, Mich.

METROTONE NEWS: Sometimes good, sometimes bad.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

NOW WE'LL TELL ONE: Charlie Chase—A good comedy. Lots of laughs.—Cecil Ward, Roxy Theatre, Martinsville, Va.

OVER THE COUNTER: Colortone revue—Excellent entertainment on musical comedy lines.—(Mrs.) Edith Fordyce, Princess Theatre, Selma, La.

PHONEY EXPRESS: Frog cartoon—A very good cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va.

ROMANTIC ARGENTINA: Extra good. Introduction of a song adds.—D. E. Fitton, Lyric Theatre,

Paramount

THE DENTIST: W. C. Fields, Babe Kane— A usual comedy. Few laughs.—Cecil Ward, Roxy Theatre, Martinsville, Va.

PARAMOUNT CARTOONS AND SCREEN SONGS: You have got to hand it to Paramount for the best sound on the market. The reproduction of sound is perfect.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family and rural patronage.

ROMANTIC MELODIES: Arthur Tracy (Street Singer)—You haven't heard any singing until you hear Arthur Tracy in this screen song. He is great in this one. Running time, 10 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

SING A SONG: Screen song—Mighty good. This man Melton has a good voice and sings three songs. Some clever cartoon work. Good filler on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

SING A SONG: James Melton—The sweetest screen song we've ever shown. Better than many two-reelers. When James Melton sings "Love's Old Sweet Song," and "Carry Me Back to Old Virginny," well—play it and see for yourself. Running time, 10 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

TIME ON MY HANDS: Screen song—Just an ordinary screen song. Not as good as some we have played.—Cecil Ward, Roxy Theatre, Martinsville, Va.

WHEN IT'S SLEEPY TIME DOWN SOUTH: Boswell Sisters—All tinted film, and very good. Running time, 10 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

RKO

CATFISH ROMANCE: Fables—Excellent short on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

United Artists

WAYWARD CANARY: Cartoon—One of the best cartoons we ever ran.—Bert Silver, Silver Family Theatre, Greensville, Mich.

Universal

AROUND THE WORLD IN 18 MINUTES: Sort of a traveltalk with announcer making wisecracks. Just fair. Running time, 18 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

DR. JEKYLL'S HIDE: Terrible. One of the Brevities and not worth running. Running time, 8 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

DOCTOR'S ORDERS: Just another two reels of supposed comedy that's not to be laughed at. Running time, 18 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

KID GLOVES: Slim Summerville—Comedy of army life. Plenty of action and fun. Running time, 20 minutes.—J. J. Hoffman, Plainview Theatre, Plainview, Neb.

MEET THE PRINCFSS: Slim Summerville—Not up to Slim's usual quality—a few laughs, but not worth a lot to any program. Running time, 18 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

THE RUNT PAGE, and **THE GREEKS HAD NO WORD FOR THEM;** Two more Brevities and we screened them and left in the box. Fact is, we haven't had a Brevity yet that was worth running, and we've tried them all. Running time, 8 minutes each.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

STRANGE AS IT SEEMS: A very fine 1-reel subject. Will build up any bill.—Bert Silver, Silver Family Theatre, Greenville, Mich.

Warner Vitaphone

BABE O' MINE: New Pepper Pots—Used this single reel with "Life Begins," feature, and believe it or not we had a lot of comment from women about this little short subject that shows a mighty sweet baby's doings in one day. Running time, 8 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

BOSKO'S PARTY: Cartoon—usual good quality of music and cartoon work. Running time, 6 minutes. —R. Falkenberg, Majestic Theatre, Lexington, Neb.

C'EST PAREE: Technicolor—Beautiful coloring. Some excellent group singing by men. Good dancing numbers, and a cyclonic banjo act. Mighty nice short to add anywhere. Running time, 18 minutes. —R. Falkenberg, Majestic Theatre, Lexington, Neb.

MODERN CINDERELLA: Ruth Etting—Another very good Technicolor subject. Beautiful settings and music. Running time, 18 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

MUSIC TO MY EARS: Jack Denny and Band—Just plenty good for a band act. My folks like 'em. Running time, 7 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

NOTRE DAME vs. SO. CALIFORNIA: Football picture—Very entertaining spoken account of the game illustrated by practically all of the plays. They even repeat the best ones in slow motions. By cutting out the huddles, time out, penalties, etc., the picture is speeded up so it does not become tiresome. Would have been better if the camera had not been quite so far from the players. Running time, 31 minutes.—M. W. Larmour, National Theatre, Graham, Texas.

NOTRE DAME vs. CALIFORNIA: Drew football fans and sure pleased them. Both fast and slow photography, and plays very clear. This is better than the Tulane game from last year, as this is not so long. Evidently all uninteresting plays have been cut from it. I hope they continue to give us one or two complete games each year of the really big football classics. They draw for us. Running time, 33 minutes.—Played Dec. 25-26.—R. Falkenberg, Majestic Theatre, Lexington,

RADIO ROW, NO. 3: Another clever reel showing radio stars at play. J. C. Flippen, the four Lombardos, Aunt Jemima, Johnny Marvin, Lanin's orchestra and Hall, and Baby Rose Marie. Running time, 8 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

SHERLOCK'S HOME: Jack Haley—Just a fair comedy. A few laughs, but old style comedy. Running time, 18 minutes.—R. Falkenberg, Majestic Theatre, Lexington, Neb.

TIP-TAP-TOE: Hal LeRoy, Mitzi Mayfair—A clever two-reel subject with wonderful dancing by the two stars. Will add much to any program. Running time, 20 minutes.—R. H. Hickman, Lyric Theatre, Greenville, Ill.

TIP-TAP-TOE: Hal LeRoy—A great 2-reel subject. Very fine dancing act. One of the best.—Bert Silver, Silver Family Theatre, Greenville, Mich.

Serials

RKO

LAST FRONTIER: Creighton Chaney—Have run 8 chapters. It's just another serial, not as good as "Air Mail Mystery." Both these serials repeated too much of former chapter. Direction not so hot. In 7th chapter, a shack about 14 feet by 16 feet was afire from ground up, completely enveloped in flames outside scene, inside just a little fire and smoke. An old Tom Mix fight where one man whips several single-handed.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Universal

AIR MAIL MYSTERY: James Flavin and Lucille Brown—The first reel of each chatper repeats what was done the week before. So out of the 12 chapters you really get six reels. Very hard to follow. 25% entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Rural patronage.

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St
Chicago

ON THE DOTTED LINE...

Columbia

Ralph Bellamy engaged for "Beneath the Sea," Al Rogell to direct. . . . William V. Mong and Lloyd Ingraham join "The Brand Inspector." . . . Eddie Lambert and Dorothy Grainger in "College Gigolos" (short), Lew Seiler directing. . . . Ward Bond and Wade Boteler sign for "Lost Valley." . . . Don Chapman added to "State Trooper." . . . Otto Kruger given term contract. . . . Mae Clark signed for "Patrol Girl," Eddie Cline to direct. . . .

▽

MGM

Ben Lyon, Anita Loos, John Emerson, Jean Hersholt, Russel Mack, Albert Hackett and Frances Goodrich sign contracts. . . . Lya Lys, Lawrence Grant and Alan Edwards added to "Clear All Wires." . . . Clark Gable and Helen Hayes in "White Sister," Victor Fleming to direct. . . . Gary Cooper and Joan Crawford in "Today We Live," Howard Hawks to direct. . . . Frank Capra borrowed from Columbia to direct. . . . Robert Montgomery and Madge Evans in "Pigboats." . . . Ruth Selwyn added to "Men Must Fight." . . . Colleen Moore and Jackie Cooper in "Lost." . . .

▽

Monogram

Betty Compson signed for "West of Singapore," Al Ray directing. . . .

▽

Paramount

Joyce Compton and Frank Albertson in "The Plumber and the Lady," Babe Stafford directing. (Mack Sennett.) . . . Nora Lane and Eddie Nugent in "Love from the Sky," George Marshall signed to direct. (Mack Sennett.) . . . Carole Lombard and Jack Oakie in "From Hell to Heaven," Erie Kenton to direct. . . . DeWitt Jennings and Billy Fletcher in "Good Company." . . . Frances Dee and Randolph Scott added to "College Humor." . . . Kathleen Burke and Harry Beresford in "Murders in the Zoo." . . . Irving Pichel and Lona Andre added to "The Woman Accused." . . . Dorothy Burgess and Hugh Herbert signed for "Strictly Personal." . . . Samuel S. Hinds in "The Crime of the Century." . . . Arthur Huotari signed for "Luxury Liner." . . . William Harringan signs term contract; to appear in "Pick Up." . . . Stuart Erwin in "Under the Tonto Rim," Henry Hathaway to direct. . . .

▽

RKO Radio

Irene Browne, English actress, signed for "The Great Desire." . . . Mike Donlin, baseball star, signed for "Diamond Cut Diamond." . . . George Meeker engaged for "Sweepings."

▽

Universal

Zasu Pitts and Slim Summerville in "The Five Year Plan," Sam Taylor signed to direct. . . .

▽

Warner-First National

Bebe Daniels in "Just a Pal." . . . Patricia Ellis in "Elmer the Great." . . . Ruth Chatterton in "Lilly Turner," William Wellman to direct. . . . Theodore Newton signed for "The Adopted Father." . . .

▽

World Wide

Conrad Nagel and Leila Hyams sign for "Auction in Souls" (KBS). Victor Schertzinger to direct. . . . Bud Pollard engaged to direct "The Forgotten Man" (Jewel Productions).

Snell Remains at Paramount

Paul Snell, who was reported to have resigned from Paramount's West Coast publicity department, will remain in his present capacity.

BRITISH BREAKING UP PREJUDICE BY EASING CENSOR RESTRICTIONS

Liverpool Committee Decides Parent Should Be Final Arbiter of What Child May See, Contrary to Justices' Rulings

British Instructional Films Starts Another Season of Special Saturday Morning Shows for the Children of the Empire

by BERNARD CHARMAN

London Correspondent

A wave of commonsense at last has percolated beyond the drift sands of phlegmatic British prejudice and washed away the rock-like opposition of a retrogressive local authority. I mean Liverpool, ranked as third—or fourth (I never was good at geography)—town in the United Kingdom, the city that made itself famous, or infamous, by putting up the bar against children at picture theatres showing that pernicious propaganda, the "A" film. You don't have this grading system in your free land of America, which groups films into those considered fit for everybody to see, those fit only for "adults" to see, and those fit for nobody to see, but it's real enough with us; so real, in fact, that licensing bodies are able to rope us up tight and fast in it.

That, you'll recall, is what Liverpool did when the licensing justices (their title, not mine) sat in judgment in their full power and majesty on the cinema and solemnly decreed that little children, be they never so little, might not be admitted to cinemas playing pictures which had received only the adult certificate, nay, not even when accompanied by fond parent (or "bonafide guardian"). Inspired, no doubt, by the sound of its own name, the government Home Office previously had issued a benevolent edict suggesting that Momma and Poppa might take Junior with them to the pictures, whatever the production, relying on the good judgment of M and P as to what was good for their offspring. Liverpool, however, thought differently. "Bless us!" they said, "As if the parents can possibly judge what is best for their own child. Oh no! We'll put a stop to that nonsense!" And they did.

When Censors Fall Out

But some unknown benefactor, or maybe some diplomat of the local branch CEA, obviously has thrown a spanner into the gearbox, for the entertainments committee of the same Bench of Justices (Oh, the multiplication of local governing authorities!) decided recently that the decision of the justices was not binding on them, and that, moreover, in their opinion the parent should be the final arbiter of what the child may see at the picture theatre. And there and then they proceeded to remove the embargo, and free showmen in one of the most populous areas of Britain from the incubus that steadily has been widening the breach between themselves and their box-offices.

The newly-granted annual licenses of Liverpool exhibitors now bear the provision, therefore, that was originally recommended by the Home Office, and so unanimous were the members of the committee that they did not even desire to hear the evidence that was to have been placed before them in extenuation of the demands of the cinema men. What makes the decision the more remarkable is the fact that at a recent sitting of the Liverpool authority the exhibitors had been refused a hearing, and the ban had been reaffirmed. But that's all one now, and I can be excused for breaking into Shakespeare.

$100,000,000 *IN FRENCH INDUSTRY*

French motion picture companies, taken in the aggregate, represent currently an invested capital of 3,000,000,000 *French francs, approximately* $100,000,000 *in American money at present exchange rates, according to statistics appearing in the French press and transmitted to the Motion Picture Division of the Department of Commerce by E. C. Taylor, assistant trade commissioner at Paris. The business turnover annually in France amounts to more than* 4,000,000,000 *francs, while exploitation alone accounts for* 1,000,000,000 *francs. There are* 4,000 *motion picture theatres, with an aggregate of* 2,500,000 *seats in the country.*

In Manchester (next door neighbor of Liverpool) they have a saying: "What Manchester thinks today, the rest of England will think tomorrow," and it is only reasonable to suppose the adage embraces the sister town. It would most assuredly seem to have been so, for the original Liverpool Declaration of Restriction was followed sheep-like by a number of other authorities, and a serious cancer began to form in the body politic of the English cinema industry.

There still remain a few tough quarters, wherein the guardians of local morality hold yet to the opinion that the cinema is a den of vice and corruption and should, consequently, be secured in a firm grip. In such areas the showman must either be sufficiently thick of skin to ignore the "slings and arrows of outrageous fortune" or he must be a hero of the True-Blue Harold variety. What with exclusion of children, no opening on Sundays, no . . . no . . . no . . . far, far into the night, he has but a sorry tale to tell.

Children's Shows

Reverting to the question of the child, it is of interest to learn that British Instructional Films has started another season of its special Saturday morning shows for children. The response to this enterprise in its first season proved that there was a very decided need for this type of show and that the demand on the part of a wide circle of teachers and parents warranted a further attempt to provide these matinees on an even larger scale.

H. Bruce Woolfe, managing director of BIF, told me that the company had received great encouragement from educational authorities, and that in certain districts they were receiving substantial support. He quoted Bristol as an example, where the local Children's Cinema Council, which for some years has interested itself in the problem of providing suitable film entertainment for children, has abandoned its own enterprise in favor of the BIF effort.

Croydon (focus of the Sunday opening fight) is one district in which the experiment has taken on well. At the opening performance of the season the youngsters started queueing a full hour and a half before the show, in order to see a program consisting of "Rango," one of the BIF interest shorts, a newsreel and a cartoon. That, incidentally, is a fair specimen of what the young generation receives in exchange for its Saturday pennies.

"Our experience," Bruce Woolfe told me, "is leading us to the opinion that a good variety program composed of short interest, comedy and instructional subjects with perhaps a serial drama in short episodes or a short dramatic story, is likely to prove the nearest approach to the ideal children's program under present conditions. That is the type of film that it should be possible to produce without great difficulty to meet this special market."

The number of cinemas showing these programs has been increased this year, and the weekly aggregate of attendances now reaches 20,000. That gives an average of around 1,000 to each hall. And when all the picture theatres are playing special programs to a thousand little people each Saturday there will be no more need for wrangling over their admission to performances for grown-ups!

The Film Institute

A clear statement of the case for a National Film Institute is contained in the quarterly organ of the Commission on Cultural and Educational Films. It says:

"Such doubts as have been expressed in trade circles concerning the Institute appear to arise either from fear lest the Institute might attempt to produce films itself, or from the fear that the Institute might be used in some way by the Government as a means of more stringent film censorship. . . . It has been explicitly said over and over again that a National Film Institute will not itself produce films, having neither the technical nor financial resources for this kind of work.

"The Institute will leave film production to existing film producers, only advising them as to the kind of film which is needed and upon the best way to give it publicity. Nor will the Film Institute undertake the thankless task of censorship in the restrictive sense, since the whole case for a Film Institute rests upon the belief that constructive action to encourage good films is better than restrictive action to discourage bad ones."

WABASH AVENUE

CHICAGO

Henri Ellman is getting to be the Row's leading optimist. The head of Capitol Film Corporation is singing a merry tune and to any one who can be halted long enough to listen he will point out that three of his subjects were on Loop screens simultaneously. Williamson's "Beneath the Seas" feature was at the Castle for an extended run. The two-reeler, "Masked Raider," was on the Chicago screen while the State-Lake was showing "Isle of Desire," three reels.

▽

George Lainge, formerly with Ascher Bros. and Fox, has taken over the Bell theatre on Armitage Avenue from Louis Brecka.

▽

Jack Rose, buyer and booker for Warners, is opening his own booking service. He will have headquarters in the Standard Oil building.

▽

Emma Abplanalp, film board secretary, has been hitting on all eight since taking over the local office and her multifarious duties have fairly swamped her. As a result she is to have the services of a brand new assistant.

▽

Lawrence Stein has succeeded A. W. Sobler as publicity and advertising director for Warner theatres. Sobler has joined J. C. Chrissis and Alex Manta in the formation of a theatre circuit.

▽

Louis Fleischer and Pete Potenza have reopened the Criterion theatre on Sedgwick street.

▽

Henry Herbel, as the new president of the film board of trade, has instituted a series of regular board meetings twice each month.

▽

Aaron Saperstein hated to miss the national Allied board meeting, but fortunately the affair was postponed. A number of Allied leaders found themselves with local labor problems on their hands which required first attention at the beginning of the year.

▽

A restraining injunction sought by Fred Oser and other operators against Tom Maloy was denied before Judge Sullivan in Superior Court last week. Oser and his group will file an amended bill within 10 days and their attorneys claim a legal victory, despite denial of the motion, in the fact that dismissal of the bill requested by Michael Ahearn, Maloy's attorney, was refused by the court.

▽

Balaban & Katz's Covent theatre is now operating seven days a week.

HOLQUIST

Mayfair Franchise Holders To Convene in February

Production plans will be discussed at the annual convention of franchise holders of Mayfair Pictures the last week of February in New York or Chicago. The 1933-34 program is expected to total 24 pictures, similar to the current season, with two releases each month. Negatives have been completed on six of the present lineup and it is understood six more are in work. George Weeks, president, is expected to attend the annual convention. He is now on the Coast.

Roxy's Son Joins Agency

Arthur Rothafel, son of S. L. (Roxy) Rothafel, has joined the radio department of Fletcher and Ellis, Inc., New York advertising agency.

WARNING

PAY no money to men representing themselves as solicitors of subscriptions to THE FILM DAILY.

THE FILM DAILY does NOT employ subscription solicitors.

To subscribe to THE FILM DAILY SERVICE write directly to FILM DAILY, 1650 Broadway, N. Y. C., or to our California Office, 6425 Hollywood Blvd., Cal.

●

Subscription Price $10.00

Film Daily — six days each week

Short Subject Quarterly—4 times each year

Directors' Annual and Production Guide—once a year —out in July

FILM DAILY YEAR BOOK—out each February

Your Check for $10.00 covers this complete Service.

●

The...

FILM DAILY

1650 BROADWAY
NEW YORK CITY

NEWS PICTURES

FOX MOVIETONE NEWS—No. 31—Mermaids welcome New Year in Miami pool—New York police capture king of stowaways—Footwear fashions for 1933—Herbert H. Lehman inaugurated governor of New York—Outboard racers usher in 1933 at Long Beach, Cal.—"Mushers" compete in scenic setting at Yosemite National Park.

FOX MOVIETONE NEWS—No. 32—California holds rose fete and football classic—Hoover fishes off Palm Beach, Fla.—Japanese store swept by fire, 10 dead—Fastest long run speed made by German train—John Masefield, poet, arrives in New York

HEARST METROTONE NEWS—No. 230—German auto train sets speed record—President fishes off Palm Beach, Fla.—Australians take to summer sport—So. California beats Pittsburgh—Ohio lawyers appeal for released convicts—Ten perish as fire sweeps Japanese store—Acrobatic skaters perform at Lake Placid, N. Y.

HEARST METROTONE NEWS—No. 231—Oil tanker, afire, sinks at sea—British aces patrol Khyber Pass, India—Repeal move wins in Senate—Los Angeles zoo animals get etiquette lessons—United States eagles in show at Miami—Nation mourns as Coolidge is buried at Plymouth, Vt.

PARAMOUNT NEWS—No. 45—Annual rose parade held at Pasadena, Cal.—Piccard to visit United States—Dog teams compete in derby at Yosemite Park—Hoover fishes with success off Palm Beach.

PARAMOUNT NEWS—No. 46—Surfboard races held at Winter Haven, Fla.—Ex-Premier Herriot explains why he resigned; Senator Johnson calls for debt payment—Animal tamer feeds leopards in Los Angeles zoo—Riviera season opens at Nice, France —Nation mourns as Coolidge is buried at Plymouth, Vt.—Circus open in London.

PATHE NEWS—No. 46—Pictures of American sport events—Mr. and Mrs. Hoover on last vacation trip before leaving White House—RKO Roxy opens in New York—Ruth Elder says she loves aviation—Prominent New Yorkers aid poor children—One advocate outlines technocracy's purpose.

PATHE NEWS—No. 47—Receive gold from England —Ski season opens at Lake Placid—Rose pageant held at Pasadena, Cal.—Fashion show held in New York—Pictures of wrestling match in New York—Niagara Falls hotel destroyed by fire—Daredevil rides through glass at Coral Gables, Fla.—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 108 —Calvin Coolidge dies at Northampton, Mass.—Pictures of Manchurian war—Carnival of roses thrills crowd at Pasadena, Cal.—Daredevil motorcyclist performs at Miami—Junior billiard match held in New York—Discover gasoline in back yards at Blackwell, Okla.—Winter sports season opened at Lake Placid So. California trims Pittsburgh.

UNIVERSAL NEWSPAPER NEWSREEL—No. 109—Notables attend Coolidge funeral at Northampton, Mass.—Four killed in mine labor trouble at Kincaid, Ill.—Fliers' risky feats thrill crowds at Miami —King watches maneuvers in Rome, Italy—Babe Didrikson trains in New York—Non-skid autos tested in Paris—Odd bits in today's news.

Tobis-Klangfilm Differences To Be Discussed in Paris

Differences between American producers and Tobis-Klangfilm over latitude given the German electrics in the territorial agreements signed with American electrics in Paris in 1929, will be discussed at a conference in Paris this week. Sam Morris, head of the Warner-First National foreign department, will represent Klangfilm together with several Klangfilm officials, while Joseph H. Seidelman, vice-president of Paramount International Corporation, will represent American producers.

Kendell & Dasseville Enter Non-Theatrical Field

Kendell & Dasseville, acoustical engineers, have completed acoustical treatment of the Notre Dame de Lourdes auditorium, Lowell, Mass., which marked their entrance into the non-theatrical field.

The company now has branches in 17 key cities and has on its engineering staff Dr. Edward H. Pignone, physicist, formerly with Dr. Lee DeForest; W. W. Waltz, formerly with Western Electric; H. B. Harrington, formerly with Sperry Gyroscope; John Shaheen, formerly with Westinghouse, and Arthur G. Jennings, formerly with Western Electric, and Warner Bros.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

BALLYHOO AND ADVERTISING!

THE ABILITY TO DETERMINE the right from the wrong and the good from the bad is of even greater importance than the ability to create. . . . All too often many of our best little creating geniuses pop out of bed with a "wow" of an idea and before they think the idea over . . . they have it in the works and then . . . hell breaks loose when they find that they've pulled a boner. . . . They simply failed to analyze the idea from beginning to end and to figure out if there were any bad slants that might bring about a kick-back. . . .

THIS IS ESPECIALLY TRUE of exploitation and ballyhoo gags. . . . Both are classified as "stunts" and all stunts must be carefully thought out before going through with them. . . . What . . . at first thought . . . appears to be a funny ballyhoo can oftimes become a headache. . . . Sending any man or group out into the business sections of your city to pull some gag or stage an act . . . or in fact . . . to do anything to attract attention . . . ought to be sensibly worked out and your own self thoroughly convinced that it will not bring about any adverse comment. . . .

IT THEREFORE BECOMES VERY important that you use that head of yours and avoid trouble . . . don't develop brain-fever creating lunatic ballyhoo stunts . . . because practically all ballyhoos cost money, and money should be spent with extreme caution these days . . . maybe if you were paying for your various ballyhoos out of your own pocket you would think a few times before plunging into them. . . . Not that we want to throw cold water on your enthusiasm or creative machinery . . . perish the thought . . . we merely want to do more thinking and less rushing . . .

ENTHUSIASM IS A GREAT ASSET . . . any showman who conscientiously devotes time to planning ticket-selling ideas . . . should be encouraged . . . but he must remember that every cheese sandwich isn't a banquet . . . neither is every bunch of flowers a bouquet . . . (thanks to F. W.) . . . if you go haywire into every hair-brained . . . carelessly planned stunt . . . just remember . . . that is NOT ballyhoo . . . It is better captioned . . . suicide. . . .

REAL BALLYHOO IS SHOWMANSHIP . . . of the ticket selling variety . . . those capable of originating this latter type are entitled to the designation . . . real showmen . . . and remember . . . original ideas are none too numerous . .

IF MY MEMORY SERVES ME right . . . I believe it was Roger W. Babson, that expert of economics, who made the statement that . . . "Well directed advertising can do more than any other one factor to hasten economic recovery in the United States." . . .

If this is true about the country in general . . . just think how true it must be for theatre business. . . . A business whose very existence is dependent upon advertising in one form or another . . . and now with admissions at the lowest level since the start of the depression we can think of no better way of building back to normalcy than through well directed advertising. . . . And . . . surprising as it may sound for the moment . . . we are not going to tell you that newspaper advertising is the only good form for theatres . . . there are others, and we'll touch on a graphic example to prove our contention that "well directed advertising" should mean the best form of advertising for the individual situation involved. . . .

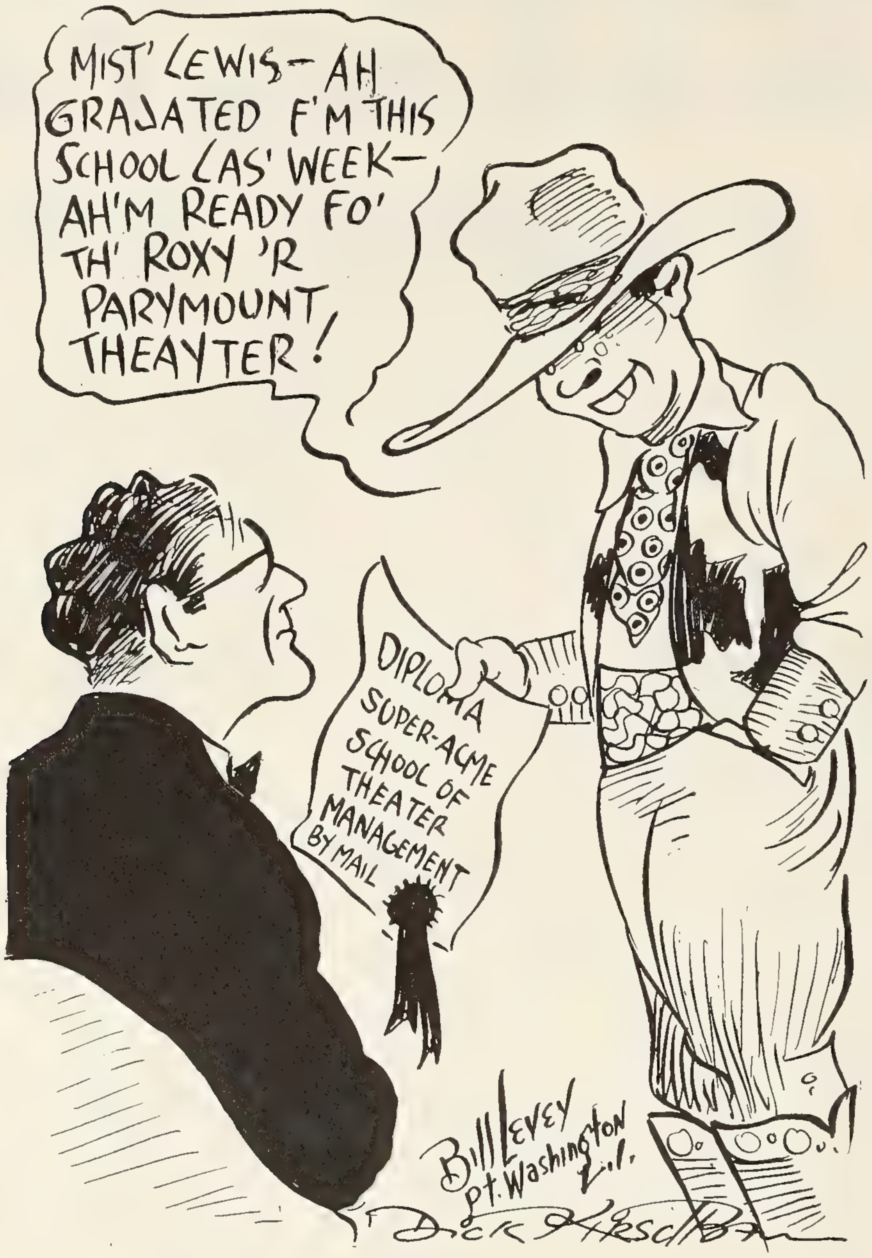
A CERTAIN THEATRE NOT FAR from New York City had been falling off in receipts over a period of three years at the rate of about two hundred dollars a week each year . . . where it was grossing an average of eighteen hundred a week three years ago it was struggling to maintain a meagre twelve hundred now. . . . Recently the house changed hands and . . . this is what they did . . .

THEY TOOK A SMALL AMOUNT of space in the daily paper . . . rates being high and area large . . . they did not want to put all their eggs in one basket . . . so . . . only three inches by one column was taken . . . then they hired a billposter and made a complete coverage of their drawing radius through the careful spotting of seventy-five three-sheets . . . including two on contract at the local railroad station . . . a swell move because thousands of commuters used that station morning and night . . . then they built up a mailing list from thirteen hundred to six thousand . . . and still growing. . . .

IT IS MOST INTERESTING to record that since the fourth week of this diversified style in advertising, business has been constantly mounting and is now safely averaging over fourteen hundred a week and still climbing . . . and the moral of this story . . . if it needs one . . . is . . . the same medicine may kill one patient and cure another. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


MIST' LEWIS—AH GRAJATED F'M THIS SCHOOL LAS' WEEK—AH'M READY FO' TH' ROXY 'R PARYMOUNT THEAYTER!
DIPLOMA SUPER-ACME SCHOOL OF THEATER MANAGEMENT BY MAIL
Bill Levey pt. Washington L.I.
Dick Kirschbaum

This is no "gag" because it happened several times during the past year, but we didn't know that Dick had found it out. And boy, if you could only hear them rave about their hopeful expectations of becoming second Roxys! (P.S.—Thanks, Dick, for that he-man chin.)

SPECIAL SIGNS AND DISPLAYS FEATURED CALDWELL CAMPAIGN

Special windows, rigged for both fashion displays and cards, special sign displays, attractive posters and the usual aggressive newspaper campaign, featured work done on "Flesh" by Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio.

The above included placing of 100 Neon signs in merchants' windows in all sections of the city; sixteen special downtown windows for display of 11x14's mounted on theatre cards; special "Flesh" fashion window with huge cutout flesh letters for background, studded with still and half-sheet, in large department store; six large still displays in exclusive women's shoe shop; special 6-sheet in large, empty store window; special one-sheets in lobbies of two hotels; special art in newspapers, and the usual Caldwell coverage in local and rural papers within radius of 50 miles of Toledo.

Just a bit more evidence that Caldwell is putting forth his usual efforts on the Toledo front. Every time we digest one of his campaigns we are impressed with the fact that he strongly capitalizes on a wide acquantance among local merchants, an asset which no manager can acquire when faced with constant transfers. Loew men seem to stay put for a reasonable time.

WHO SAID "DEPRESSION"?

Doesn't look like a shortage in customers at the United Artists Theatre in San Francisco when "The Kid from Spain" made its popular price debut. Here is a small portion of the line which extended for almost a block and a half. According to Manager Herman L. Cohen, the picture broke all attendance records over a long period.

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

BOSWELL ORGANIZED HIS BIRTHDAY CLUB WITH NEWSPAPER AID

Birthday Clubs such as organized by John H. Boswell, manager of the Warner theatres in Owensboro, Ky., serve the dual purpose of good will and box-officer booster for the theatre and as a corking reader interest gag for the newspaper concerned in the tie-up.

We have at hand a tear sheet from an Owensboro paper which, under a two column head, carried a story on the Birthday Club following its two weeks' duration. The writer called attention to a Tom Mix picture as particularly interesting fare for the many youngsters whose names were listed below, through pointing out that the privilege of attending any show during the week was theirs for the asking. Children were advised to call at the newspaper office for their tickets.

Much has been written concerning Birthday Clubs in this department from time to time, ranging from information on clubs formed among scholars to those organized from wholesale listing of a town's younger population. The movement doesn't even have to be confined to the kiddies, since we've run across many instances of sending our tickets to members of the older set.

Apparently a birthday notice and the gift of tickets, particularly when handled through a tie-up with a newspaper, continues to be one of the sure-fire methods of stirring up publicity and good will for the sponsors. Boswell, by the way, is one of Lee Goldberg's hustling lieutenants down in the Louisville district, and we're glad to hear about his activities through the courtesy of his chief. We'll be looking for more news from his sector.

WE HEAR FROM NOEL ROAKE 'WAY OVER IN NEW ZEALAND HOUSE

From far-off Christchurch, New Zealand, comes the first contribution to the Club from Noel Roake, manager of the Regent theatre there.

Roake started a lot of word-of-mouth comment on a picture by tying in with a local newspaper on a star-identification contest. Nine photos were each cut into three pieces and so transposed to form nine entirely new faces, which even their parents wouldn't recognize. The gag was to cut them again and realign the pieces in their proper places. Through the paper the theatre offered passes to those who successfully demonstrated their skill. The nine published photos secured a fine amount of free space.

When playing "First Year" distribution of 5,000 "wedding invitation" folders that carried the Farrell-Gaynor wedding scene materially contributed to the good business done on this picture. The folders were of good stock and informed the readers that they were "cordially invited to the wedding of Janet Gaynor and Charles Farrell at the Regent Theatre."

We're mighty glad to number Roake among the Club's correspondents and will look forward to receipt of other news from his section of the world. His identification contest was novel and no doubt caused many a reader of the paper to scratch his head in dismay. We are not informed how many solved the puzzle but do not imagine it was any great strain on the box office.

BALLY GAVE COOPER RECORD BUSINESS ON THIRD RUN PICTURE

Comes word from out in Youngstown, Ohio, where A. J. and E. B. Cooper control the destinies of the Hippodrome Theatre, that a third run on "White Zombie" lined 'em up 'way out to the street and did record two-day business. Stunts used turned the trick, thinks E. B., hence he's passing along the information.

A ballyhoo truck with a large frame made to carry 24-sheets on either side was used on the streets one night from 6.30 to 10.30 P. M. Bright lights shone from the "eyes" of the 24 while baby spots were trained on the poster. On top of the truck was a loudspeaker amplified from within. A "Zombie" record with its weird sounds attracted a lot of attention.

Another amplifying system was hooked up in front of the theatre, with a loudspeaker atop the box office playing a duplicate "Zombie" record. A "mike" was also hooked up to the system to broadcast a description of the picture. An outside ballyhoo man disguised as a "Zombie" also did effective work. Lobby and foyer were decked with the title letters and face of "White Zombie."

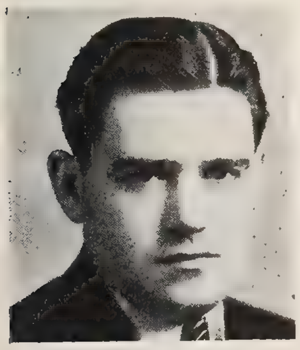
Cooper's showing with the above named picture in view of a third run is certainly worthy of commendation. He gives full credit to the several ballyhoos employed. We'll be interested to learn what else is going on out his way.

Brown at Peekskill

George Brown, recently with Publix Theatres as contact man on the George Walsh division in Pennsylvania and New York, has succeeded Theodore M. Horowitz as manager of the Paramount Theatre in Peekskill, N. Y. Horowitz, who resigned, at this writing has not announced a future connection.

ROUND TABLE BIOGRAPHIES

Showbusiness beckoned to Arthur R. Joy at the age of 18 years and he chose it for a career because he liked being around people, which is about as good a reason as any for wanting to be around a theatre.


Arthur R. Joy

Arthur started in down at the bottom of the ladder, working his way along the line from ushering to his present position as manager of the Liberty Theatre, Trail, British Columbia. He first went with the Famous Players Canadian Corp., and has kept at the game ever since, except for a brief period when the glamour of a newspaperman's career temporarily divorced him from his first love.

He was born in Nelson, B. C., on January 4th, 1909, which classes him among the younger members of our Club, and was educated in public and high schools of his birthplace. If he had to start all over again he'd undoubtedly choose the theatre as a means of livelihood, he tells us, and so, as far as we know, he is in the game for the balance of his active life.

"The Showman's Calendar"

JANUARY

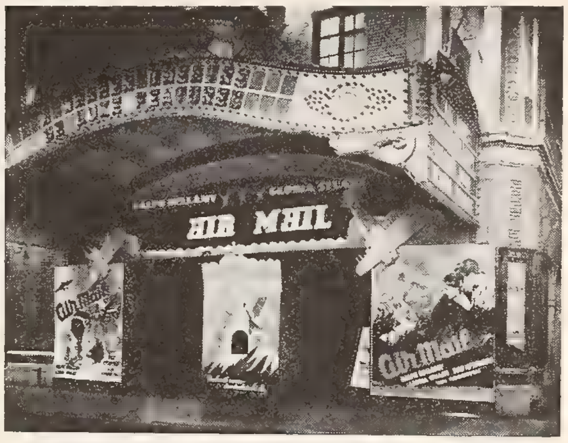
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday
23rd	Ralph Graves' Birthday John Hancock Born—1737 Raymond Griffith's Birthday
24th	Jack Hoxie's Birthday
29th	William McKinley Born—1843
30th	Chinese New Year (D.E.I.) Greta Nissen's Birthday
31st	Tallulah Bankhead's Birthday

FEBRUARY

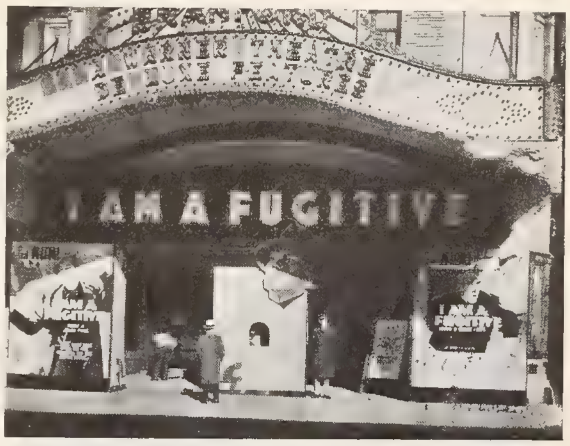
1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
2nd	Benny Rubin's Birthday
3rd	Woodrow Wilson's Death—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born
4th	Col. Lindbergh's Birthday—1904 Massachusetts Ratified U. S. Constitution—1788 Ramon Novarro's Birthday Aaron Burr Born—1756 Walter Catlett's Birthday
7th	Charles Dickens Born—1812 First Telephone Made by Thomas Watson for Bell—1875
8th	Charles Ruggles' Birthday
8th to 14th	Boy Scout Week (23rd Anniversary)
9th	Nebraska Admitted to Union—1867 Ronald Coleman's Birthday James Murray's Birthday
11th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809 William Collier, Jr.'s Birthday
14th	St. Valentine's Day Arizona Admitted to Union—1912

TWO FRONTS TURNED OUT IN NEWARK BY MURPHY AND LEACH

The accompanying illustrations show view of two lobby displays turned out recently by Clem Murphy and Walter Leach, respectively managing director and assistant manager of the Branford Theatre, Newark, N. J.



Aside from the fact that both displays were very attractive it is interesting to note that they cost the management "peanuts." Without an art department and with little outside aid. Murphy saved the exchequer at least $100 when building this front, which was apparently used for both "Air Mail" and "Fugitive" by making slight alterations. The inner display was a corker, too, we hear, but no photo is available at present.



Thanks to the loquacious Mr. Zimbalist, member of Don Jacocks' publicity gang, for passing the photos along, and congratulations to Murphy and Leach for turning out effective displays at low cost. We shall look forward to hearing more news from the Warner-Stanley-Fabian showmen.

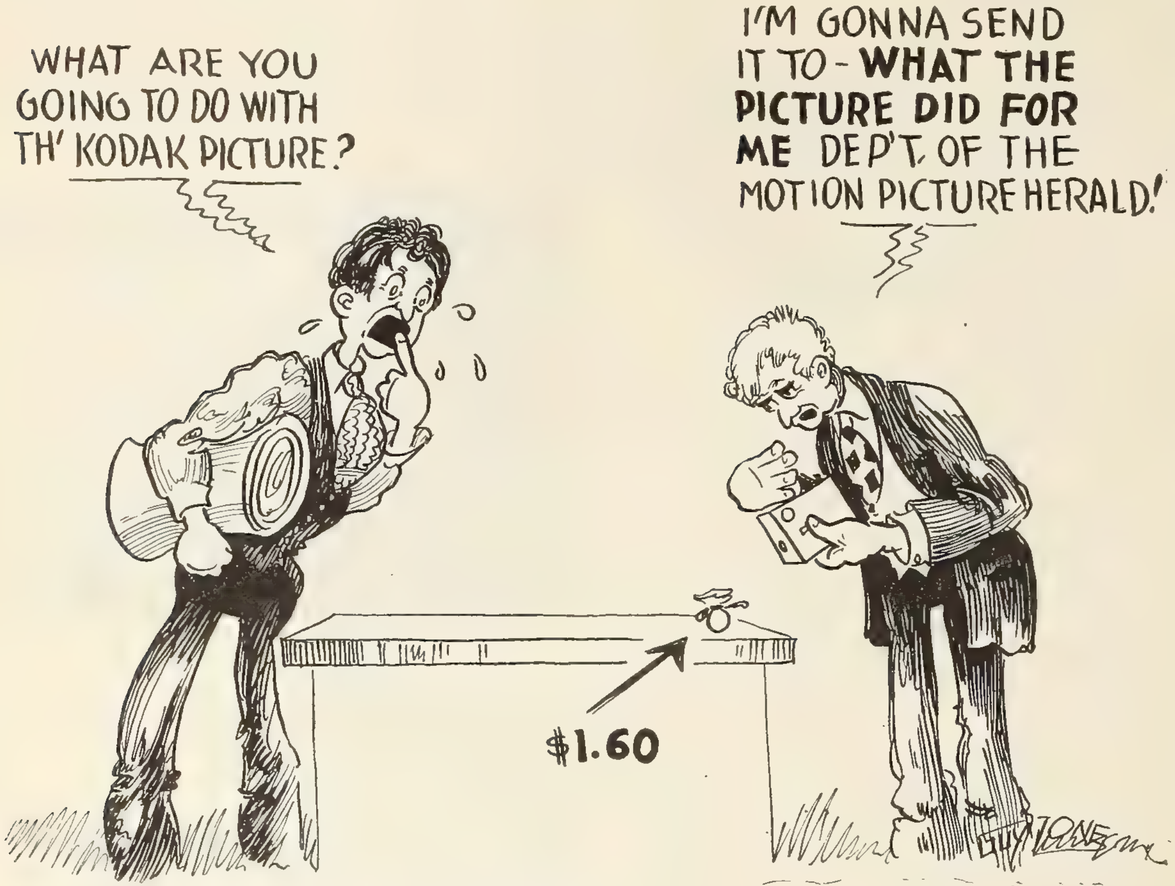
MacPHERSON TIED UP WITH NEWSPAPER FOR XMAS BENEFIT SHOW

It's been some time since we last heard from G. MacPherson, operator of the theatre out in Nubieber, Calif., an interesting Californian development described by its local newspaper as "where the railroads meet."

We note by the same newspaper that MacPherson and it got together for a Big Benefit Show to provide Xmas baskets for the needy and that the paper contributed a full page ad to publicize the occasion. That's cooperation, all right, and more power to our friend Mack for his share in putting over the good work. He promises to tell us about his activities in future commuications.

KEEPING UP WITH THE TIMES

By GUY JONES


WHAT ARE YOU GOING TO DO WITH TH' KODAK PICTURE?
I'M GONNA SEND IT TO - WHAT THE PICTURE DID FOR ME DEP'T. OF THE MOTION PICTURE HERALD!
$1.60
GUY JONES

Many a true word has been said in jest . . . !

BILL BYERS TURNED OUT FINE CAMPAIGN ON GALA SHOW MONTH

A special newspaper section that was a distinct credit to its makers, a radio program running through the week, street car and out of town advertising, were features of the campaign made on Gala Show Season by Bill Byers, manager of the Plaza Theatre, Asheville, N. C., and others on the staff of Publix-Bamford in that city.

NOVEMBER
ASHEVILLE'S GALA SHOW MONTH

The men who got out the special newspaper section of 16 pages obviously put time and thought on the making of it, judging from its attractive appearance and novelty of make-up. The front page was devoted to stories concerning product to be shown by Publix-Bamford theatres in Asheville and a boxed message from the Mayor. Succeeding pages carried a wide assortment of stories and Hollywood anecdotes of interest to the fans and a most profitable quota of merchant advertising. A striking and attractive feature of practically every ad was the insertion of some scene mat from a picture and cleverly written copy tying up the mat with the ad. We have observed isolated instances of this practice but never such an elaborate carrying out of the scheme from cover to cover. The "Club Medal" to the fellows who did the work! Through the medium of the Sunday edition of the newspaper 50,000 copies went into 50,000 homes in western North Carolina.

All newspapers within a fifty mile radius of Asheville ran 2-column ten-inch ads, scene mats and notices in return for passes. The local radio broadcasting station presented an opening program on Sunday and continued it through the week. Attractive window displays were arranged and street cars carried large cloth banners during the entire period, as the accompanying photos bear evidence. One thousand paper cards were posted ten days in advance. All theatres were dressed in Fall colors of yellow and black, which was the same color scheme carried out on all advertising matter during the drive.

Full credit to Bill Byers and the other Publix-Bamford boys down in Asheville for planning and executing a drive marked by many effective advertising novelties. That this campaign was scheduled for the month of November is no particular reason why it couldn't be pulled any time from now on until beginning of the Lenten season. Let's hope that other aggressive showmen in this Club become inspired by the fine showing made by Byers and the rest of Asheville managers in their efforts to boost city trade in general by staging a Gala Show Month.

BUCHANANS OPEN THEIR NEW HOUSE IN ASHVILLE, OHIO

A long awaited event was realized a few weeks ago when Mr. and Mrs. A. G. Buchanan, husband-and-wife operators of the Dreamland Theatre, Ashville, and two recently elected members of this Club, opened the doors of their new house to the public.

Even though Ashville was well aware that a new theatre was in its midst, the Buchanans took pains to advertise heavily in local newspapers and by wide distribution of special heralds. One of their heralds carried a personal message from the manager and stated that "for ten years he had been in this hectic game called showbusiness, had looked at many pictures—some good, some bad—but never had he seen such a worth-while line-up of product as on the way to the Dreamland," etc. Another herald also stressed the high calibre of coming attractions.

In a wide-measure column on the editorial page of the newspaper the editor devoted a good sized story to the local opening, even mentioning title of the first attraction to be shown at the new playhouse. The editorial also voiced the Buchanans' appreciation to "each and every business man in town for the cooperation."

With a nice new house to do business in we know Mr. and Mrs. Buchanan will be very much on the job of show-selling. Here's wishing both lots of luck and a hope they will keep their Club regularly posted on all that they are doing to promote satisfactory returns at the box office.

EGAN GAVE COUNTY FAIR ATMOSPHERE TO RELIEF MATINEE

We might have known that Pete Egan, manager of the Palace Theatre, Calgary, Canada, would inject something different in the proceedings when he staged his first "Vegetable Matinee," which, according to reports, must have taken on appearance of County Fair.

His affair was different in that the vegetables were judged as to size, quality, etc., and each of the winners received a pass for three to a regular performance at the Palace. Awards were made after the show.

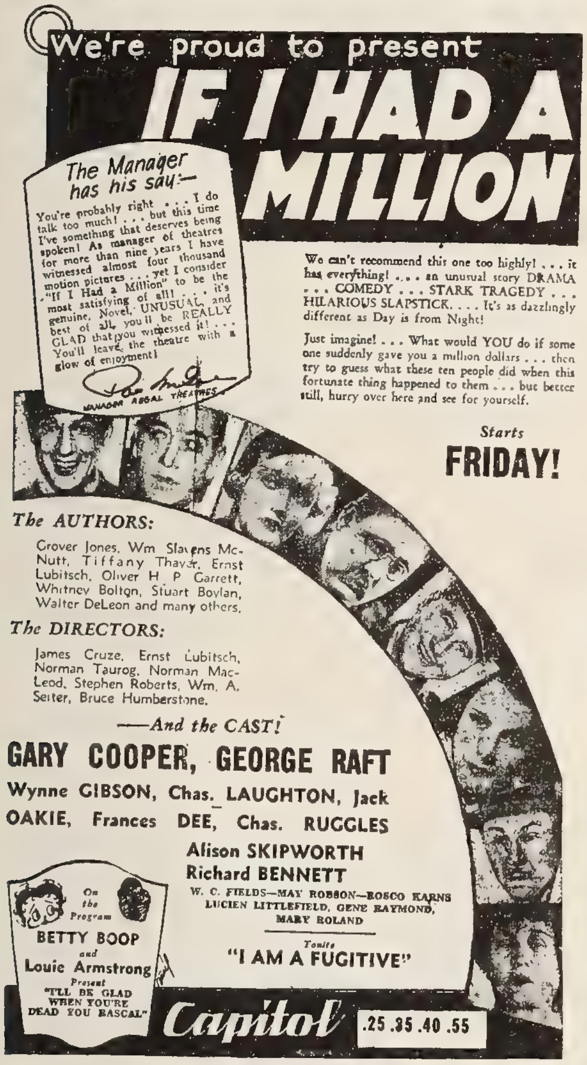
Over 1,600 youngsters brought enough fine produce to the theatre to fill two large trucks supplied by the "Calgary Herald" and tax the muscles of a whole troop of Boy Scouts on hand to assist with loading. Not content to bring a half-dozen vegetables in lieu of admission to the matinee, a majority of the kiddies brought whole sacks of potatoes, cabbage, beets, melons and whatnot. The show was made possible through cooperation of the Projectionists' Union, Pete Egan and his staff and the Scout Troop.

Judging of the prize vegetables certainly gave Pete's affair a novel twist and additional interest, so we're passing along his idea for others to consider in case they contemplate holding one of these popular matinees to relieve the poor in their neighborhoods. About at this writing, we can guess that Showman Egan is up to his neck with preparations for a Toy Matinee and, if so, we'll tell you more next time we hear from Calgary.

NEWSPAPER AD WAS FEATURE OF WORK DONE BY PAT McGEE

Included in the campaign made on "If I Had a Million" by Pat McGee, manager of Regal Theatres, Oklahoma City, Okla., was the attractive ad pictured here. As far as we can see it has all the ear-marks of having been turned out by Pat himself, from the catchline at top right through. Note the box up in the left hand corner, in which McGee personally endorsed the picture, and also the strip of photos showing players in character.

Other features of the campaign included showing of a two-frame trailer in five other theatres three weeks in advance; three fifteen-minute radio broadcasts of a review of the picture by local critic; a lobby display which emphasized illustrations of entire cast; marquee display based on prominence of players to be seen in picture; featuring of title by special, double-faced electric sign above marquee; special screening for about 300 local people four days in advance of opening; box office enclosed to represent paying teller's window in bank. and all other usual items, such as de luxe screen trailer service, supplementary ads after opening, etc.



We're proud to present

IF I HAD A MILLION

The Manager has his say:—

You're probably right . . . I do talk too much! . . . but this time I've something that deserves being spoken! As manager of theatres for more than nine years I have witnessed almost four thousand motion pictures . . . yet I consider "If I Had a Million" to be the most satisfying of all! . . . it's genuine. Novel, UNUSUAL, and best of all, you'll be REALLY GLAD that you witnessed it! . . . You'll leave the theatre with a glow of enjoyment!

Manager Regal Theatres

We can't recommend this one too highly! . . . it has everything! . . . an unusual story DRAMA . . . COMEDY . . . STARK TRAGEDY . . . HILARIOUS SLAPSTICK. . . . It's as dazzlingly different as Day is from Night!

Just imagine! . . . What would YOU do if some one suddenly gave you a million dollars . . . then try to guess what these ten people did when this fortunate thing happened to them . . . but better still, hurry over here and see for yourself.

Starts FRIDAY!

The AUTHORS:

Grover Jones, Wm Slavens McNutt, Tiffany Thayer, Ernst Lubitsch, Oliver H P Garrett, Whitney Bolton, Stuart Boylan, Walter DeLeon and many others.

The DIRECTORS:

James Cruze, Ernst Lubitsch, Norman Taurog, Norman MacLeod, Stephen Roberts, Wm. A. Seiter, Bruce Humberstone.

—*And the CAST!*

GARY COOPER, GEORGE RAFT

Wynne GIBSON, Chas. LAUGHTON, Jack OAKIE, Frances DEE, Chas. RUGGLES

Alison SKIPWORTH

Richard BENNETT

W. C. FIELDS—MAY ROBSON—ROSCO KARNS

LUCIEN LITTLEFIELD, GENE RAYMOND, MARY ROLAND

Tonite "I AM A FUGITIVE"

On the Program BETTY BOOP and Louie Armstrong Present "I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL"

Capitol .25 .35 .40 .55

We believe it will pay to give some thought to the campaign briefly outlined above, because of the excellent returns reported on the Oklahoma City engagement. We hear the show did much better there than in other sections and this was undoubtedly due to the way McGee put it over. Note that player prominence was strongly stressed.

REVIVING AMATEUR NIGHTS!

This good old box office stimulant has again proven its worth for quite a few theatres in the eastern and midwestern territories and will bear serious consideration from showmen who feel that it may be worth repeating as an aid to some particularly off-night.

The question of whether you should use strictly local amateurs or engage some of the so-called professional amateurs is a point to be decided by the man who runs the house. It is, really, of no great importance. If your town or community has a good percentage of talented young people by reason of their interest in amateur theatricals, etc., then you may find it a simple proposition to get enough of them enrolled so as to present some semblance of a real entertaining amateur night. If such talent is lacking in numbers sufficient to accomplish this purpose then it may be very desirable to engage the other kind.

A good master of ceremonies is of major importance for two reasons; first, he can tie the show together and keep up the interest; second, he can keep the rowdy element in the audience in check. Next to the M. C., you must have either a good small orchestra, preferably with real vaudeville experience and capable of following the amazing trail of an amateur who goes haywire and needs help, or a pianist of equal competence.

Throw your make-believe dignity into the ash can and see if this gag is not worth a try. Just remember this: if it goes over at all it will be a box office smash for weeks on end, or just so long as you are able to keep up the local interest because of the good show and fun the audience gets out of it.

FOURMET-McDONALD'S FINE CO-OPS; ALSO AN IDEA ON CHAPLIN

We are indebted to Jennings McDonald, assistant to Manager Fourmet at the Ellanay Theatre, El Paso, Texas, for sending in some data on the campaign they made on "Bring 'Em Back," and while it's a little late to be making reports on that picture, it's not a bit too late to compliment this pair on the fine showing they made in the matter of coöperative advertising.

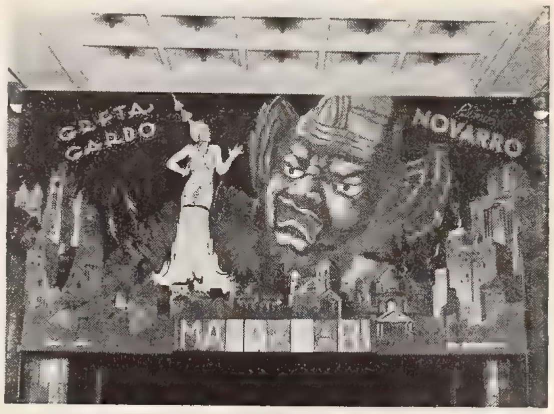
Backed up by the Chamber of Commerce, which they sold the idea of tying in a Dollar Day in conjunction with copy using picture's title, a full page and an extensive assortment of smaller display ads were promoted for the occasion. All merchants fully cooperated by staging "Bring 'Em Back Alive" sales, use of window displays and slogan stickers, all in addition to regular advertising and exploitation activities by the theatre.

We recently listed McDonald among the Assistant Round Tablers and before we sign off on what's going on at the Ellanay, we'll jot down a couple of showselling suggestions Mack made on the forthcoming Charlie Chaplin pictures, even though he doubts that his house will play the films.

He thinks transportation—say a matter of five miles or so—might be promoted for one of the ushers, who is to be dressed in Chaplin costume. On arrival at the local depot he is to be received by a committee and given an ovation. A tie-up with the newspaper should be made to have photographers on hand in order to provide publicity for that end. A band and parade of autos with banners might also be promoted. Mack also thinks the head of Chaplin, such as the one run in the HERALD, could be used for a tie-up with a newspaper to enlist juvenile interest through filling in the missing contour of the face. A Charlie Chaplin Club could be formed and some award made for best efforts, together with gift of a small lead pin for the youngsters to wear on their coat lapels. Mack has an idea that merchants, in addition to the newspaper, would get behind this gag for the entire series.

Okay, Jennings, and thanks for sending the Club word of what your boss, Phil Fourmet, and you are doing to put the Ellanay over the top. Looks to us as though the two of you have formed an effective combination. Let's hear more about what's going on and please give our kindest wishes to Manager Fourmet.

FOREIGN DISPLAY!



Above is a Finnish poster artist's conception of "Mati Hari" and used in connection with the picture's premiere at Helsingfors. R. O. Schoham, M-G-M manager in that city, also arranged for a large display of different Garbo portraits and stills dating back to her first appearance in films.

CUTTING THE ELECTRIC BILLS!

Since economy should be the keynote of your present operating methods we would particularly stress the great savings that can be effected in electric light consumption.

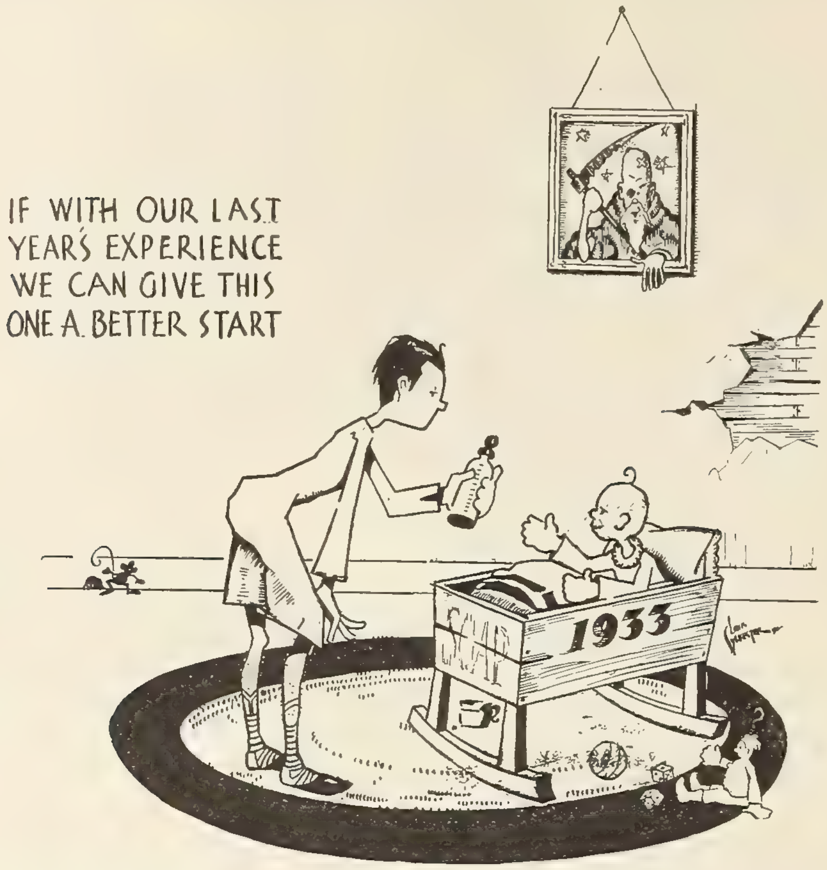
In a six-hundred-seat neighborhood theatre a saving of twelve dollars a week was realized in the following manner: Instead of using three rows of lights on the marquee border the center line was eliminated and dead bulbs screwed into the sockets. Under the marquee, which was arranged in squares, every other lamp on the inside squares of the ceiling was turned off. Inside the theatre a decorative dome was changed from twenty-five watt lamps to ten with very little noticeable difference in the general effect.

Similar savings in wattage was made all through the house, with no sacrifice to brightness where brightness was needed. In other words, instead of just letting the usual wattage burn up a smart showman can cut down considerably, thereby saving a lot of money.

As a suggestion; take a morning in the very near future and start at the top of the house, work your way down through the auditorium, lobby and even the cellars; taking note of every socket where a lamp of smaller wattage can be substituted or the light turned off entirely. You'll be surprised to find how many pennies you can save.

WE OFTEN WONDER!

By LOU SYLVESTER


IF WITH OUR LAST YEAR'S EXPERIENCE WE CAN GIVE THIS ONE A BETTER START
1933

—and several thousand others are going to wonder about the same thing. Well, let's all be hopeful, anyway, and take what's coming to us with a smile.

MacLEVY GRABBING PLENTY FREE SPACE IN L. I. NEWSPAPER

Judging the contents of a Long Island newspaper which enjoys an extensive circulation in Queens, N. Y., it is quite evident that Monty MacLevy, former manager of the Savoy Theatre and publicity director of the Randforce Circuit, Brooklyn, is very much on his toes with his new job as general manager, operating in various Long Island communities.

The particular issue at hand carried a front page streamer head to effect that two of Monty's charges and the newspaper had tied up for organization of a Buck Jones Rangers Club. A two-column story followed. A large two-column holiday box with cut of Santa on the front page also listed two of the theatres among prominent business and professional men who extended the season's greetings to readers.

The second page carried a jump story on the Rangers Club, together with a story announcing the winners of a George Washington statuette painting contest, arranged by MacLevy and participated in by 40-odd boys and girls. Another story on the third page stated that Manager MacLevy was conducting a balloting stunt for revival of former film hits and announced the date for showing of the first picture chosen by popular request.

On the fourth page (editorial) under the head "Mighty Good Work," the lead editorial, it mentioned MacLevy as one of the leaders in the Xmas relief work being done in St. Albans and Springfield Gardens; on the sixth page mention was made that the Welfare Council would meet and discuss distribution of articles received at the Garden Theatre's Benefit Matinee and the seventh carried a long single column story and art on "Great Shows in St. Albans This Week." Owing to a full measure ad he missed the eighth and last page.

Pretty good work for a man who bounced into a new setting just a few weeks ago, don't you think? This is only a starter; we'll have more to tell you of Monty's activities in the near future, or else we're guessing all wrong.

CHAIN GANG BALLYHOO!

I AM A FUGITIVE
I AM A FUGITIVE
I AM A FUGITIVE FROM THE CHAIN GANG NOW PLAYING
Spreckels Theatre

Above is a photo of the four men used by Lou Metzger, of the New Spreckles Theatre, San Diego, Calif., to ballyhoo "Fugitive." Dressed in convict uniforms and hooked to one another by chains, they paraded the streets from morning till night.

ACCORDING TO PAPER W. EUBANKS IS "MOST USEFUL MAN" IN TOWN

Newspaper clippings tell an interesting story concerning recent activities of W. H. Eubanks, manager of the Richmond Theatre, Rockingham, N. C., and supervisor of the Temple at Sanford and the Gem at Clinton, N. C.

First let's start off with a little blurb about "Cotton" himself, which will inform you all that he won the local Civitan Club's coveted honor of being adjudged "most useful citizen for the year 1932." His work with the Boy Scouts and general all-round charitable endeavors was responsible for this signal honor.

While on the subject of Boy Scouts let us state that Scoutmaster Eubanks and his troop made a Xmas toy matinee an event long to be remembered among the poor of the city. Youngsters were admitted to the show by bringing along one of their old toys, all of which were later put in shape for distribution among the needy.

Not a whit less popular and more to the liking of the older folk was another free show held to gather different articles of food for the poor. More than three tons of foodstuffs were collected at the theatre in lieu of admission and later distributed by a committee from the several local churches.

Other holiday activities included invitations to every deserving youngster in town to witness a free show and entertainment of the football squad of Rockingham High School, the latter an occasion sponsored by a city club and given the boys as a tribute to the fine showing made this season in their schedule of games.

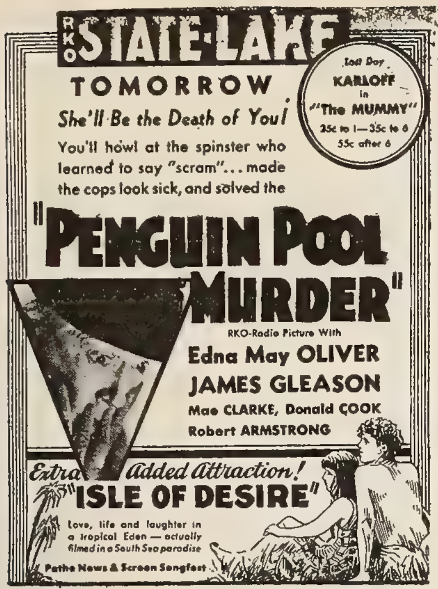
It is easy to see that W. H. "Cotton" Eubanks is thoroughly familiar with what's on in the many phases of community life down in his town and is consequently rated as a highly desired citizen. It is therefore not surprising that he figures so prominently in local newspaper columns and that his theatres are enjoying a relatively healthy trade. From past observations it certainly looks as though the theatre man who gets to be a part of civic life in his town invariably reaps a reward. We'll bank on Eubanks.

Goldblatt's Greetings!

Sam Goldblatt, manager of the Park Lane Theatre, New York City, collaborated with the nearest Chinese laundryman in his neighborhood in the getting up a Xmas herald. Chinese characters were printed on a pink slip of paper, followed by copy stating: "Which Means Merry Xmas and Happy New Year to You From Sam Goldblatt of the Park Lane Theatre."

BIRTHDAY GREETINGS TO THESE MEMBERS!

A. E. Ableson
Ralph Allan
L. W. Bevel
Henry W. Beuttel
J. D. Braunagel
David M. Brotman
William Collins
Max Chimes
M. E. Cowan
Claude L. Davis
F. E. Drachman
Elmer Field
Claude L. Flater
J. A. Greer
Robert E. Holmes
Joseph Josack
Arthur Joy
F. H. Jones, Jr.
Harry E. Jones
Howard Kahn
Mark T. Kempenich
Frank X. Linn
Jack Lykes
Miller Meriwether
Alexander Maus
J. Edwin Milstein
John R. Minhinnick
Fred E. Moree
William L. Miller
W. Lynn Reynolds
Harry M. Rouda
Elie J. Saul
C. R. Stoflet
W. L. Stratton
Eugene O. Stutenroth
Lawrence Waters
Mrs. Laura Wernick
John C. White, Jr.
Gene Yarnell



RKO STATE-LAKE

TOMORROW

She'll Be the Death of You!

You'll howl at the spinster who learned to say "scram"... made the cops look sick, and solved the

"PENGUIN POOL MURDER"

RKO-Radio Picture With

Edna May OLIVER

JAMES GLEASON

Mae CLARKE, Donald COOK

Robert ARMSTRONG

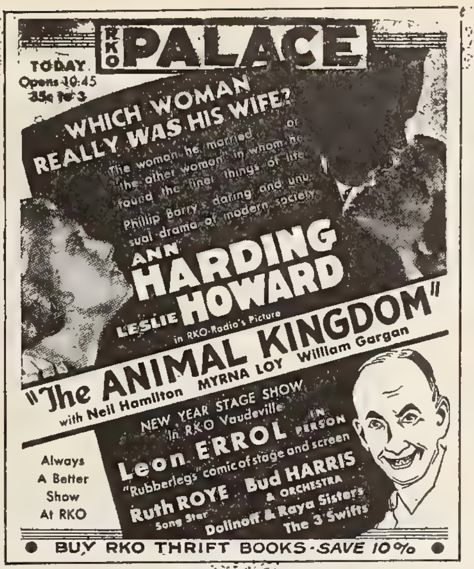
Last Day
KARLOFF
in
"The MUMMY"
25c to 1—35c to 6
55c after 6

Extra Added Attraction!

"ISLE OF DESIRE"

Love, life and laughter in a tropical Eden — actually filmed in a South Sea paradise

Pathe News & Screen Songfest



RKO PALACE

TODAY
Opens 10:45
35c to 3

WHICH WOMAN REALLY WAS HIS WIFE?

The woman he married ... or the other woman in whom he found the finer things of life

Philip Barry's daring and unusual drama of modern society

ANN HARDING

LESLIE HOWARD

in RKO-Radio's Picture

"The ANIMAL KINGDOM"

with Neil Hamilton MYRNA LOY William Gargan

NEW YEAR STAGE SHOW
In RKO Vaudeville

IN PERSON
Leon ERROL
"Rubberlegs" comic of stage and screen

Ruth ROYE
Song Star

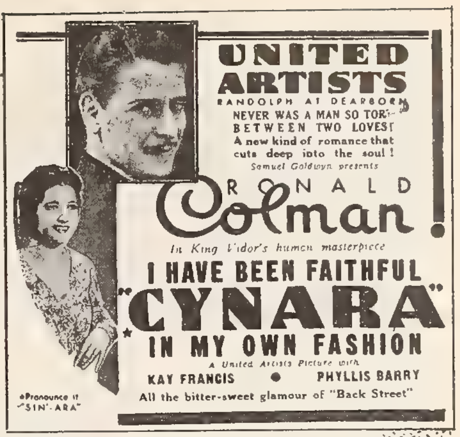
Bud HARRIS & ORCHESTRA

Dolinoff & Raya Sisters

The 3 Swifts

Always
A Better
Show
At RKO

BUY RKO THRIFT BOOKS-*SAVE 10%*



UNITED ARTISTS
RANDOLPH AT DEARBORN

NEVER WAS A MAN SO TORN BETWEEN TWO LOVES!
A new kind of romance that cuts deep into the soul!

Samuel Goldwyn presents

RONALD Colman!

In King Vidor's human masterpiece

I HAVE BEEN FAITHFUL

"CYNARA"*

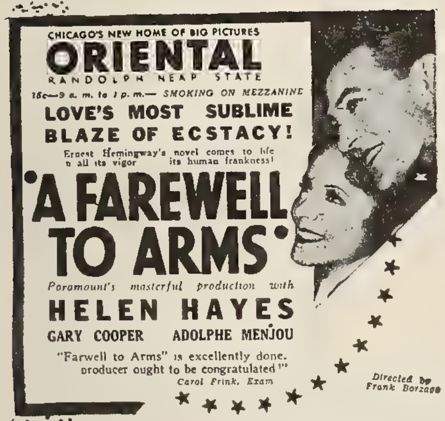
IN MY OWN FASHION

A United Artists Picture with

KAY FRANCIS ● PHYLLIS BARRY

All the bitter-sweet glamour of "Back Street"

*Pronounce it "SIN'-ARA"



CHICAGO'S NEW HOME OF BIG PICTURES

ORIENTAL
RANDOLPH NEAR STATE

15c—9 a. m. to 1 p. m.— SMOKING ON MEZZANINE

LOVE'S MOST SUBLIME BLAZE OF ECSTACY!

Ernest Hemingway's novel comes to life in all its vigor ... its human frankness!

"A FAREWELL TO ARMS"

Paramount's masterful production with

HELEN HAYES

GARY COOPER ADOLPHE MENJOU

"Farwell to Arms" is excellently done. producer ought to be congratulated!"
Carol Frink, Exam

Directed by Frank Borzage

FREE PARKING ON PREMISES

SOUTHTOWN

63RD East of HALSTED

—TODAY—

REDUCED PRICES

30¢ WEEKDAYS to 6:30 p. m.
SATURDAYS to 6:00 p. m.

35¢ SUNDAYS AND HOLIDAYS
Early Price to 2:30

50¢ U. S. Govt. Tax INCLUDED!
EVENINGS—SUNDAYS and HOLIDAYS after 2:30 p. m.

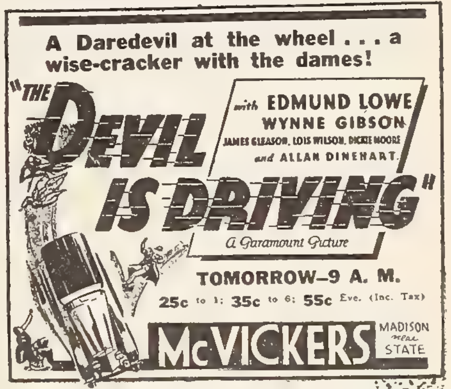
10¢ CHILDREN — MATINEES & SUNDAYS AND HOLIDAYS
Early Price to 2:30

Hers Is Woman's Right—to Love and Be Loved!

Constance BENNETT in

"ROCKABYE"

Paul Lukas Joel McCrea



A Daredevil at the wheel ... a wise-cracker with the dames!

"THE DEVIL IS DRIVING"

with EDMUND LOWE

WYNNE GIBSON

JAMES GLEASON, LOIS WILSON, DICKIE MOORE

and ALLAN DINEHART.

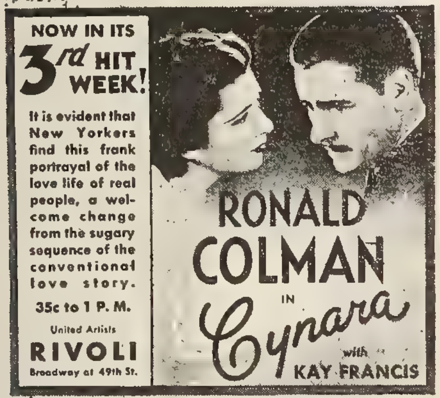
A Paramount Picture

TOMORROW—9 A. M.

25c to 1: 35c to 6: 55c Eve. (Inc. Tax)

McVICKERS MADISON near STATE

SHOWMEN IN SMALLER COMMUNITIES ARE ALWAYS INTERESTED IN THE NEWSPAPER ADS OF THE LARGER CITIES. ABOVE THE LINE WE SHOW YOU HOW CHICAGO ADVERTISES, WHILE BELOW YOU CAN SEE SOME OF THE ADS BEING CREATED FOR NEW YORK HOUSES!



NOW IN ITS 3rd HIT WEEK!

It is evident that New Yorkers find this frank portrayal of the love life of real people, a welcome change from the sugary sequence of the conventional love story.

35c to 1 P. M.

United Artists

RIVOLI

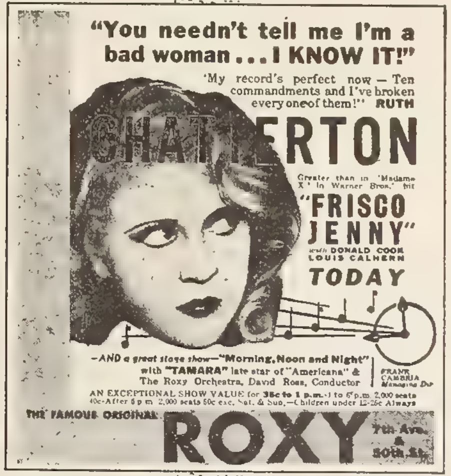
Broadway at 49th St.

RONALD COLMAN

IN

Cynara

with KAY FRANCIS



"You needn't tell me I'm a bad woman ... I KNOW IT!"

'My record's perfect now — Ten commandments and I've broken every one of them!'' RUTH

CHATTERTON

Greater than in 'Madame X' in Warner Bros.' hit

"FRISCO JENNY"

with DONALD COOK
LOUIS CALHERN

TODAY

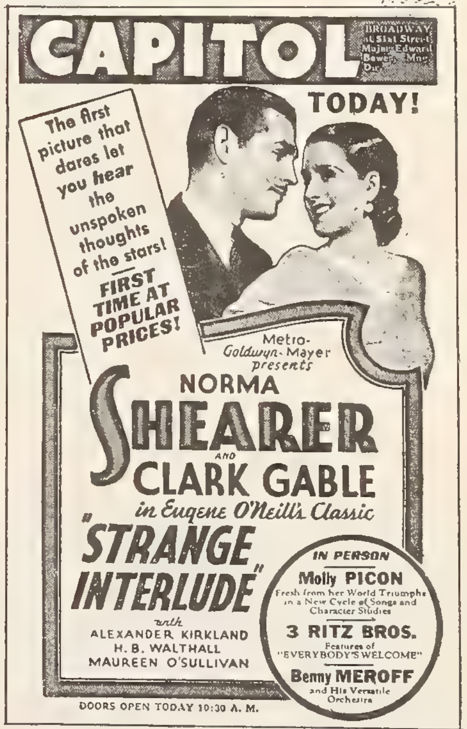
—*AND a great stage show*—"Morning, Noon and Night" with "TAMARA" late star of "Americana" & The Roxy Orchestra, David Ross, Conductor

FRANK CAMBRIA
Managing Dir

AN EXCEPTIONAL SHOW VALUE for 35c to 1 p.m.-1 to 6 p.m. 2,000 seats 40c-After 6 p m 2,000 seats 50c exc. Sat. & Sun.—Children under 12-25c Always

THE FAMOUS ORIGINAL

ROXY 7th Ave. & 50th St.



CAPITOL

BROADWAY at 51st Street
Major Edward Bowes Mng. Dir.

TODAY!

The first picture that dares let you hear the unspoken thoughts of the stars!

FIRST TIME AT POPULAR PRICES!

Metro-Goldwyn-Mayer presents

NORMA SHEARER

AND

CLARK GABLE

in Eugene O'Neill's Classic

"STRANGE INTERLUDE"

with

ALEXANDER KIRKLAND

H. B. WALTHALL

MAUREEN O'SULLIVAN

IN PERSON

Molly PICON
Fresh from her World Triumphs in a New Cycle of Songs and Character Studies

3 RITZ BROS.
Features of "EVERYBODY'S WELCOME"

Benny MEROFF
and His Versatile Orchestra

DOORS OPEN TODAY 10:30 A. M.

THEY STOOD UP ... AND CHEERED!

Last night saw the wildest demonstration of approval in the history of the American theatre at the premiere of

CAVALCADE

FOX FILM'S PICTURE OF THE GENERATION

TWICE DAILY

GAIETY
THEATRE

All Seats Reserved
Matinees 55c to $1.10
Evenings 55c to $1.65
These prices include tax
3 Shows on Saturday
2:45, 8:45 & 11:30 P.M.
Sunday
3, 5:45 and 8:45 P. M.
Twice daily 2:45 and 8:45

BROOKLYN Paramount

Direct from Broadway

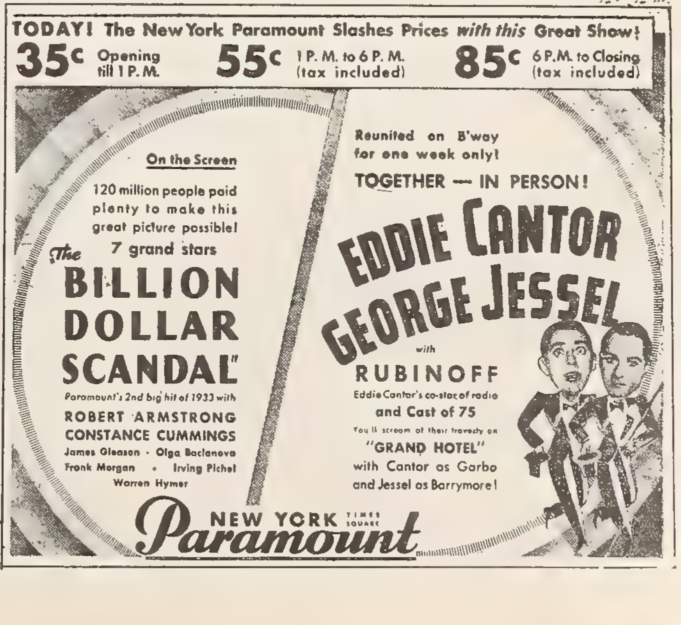
"IF I HAD A MILLION"

A Paramount Picture with

Gary Cooper	Charles Laughton
George Raft	Charlie Ruggles
Wynne Gibson	Mary Boland
Jack Oakie	Alison Skipworth
Frances Dee	Richard Bennett
W. C. Fields	Lucien Littlefield
Roscoe Karns	Gene Raymond

May Robson

IN PERSON
RUSS COLUMBO
MONTE BLUE



TODAY! The New York Paramount Slashes Prices *with this* Great Show!

35c Opening till 1 P.M.

55c 1 P. M. to 6 P. M. (tax included)

85c 6 P.M. to Closing (tax included)

On the Screen

120 million people paid plenty to make this great picture possible!

7 grand stars

The BILLION DOLLAR SCANDAL"

Paramount's 2nd big hit of 1933 with

ROBERT ARMSTRONG

CONSTANCE CUMMINGS

James Gleason · Olga Baclanova

Frank Morgan · Irving Pichel

Warren Hymer

Reunited on B'way for one week only!

TOGETHER — IN PERSON!

EDDIE CANTOR

GEORGE JESSEL

with

RUBINOFF

Eddie Cantor's co-star of radio

and Cast of 75

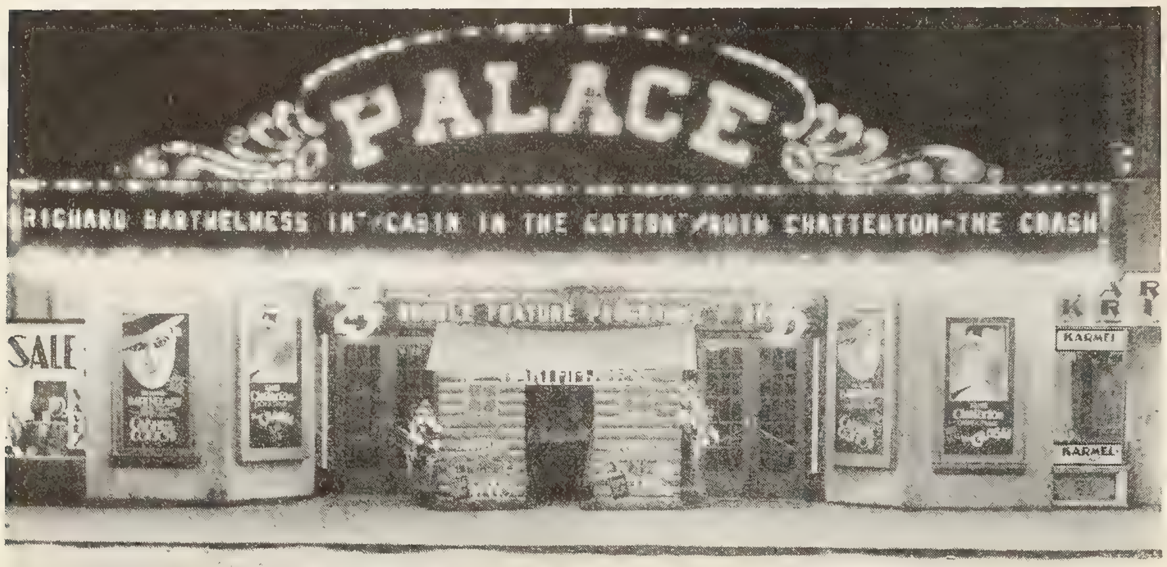
You'll scream at their travesty on

"GRAND HOTEL"

with Cantor as Garbo and Jessel as Barrymore!

NEW YORK TIMES SQUARE Paramount

COTTON CABIN IN CALGARY!


PALACE
RICHARD BARTHELMESS IN "CABIN IN THE COTTON" RUTH CHATTERTON-THE CRASH
SALE
KARMEL

IT'S quite a distance from Calgary wheat fields to the cotton bottoms below the Mason-Dixon Line, but that didn't prevent Pete Egan, manager of the Palace Theatre, Calgary, Canada, from building a miniature cabin in his theatre to provide atmosphere for "Cabin in the Cotton." You can see from the accompanying photo that there's even stalks of cotton or something that looks like it, at either side of the "cabin." Maybe they do grow the stuff up in Pete's country?

Other photographic evidence discloses that Showman Pete obtained a dandy window on "Madison Square Garden" by tying up with a merchant who wanted to push Lux toilet soap. Customers participated in the award of guest tickets. The window belonged to the Hudson Bay Company, largest dealer in the city.

Calgarians also got a glimpse of the jungle when Pete rigged his theatre front in honor of "Congorilla." A profusion of bamboo trees, foliage and cutout heads and full figures of gorillas, produced the desired effect.

In addition to operating the Palace Pete is constantly besought to serve on the boards of various athletic organizations, a newspaper clipping stating that he has been elected vice-president of more clubs, etc., than any other individual in the entire Dominion. So if his fellow Club members do not hear from him as often as they'd like to, this is the reason. For a particularly busy man we think he does pretty well by the Round Table, and here's hoping he keeps up the good work.

ASSISTANT MANAGERS

Managers who are members of the CLUB should take steps to enroll their assistants in our organization as soon as possible.

It will give them an added interest in their work and help you to impress upon them the many responsibilities that go with theatre management.

Assistants so enrolled at the request of their superiors are entitled to all the advantages of the CLUB, but do not receive membership certificates until they have been promoted to a manager's berth.

Hundreds of our most active members joined while they were assistants and found our pages most helpful in acquiring a keen understanding of the manifold duties in theatre management, advertising, exploitation, etc. It's the real school of showmanship and provides a much-needed incentive for them to advance in the business.

MAGAZZU EMPLOYED MANY GOOD STUNTS ON CARNIVAL WEEK

It's a little late to report on a Carnival Week campaign put over by P. A. Magazzu, manager of the Capitol Theatre, Hazleton, Pa., but so many profitable promotional stunts, etc., were carried out by this aggressive showman that we are presenting a brief outline of his work in order that it may be referred to for future campaigns of this nature.

His campaign included full page newspaper advertising; co-operative advertising by merchants; parades; news stories; give-aways; free talent; free musical acts on stage; free street concerts; lobby displays; telegrams posted from well known people and organizations; free decorations; tickets sold in advance by various organizations; promotion of window cards; promotion of heralds and promotion of special tickets used for give-aways, etc.

Newspaper advertising, his main objective, was successful to the extent of 16 full pages, which, if paid for, would have cost over $800. Over 2,800 inches were accounted for. Magazzu personally promoted 8 full pages in 8 different papers, tying in two other theatres on the same circuit in his city.

4,000 Lines Gratis

A dairy, leading auto agency and an ice and coal concern also came through with 8 additional pages of co-operative advertising. Resultant daily newspaper publicity amounted to over 4,000 lines, which, computed at the rate of 10 cents per line, would have set the theatre back over $400.

The awards made each night also contributed another source of valuable publicity. A dairy gave milk each of the seven nights for thirty days; a beauty salon gave a permanent wave each of the seven nights; a haberdashery donated mens' shirts; a jewelry store, a wrist watch; clothing store, suits for man and boy; shoe store, ladies' shoes; dress shop, ladies' dress; coal and ice company, 6 tons of coal; department store, 3-piece living room set; radio dealer, deluxe radio set, etc., etc.

Briefly summing up in dollars and cents what the promotional work would have amounted to, we find that the advertising would have totaled $1,703; the free stage talent, $1,200; musical and other organization donations, $250; awards, $683; free transportation, $25; other gifts, $659. The grand total of this no-cost campaign amounted to over $4,700. Magazzu actually spent $67.20.

There is a wealth of data at hand to back up every figure put down above, and we'll say that grand total of over $4,700 is something to shoot at, particularly when compared to an actual outlay by theatre of only $67. Without a doubt Hazleton was Carnival Week conscious as the result of Magazzu's campaign and he is to be congratulated for putting over such a fine piece of work. Our apologies for not printing a summary of it at an earlier date. However, shooting at his mark may stimulate others when engaged in similar enterprises and, if so, then P. A. has fulfilled his duty to other Club members.

ROUND TABLE BIOGRAPHIES

The fact that his uncle owned a theatre down in Elm City, N. C., was the means of starting Joseph Jay Greene off on his career in showbusiness and he began it as rewind boy in the projection booth, later on graduating to machine operator.

Joseph J. Greene

Since those days Joe has managed a number of theatres, including the Lafayette, Moffett, Chippewa, Ashland, Newstead, Kozy, Bridge — all Skouras holdings in St. Louis—and the Pert, in Gillispie, Ill., and the Opera House, Weldon, N. C. He also had charge of several other houses and did a hitch with the National Supply Company in St. Louis territory.

Greene was born in Elm City, N. C., Nov. 17, 1894, and was educated in High School and a Business College in his home town. He likes showbusiness and is getting along nicely with his present assignment. He is an active member of the Rotary Club, Eagles and Tri-State. The theatre would again claim his attention, he advises us, were he to start all over again.

Dallas Scribe Insulted!

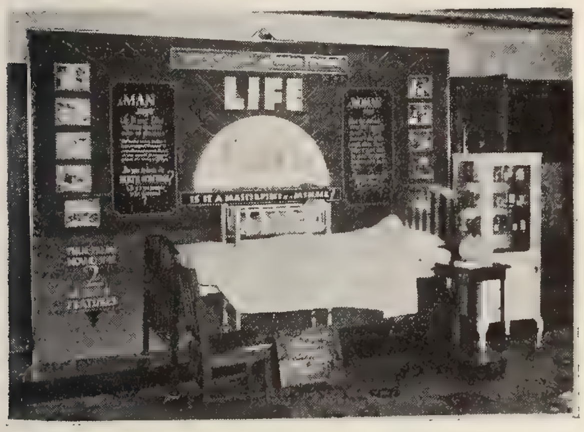
Report has it that a sign in the lobby of the Melba Theatre, Dallas, Texas, more or less classifying all chatter writers as "keyhole peepers and scandal mongers," so enraged one of that ilk that he requested that the sign be removed. Denying that his copy on "Blessed Event" in any way reflected on the local columnist, whose blurbs had been pasted up for a bit of color, and asserting that he sought only fame and honor for the scribe by associating him with such a personality as Winchell, Paul Short, manager, refused to move the display. And so a blank sheet was pasted over the sacred paragraphs for the balance of the week.

BROWN KNOWS WHAT KIND OF DISPLAYS GO IN BENSONHURST

The populace of the Bensonhurst district of Brooklyn, N. Y., goes for things in a realistic way so William Brown, manager of the Marboro Theatre over there gives 'em just what they want.

For "Life Begins" he radically departed from the delicately suggestive ads first adopted for the picture by the Warner exploitation and advertising force and got right down to brass tacks by setting up a dummy mother and child. The complete ward outfit you see in the accompanying photo was promoted through a tie-up with a local maternity hospital. The dummy head was obtained from a millinery store in the same neighborhood and the body was outlined with short pieces of blanket ends. The assistant manager's daughter loaned the large doll baby in the crib.

Chair, table and all other accessories, including special still obtained through the courtesy of Lou Goldberg of the Warner office, further carried out the general scheme. Additional exploitation included the sending out of special letters to all doctors in the Bensonhurst section.



As stated above, Brown knows his Bensonhurst and what to give it in the way of lobby displays, etc. Not so long ago we recall he used a sensational display depicting a major surgical operation and it went over in his neighborhood in a big way. We'll be telling you more about Bill's work in future issues.

MEYERS USED SAMPLE BALLOT TO EXPLOIT POLITICAL PICTURE

Playing a picture based upon political intrigue around last election time, E. J. Meyers, one of the brothers of that name operating the Majestic Theatre, Chillicothe, Ohio, effectively publicized the film through distribution of regular size, old-time election ballots carrying national and local candidates of all parties. At the top of the ballot in red was the following copy: "Look This Ticket Over Carefully—Don't Vote Until You See—Lee Tracy in 'Washington Merry-Go-Round'—It Rips the Lid Off—in the most important political campaign since the Civil War."

Although we haven't heard from the Meyers Brothers in some time the above is evidence that these two showmen are still carrying on, tough times or otherwise. With interest in the past election at fever heat in all sections of the country, we don't doubt for one moment that the sample ballots earned a good share of publicity for the picture. How'ya been, "Ducky"?

BORLAND'S CINDERELLA STUNT

Not a Fairy Story but a Tale of Some Smart Merchandising Put Over by the Manager of Armitage Theatre, Chicago

This is not a Fairy Story even though the subject deals with Cinderella and shoes; rather it is a tale of a smart merchandising campaign which Hugh Borland, manager of the Armitage Theatre, Chicago, arranged with the cooperation of a local dealer in fine shoes. It was called "Cinderella Night" and run every Saturday night over a period of two weeks. Details follow:

The shoe dealer was sold the idea of furnishing 12 pairs of fine quality ladies' shoes (valued at not less than $8 per pair) for give-away each Saturday night to any girl or woman owning feet corresponding to sizes of the shoes. In return the merchant received a screen and program ad every week during the given period. The foyer was selected as the place for fitting the shoes. One of the lady attendants, furnished by the merchant, did the measuring and fitting, and the other queried patrons as to their desire to be fitted as they came in the door. Other accessories from the shoe dealer included a foot stool of plush, a foot measuring machine and a handsome glass display case for the 12 pairs of shoes.

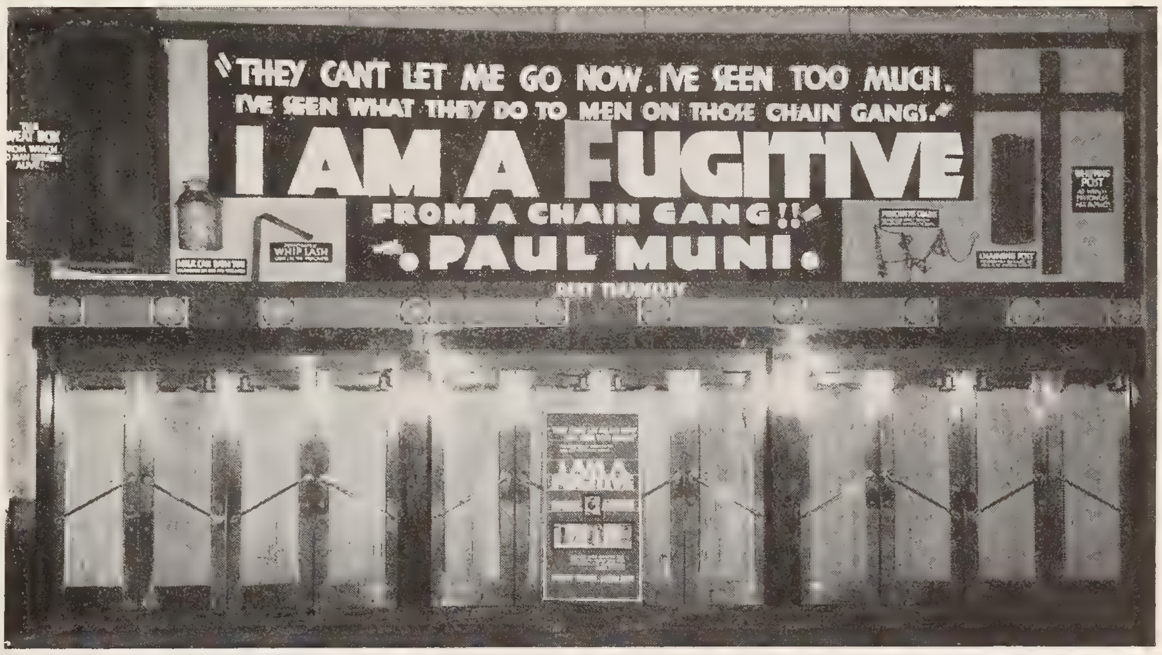
Upon accepting the invitation for fitting patrons were seated in order in comfortable chairs or davenports and a radio entertained them while waiting turn. The girl's or woman's foot was measured and if the size corresponded to any one pair of shoes a fitting was made, which, if satisfactory to the fitter, was the occasion for making an award. The merchant was so well pleased with results attained the first Saturday that he donated 15 pairs of shoes instead of 12. Winners were announced from the stage that night. Names were also carried on the next trailer.

The question mark (?) played a conspicuous part as an emblem in the advance campaign, appearing in the shoe dealer's window, with one-sheet and cut-out mark with flasher in back of card; in red on each front door of the lobby; in foyer, cut-out with flasher; animated mark on trailer; on stage, where 14x36 inch marks were used with flashers; on front page of program, and all incidental advertising. The cut-out marks were made from beaverboard left over from other displays, while the 14x36 marks were formed from insert frames, sides and backs of beaverboard. The others were fashioned from red crepe paper and cardboard. The trailer represented the only actual cash outlay.

All copy was built around the ? mark, such as "The Big Surprise Is Coming Next Week." At the end of the third week of advance exploitation the shoes were placed on display with sign reading: "Here's the Big Surprise: These 12 Pairs of Beautiful Shoes Will Be Given Away," etc. A smaller card read: "Come on Girls and Ladies—From 16 to 60—You May Be a Cinderella—Who Knows?—The Fun Starts at 7 O'Clock." Other copy along the same lines was used from time to time in various ways and places. A two months' pass took care of expenses attached to having a young fellow ballyhoo the idea on the streets. He wore a derby hat, tuxedo coat and striped pants. Copy on his back read: "Watch Armitage Theatre Next Week. ? ? ?" Pluggers were passed out as he pursued his route.

Borland's Cinderella Night appears to be a novel idea and one which could be successfully staged in a variety of city neighborhoods and towns. Thanks to him for passing along the campaign information. We are sure fellow members will benefit from his experience and possibly try it in their own houses.

DISPLAY HELPED GARNER RECORD GROSS!


"THEY CAN'T LET ME GO NOW. I'VE SEEN TOO MUCH.
I'VE SEEN WHAT THEY DO TO MEN ON THOSE CHAIN GANGS."
I AM A FUGITIVE
FROM A CHAIN GANG!!
PAUL MUNI.
WHIP LASH

Above is a reproduction of the advance lobby display fashioned for "I Am a Fugitive" by Jack Sanson, manager of the Roger Sherman Theatre, New Haven, Conn., which holds the distinction of being partially responsible for the best week's gross the house ever had. All objects such as chains, sweatbox, whip, etc., were accurate reproductions—not painted on lobby walls.

WAUGH'S CAMPAIGN!

Diversified Activities Keep Up Public's Interest in This Manager's New Attractions!

JUST when we were beginning to wonder at not hearing from our Memphis friend, Howard Waugh, manager of the Warner Theatre there, along comes a wealth of excellent material from Howard himself, who used all these stunts in putting over "I Am a Fugitive From a Chain Gang" at his theatre. Here are a great many unusual gags that were pulled, which we're now passing along the line.

The Start-Off!

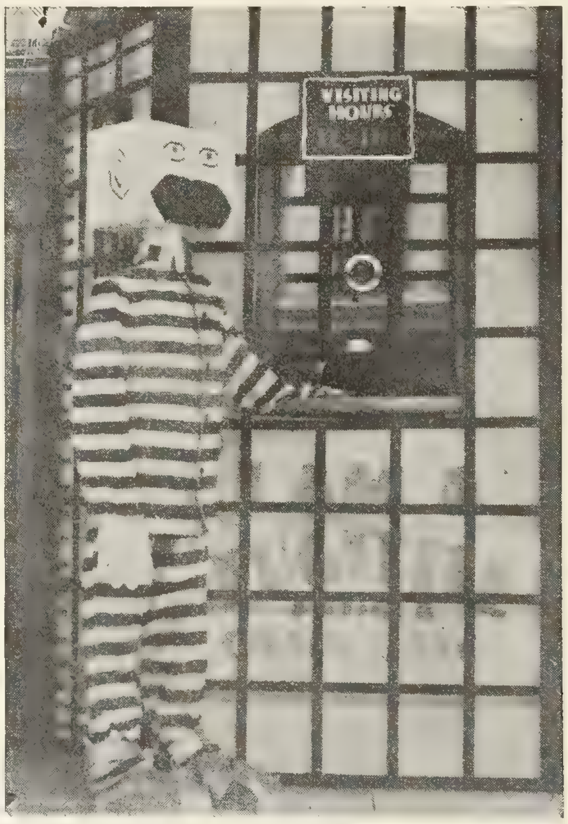
Waugh started his advance campaign with a 40x60 blow-up of a head of Paul Muni, which was placed on the sidewalk in front of the theatre and attracted a notice in the local press; a special trailer which was used ten days before the picture opened; a display in the foyer of a whipping post, handcuffs and other chain prison items, which were borrowed from the county jail, and carried copy on the picture; a tie-up with a local chain store which netted the printing of "Fugitive" and theatre copy on 10,000 paper bags; and advance publicity stories placed with leading local papers.

The above was just a warm-up for the energetic Howard, who continued his smash advance campaign with the following excellent stunts: He arranged for the Cossitt Library's purchasing six copies of the "Fugitive" book for their shelves, and also the distribution of 30,000 book marks with copy on the picture. The library and its branches were also supplied with special display cards carrying stills and copy on the picture. Every possible spot in town was plastered with "Fugitive" display cards. The town was also well plastered with special one, two and three sheets. Street cars and taxi cabs carried signs announcing the "coming to the Warner Theatre of 'I Am a Fugitive From a Chain Gang.'" A large sign was placed on the theatre curtain for ten days in advance bearing copy on the "Fugitive" opening; 600 of the regular herald on the picture were furnished to a local laundry for insertion in all bundles. A special letter on the production was posted on the bulletin board of the American and Colored Legions. A local Hebrew publication carried a two column illustrated publicity story on the feature. Cards on the picture were placed in Krees' store windows. A local orchestra arranged a special medley of "I'm a Fugitive From Love" and "Prisoner's Song," dedicating same to picture—and broadcast the song from a local radio station. The Memphis Daily News carried a serialization of the story in six installments. A special advance ad campaign was used—modeled after the Warner merchandising plan of the picture.

Employed Sound Truck!

And Waugh didn't stop there! His next stunt was to send about town a sound truck which was bannered with advertising copy on the picture and had two men in prison uniforms sitting on top of it. A special essay contest was held for women, who were asked to tell which of the three romances was most important in the life of Robert Burns, author, of the story. A jig-saw puzzle was also planted in the newspapers, with contestants invited to shape together the cut-outs forming a head of Muni. A special screening was held for the press and invited guests. Two thousand heralds on the picture were distributed at the American Legion Wrestling matches.

A tremendous opening followed the above campaign, which was continued with many more similar stunts, throughout the picture's run. Waugh tied-up with a local coal company to give away a free bucket to every person buying a ton of coal. The coal people also took an ad in the paper announcing the giveaway, with the ad playing up copy on the picture.



Editorial Break, Too!

An editorial appeared in the Memphis Evening Appeal calling attention to the outstanding qualities of the picture and also to the fact that the chain gang abuses depicted in the film did not exist in Shelby County. Waugh also received a letter from the chairman of the Shelby County Commissioners, who thanked him for the privilege of seeing the picture and also mentioning the fact that such conditions did not exist in Shelby County.

On the opening day 100 cards were placed on the down-town telegraph poles, heralding the picture's showing at the Warner Theatre. One hundred linoleum mats, carrying stenciled copy on the picture, were place on sidewalks in prominent spots of the town.

An elaborate lobby was made to look like the outside of a prison, with excellent stills and copy on the picture all over the theatre front. "NOW" cards were placed on all street cars and taxi cabs. The local papers carried a special story on the fact that Clarence Darrow would intervene in the hope of getting a pardon for the "Fugitive" author, Robert E. Burns.

One of the most outstanding stunts that Waugh used was the getting up of a mechanical robot which was placed on the street in front of the theatre. The robot, dressed in prison garb, carried a wire connected with the stage operator from the cashier's booth, and prominent people who stopped in front of the theatre were spoken to and called by name. This stunt created an enormous amount of interest. The small photo shows the robot standing by the cashier's window.

The foregoing is typical of the campaigns waged by the "Old Colonel from Dixie" and it's always a safe bet that the ground has been well covered when the books are closed. We will hope to tell you more about his work this winter. What say, Howard?

BICYCLE PAGEANT OF CONERY'S CAUGHT ON WITH THEATRE FANS

Remember the bygone days of the bicycle craze, when cinder paths were built all over the country to accommodate thousands of enthusiasts? Well, these two-wheeled pushmobiles are still a very considerable part of method of transportation and Mitchell Conery, manager of the Kingston Theatre, Kingston, Pa., hit upon the novel idea of tying up with a local dealer for nothing less than a Bicycle Parade.

The dealer was very much pleased with the scheme and contributed one of the latest model wheels for a give-away and other suitable awards for the most novel costume worn by entrants. The wheel was given prominent foyer location in advance, in conjunction with trailer announcement, etc.

The day of the parade arrived and, headed by a couple of old tandem wheels discovered by the dealer, the novel spectacle wended its way through the principal streets of the city. Ages of entrants ranged all the way from two-year-old kids, dressed in unique costumes, to a veteran who knew how to put his bicycle through all the trick stunts. Two boys on wheels also carried a large banner which advertised the current attraction.

After the parade the wheels were all parked in a vacant lot near the theatre and cared for by an attendent while the awards were made during the matinee show. Incidentally, all who entered the theatre—even the entrants—were taxed the usual rate.

The stunt was so effective for all concerned, both from word-of-mouth publicity and local newspapers, that the merchant is now anxious to effect another tie-up with the theatre. That's the way to make them feel, Mitch, and more power to you for putting over this novel parade. Any other Club member who may consider staging a similar parade can easily find out all about the old time bicycle pageants from some of the older inhabitants. One of these affairs certainly ought to leave an impression in modern times.

Hilgendorf Now Boss!

Ted Hilgendorf, formerly manager of the Ritz Theatre, Milwaukee, for Mike Brumm, has taken over operation of the Majestic Theatre, Cudahy, Wis., from Jake Disch.

personalities

WARD CASSIDY

manager of the Rivoli Theatre, Berkely, Calif., is this week's selection for membership in the popular Bandit's Relief Association. Yeggs visited his strong room over the holidays and thumped the cash register keys to the tune of $509.75. Cassidy had no intention of letting go of his safe but they took that, too.

▽

C. L. LAWS

manager of the United Artists Theatre, Berkeley, Calif., recently trimmed all his brother golf addicts out at the Berkeley Country Club by walking away with the Benefit Sweepstake Tournament.

▽

E. L. FINK

is taking an active part in operation of the New Patterson Theatre, Patterson, Calif., having purchased an interest in the house from Richard Bare.

▽

BUDDY WEBBER

the Kid Organist of Dixie, has again tied-up with Wometco Theatres in Miami and is working out with Sonny Shepherd at the New Mayfair, doubling at the console and on the piano in the Tea Garden.

▽

JOE LAWRENCE

manager of the Rialto Theatre, Salt Lake City, reopened Xmas after having his house dark for some time to permit renovation and installation of new sound equipment.

▽

WILLIAM A. FINNEY

Loew district manager with headquarters at Columbus, Ohio, accompanied by Mrs. Finney, recently returned from a visit to Los Angeles.

▽

ERNEST LUDWIG

former manager of the Coliseum Theatre for Fox-West Coast in Seattle, was recently appointed manager of Jensen-Von Herberg's Liberty in that city by Leroy Johnson, general manager of the circuit. Robert Armstrong will continue to handle publicity and advertising for the house.

▽

WILLIAM HOUCK

former manager of the RKO Orpheum and the J-VH Liberty theatres, Seattle, has been named manager of the Fox-Rialto Theatre, Tacoma.

▽

DOUGLAS KIMBERLEY

formerly in charge of the Fox-Tacoma theatres, has been transferred to the Mt. Baker Theatre, Bellingham, Wash.

▽

ARTHUR HILE

recently in charge of the Fox-Mt. Baker Theatre, is now at the helm of the Broadway Theatre, Tacoma, Wash.

JACK STEBBINS

formerly manager of Grauman's Chinese Theatre, Los Angeles, Calif., is now at the helm of the Fox-Granada, Inglewood.

▽

RAYMOND WALLACE

is again in charge of the Morrison Theatre, Alliance, Ohio, a house recently reopened after being dark for several weeks.

▽

BENN STEERMAN

has succeeded Fred Jergens as contact man for Warners in the Pittsburgh district.

▽

LEO DIENER

has purchased the Dreamland Theatre, Dubuque, Iowa, from Ben Levinson and will reopen under name of Palace.

▽

PAUL KRIER

former manager of the Fox-Valencia Theatre, Walsenberg, Colo., who has been on a three month's leave of absence, recently returned to town.

▽

MARK N. SILVER

is in charge of the Capitol Theatre, Wilmer & Vincent house recently reopened at Reading, Pa.

▽

CHARLES E. DICKINSON

is in charge of the Palace Theatre, Lockport, N. Y., a house recently reopened under the banner of Lock City Theatres, Inc.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

D. SENN LAWLER

city manager for Fox-Midwest in Wichita, Kans., was recently appointed a member of the newly organized publicity committee of the local Chamber of Commerce.

▽

JOSEPH KINSKY

formerly city manager of Fox Theatres in Milwaukee, Wis., and more recently manager of the Capitol, Sioux City, has been promoted to the city managership, which includes management of the Capitol and supervision of the Orpheum and Princess Theatres. B. J. Ryan is his assistant at the Capitol.

▽

C. W. PETERSON

formerly manager of the Princess Theatre, Sioux City, Iowa, has been installed as manager of the newly reopened Orpheum Theatre in that city. D. W. Shane is his assistant.

▽

CHARLES ALDERSON

formerly in charge of the Lyric Theatre, Norfolk, Neb., is now at the helm of the Princess Theatre, Sioux City, Iowa. Warren Butler has been named his assistant.

▽

DALE McFARLAND

former director of advertising and publicity for the Capitol Theatre, Sioux City, Iowa, is now handling exploitation for all three Publix houses in the city under direction of Joseph Kinsky.

▽

ROLLAND LINE

former head art man for RKO theatres in Dayton, Ohio, is now handling art for the three Sioux City Publix houses.

▽

FRED H. IRION

recently handed back management of the Palace Theatre, Windsor, N. C., to the original owners and returned to the road with his own stock company.

▽

W. P. HUSTON

manager of the Crawford Theatre, Wichita, Kans., for the past year, has taken over the Kansas Theatre in that city, formerly operated by Charles and Meta Barron. The house will be remodeled and re-equipped with sound.

▽

J. T. GRAHAM

former RKO salesman in Kansas City, has taken lease on the Ritz Theatre, Girard, Kans., which he opened Xmas Day.

▽

ALDEN KNAPP

has taken over operation of the Sarcoxie Theatre, Sarcoxie, Mo., and is open for business.

▽

FRED WILCOX

recently took over the Roanoke Theatre, Kansas City, from J. C. Leyser.

GRADUATION SOON!

Most grammar schools, and many high schools, hold Graduation Exercises about the first of February. In preparation of this event theatres should go through their tickler files and see what June Graduation stunts or tie-ups can be used for the mid-winter break.

If, as in New York, this February first graduation is as important as the one in June, then by all means get behind it and work out something of box office advantage to your theatre.

Several houses in the New England states offer the theatre for the exercises because of the larger seating capacity. This slant has many worthwhile angles and does not interfere with regular performances. Special newspaper co-operative pages can be promoted to bolster up interest in the event and provide the local populace with something to talk about, especially the generosity of the theatre in making it possible for so many more people to attend.

Investigate the possibilities of the midwinter graduation and include it in your plans for increasing business or promoting goodwill.

PERSONALITY STUNT IS PROVING POPULAR IN BROOKLYN HOUSE

A personality analyst has proven a splendid exploitation angle for the Fox-Brooklyn Theatre, we are advised by Bud Gray. A copyrighted personality chart tying in movie stars is given patrons in conjunction with the analysis by the man in charge.

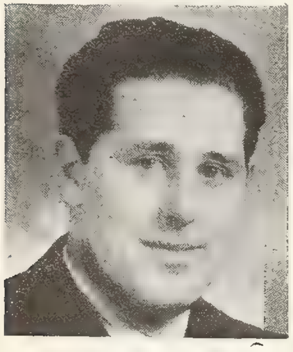
As part of the display for this stunt the chart is blown up to a 40x60 enlargement and placed where he operates, pointing out various features of the patrons undergoing analyzation. A trailer on the screen also announces his presence in the theatre. Gray states that interest displayed by men and women run about even, with a slight edge for the women. A small booklet giving a more elaborate analysis is also included at a very nominal price.

Casey Jones Tie-Up!

Mike Simmons, publicity director of Monogram Pictures, recently announced a deal he made with Munsey Publications to run a contest, "What Would You Do In Casey Jones' Place?" with prize awards, in connection with his company's forthcoming picture, "The Return of Casey Jones." The stunt will be featured in "Railroad Stories" and announced in a number of other Munsey publications.

ROUND TABLE BIOGRAPHIES

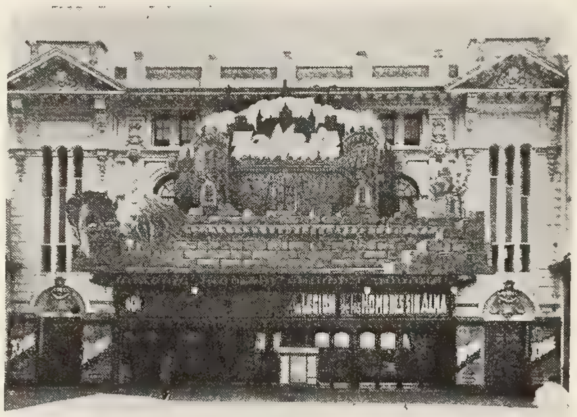
We can cut a lot of corners in explanation of why Edmond E. Gentes chose show-business for a career; he entered it just because he liked the game, and received his initiation at the door of the Laurier Theatre, Woonsocket, R. I. Later on he was promoted to assistant manager, and at the present, following transfer of his boss to a Boston house, holds down the job of manager.



Edmond E. Gentes

Gentes was born in Whitinville, Mass., June 14, 1908, and received his education in the Woonsocket High School and Sacred Heart College, St. Hyacinthe, Canada. He was twenty-four years old when the show-bug bit him, and as near as we can make out, I would again choose the theatre as a means of livelihood if he were to start all over again. He is married, a father, and a member of the Eagles, Sportsmen's Club and the organizer of the Woonsocket Rifle Club.

BUENOS AIRES FRONT!



Guy Morgan, general manager for United Artists in Argentina, engineered the striking front pictured above when that film played the Cine Astral Theatre, Buenos Aires. The huge display represented the "House of the Living Dead."

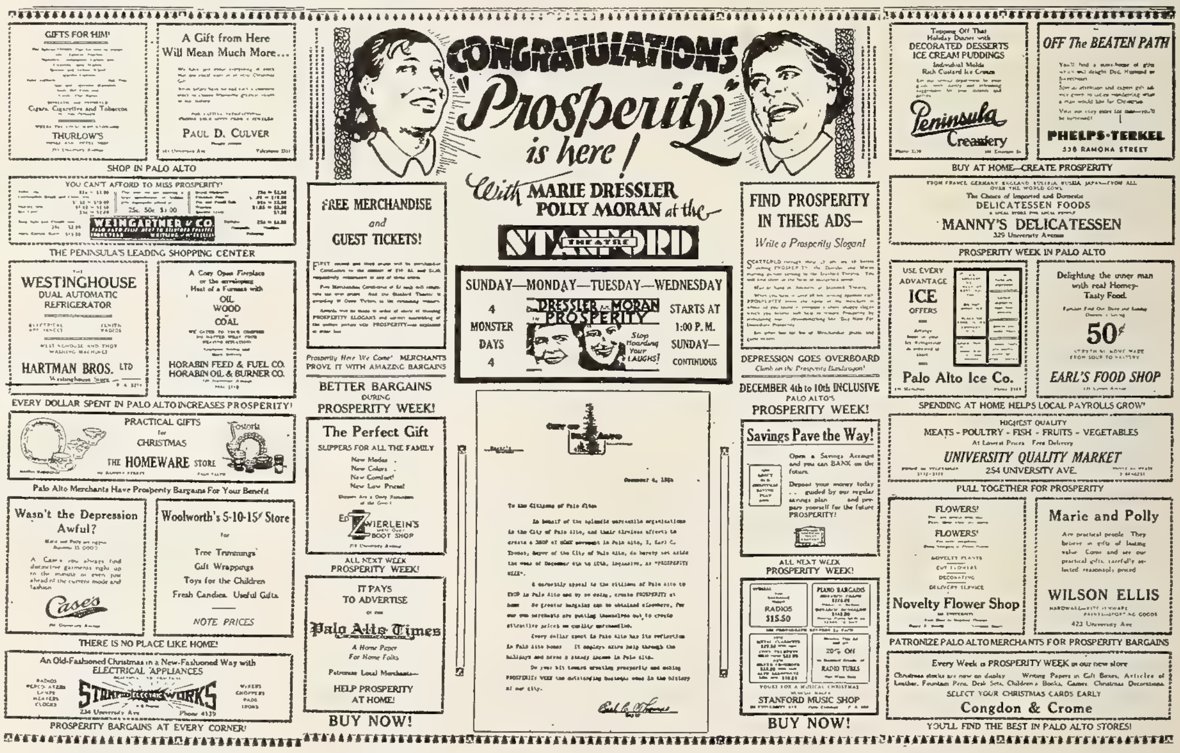
FORESMAN FINDS A BIRTHDAY CLUB IS GOOD BOX OFFICE

The Birthday Club idea is being used to excellent advantage by Frank C. Foresman, manager of the Ritz Theatre, West Point, Miss. Those contemplating something along the same lines may find what they are looking for right here.

At the beginning of each school year he obtains a complete enrollment list, which, in his case, runs around 1,000, and has cards printed for filling out by the pupils. The teachers gladly cooperated with him in compilation of the list and assisted with distribution of the cards. As in other birthday gags, when the cards come out of the tickler file a certain number of pupils become entitled to free admission to the theatre. Foresman's list yields an average of about 18 birthdays per week and enables every child in school to attend a free show at least once a year.

Most of the work connected with one of these birthday clubs consists in getting up the list and arranging the names in a tickler file; after that has been done it's a simple matter to keep the ball rolling along. These lists, as Foresman points out, are also very helpful when organizing Mickey Mouse Clubs and kindred groups of youngsters. He has one of the Mickey clubs going now and obtained buttons for each member by tying up with one of the local merchants. Thanks to him for sending along a reminder of this effective method of stimulating good will among children and their parents. We'll be looking for further news from this Round Tabler.

BROWNE'S 'PROSPERITY' SMASH!



CONGRATULATIONS
"Prosperity" is here!
With MARIE DRESSLER POLLY MORAN at the STANFORD THEATRE
SUNDAY—MONDAY—TUESDAY—WEDNESDAY
4 MONSTER DAYS 4
DRESSLER and MORAN in PROSPERITY
Stop Hoarding Your LAUGHS!
STARTS AT 1:00 P. M. SUNDAY—CONTINUOUS

GIFTS FOR HIM!

Cigars, Cigarettes and Tobaccos

THURLOW'S

A Gift from Here Will Mean Much More...

PAUL D. CULVER

SHOP IN PALO ALTO

YOU CAN'T AFFORD TO MISS PROSPERITY!

25c. 50c. $1.00

WEINGARTNER & CO.

THE PENINSULA'S LEADING SHOPPING CENTER

WESTINGHOUSE DUAL AUTOMATIC REFRIGERATOR

HARTMAN BROS. LTD

A Cozy Open Fireplace or the enveloping Heat of a Furnace with OIL WOOD COAL

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EVERY DOLLAR SPENT IN PALO ALTO INCREASES PROSPERITY!

PRACTICAL GIFTS for CHRISTMAS

Fostoria

THE HOMEWARE STORE

Palo Alto Merchants Have Prosperity Bargains For Your Benefit

Wasn't the Depression Awful?

Case's

Woolworth's 5-10-15¢ Store

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Tree Trimmings

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Toys for the Children

Fresh Candies. Useful Gifts.

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THERE IS NO PLACE LIKE HOME!

An Old-Fashioned Christmas in a New-Fashioned Way with ELECTRICAL APPLIANCES

STANFORD ELECTRIC WORKS

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PROSPERITY BARGAINS AT EVERY CORNER!

FREE MERCHANDISE and GUEST TICKETS!

Prosperity Here We Come! MERCHANTS PROVE IT WITH AMAZING BARGAINS

BETTER BARGAINS DURING PROSPERITY WEEK!

The Perfect Gift

SLIPPERS FOR ALL THE FAMILY

New Modes.

New Colors.

New Comfort!

New Low Prices!

Ed. ZWIERLEIN'S BOOT SHOP

ALL NEXT WEEK PROSPERITY WEEK!

IT PAYS TO ADVERTISE

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A Home Paper For Home Folks

Patronize Local Merchants—

HELP PROSPERITY AT HOME!

BUY NOW!

FIND PROSPERITY IN THESE ADS—

Write a Prosperity Slogan!

DEPRESSION GOES OVERBOARD

Climb on the Prosperity Bandwagon!

DECEMBER 4th to 10th INCLUSIVE

PALO ALTO'S PROSPERITY WEEK!

Savings Pave the Way!

Open a Savings Account and you can BANK on the future.

Deposit your money today . . . guided by our regular savings plan . . . and prepare yourself for the future PROSPERITY!

ALL NEXT WEEK PROSPERITY WEEK!

RADIOS $15.50

PIANO BARGAINS

20% OFF

RADIO TUBES

STANFORD MUSIC SHOP

BUY NOW!

Topping Off That Holiday Dinner with DECORATED DESSERTS ICE CREAM PUDDINGS

Individual Molds

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OFF The BEATEN PATH

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BUY AT HOME—CREATE PROSPERITY

The Choice of Imported and Domestic DELICATESSEN FOODS

MANNY'S DELICATESSEN

329 University Avenue

PROSPERITY WEEK IN PALO ALTO

USE EVERY ADVANTAGE ICE OFFERS

Palo Alto Ice Co.

Delighting the inner man with real Homey-Tasty Food.

50¢

EARL'S FOOD SHOP

SPENDING AT HOME HELPS LOCAL PAYROLLS GROW!

HIGHEST QUALITY

MEATS - POULTRY - FISH - FRUITS - VEGETABLES

At Lowest Prices. Free Delivery

UNIVERSITY QUALITY MARKET

254 UNIVERSITY AVE.

PULL TOGETHER FOR PROSPERITY

FLOWERS!

FLOWERS!

Novelty Flower Shop

Marie and Polly

Are practical people. They believe in gifts of lasting value. Come and see our practical gifts, carefully selected, reasonably priced.

WILSON ELLIS

423 University Ave.

PATRONIZE PALO ALTO MERCHANTS FOR PROSPERITY BARGAINS

Every Week is PROSPERITY WEEK in our new store

Christmas stocks are now on display. Writing Papers in Gift Boxes, Articles of Leather, Fountain Pens, Desk Sets, Children's Books, Games, Christmas Decorations.

SELECT YOUR CHRISTMAS CARDS EARLY

Congdon & Crome

YOU'LL FIND THE BEST IN PALO ALTO STORES!

The double truck cooperative ad reproduced here represents history in Palo Alto, Calif., as far as showbusiness is concerned. It was put over by Harry E. Browne, manager of the Stanford Theatre there and the first of its kind ever promoted in the city.

The "Trade at Home" idea was used mainly to promote the various ads and the mis-spelled word gag, spelling out the title "Prosperity," was employed to gain attention from the readers. Letters forming the title in mis-spelled words were scattered among the 22 ads and readers were invited to exercise their skill in assembling them, thereby participating in the awards and merchandise orders donated by the merchants. It is interesting to note that the Mayor issued a Proclamation for "Prosperity Week," which was reprinted on the co-op page. All copy, including the Mayor's letter, was written by Browne—an aid which was fully appreciated.

A corking piece of work on the part of Browne and all the more credit to him.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Davy Jones' Locker	
Dude Bandit, The	Hoot Gibson
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Sphinx, The	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	80	Nov. 26
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	
Brand Inspector, The	Tim McCoy-Florence Britton	
Brief Moment	Barbara Stanwyck	
California Trail, The	Buck Jones-Helen Mack	
Child of Manhattan	John Boles-Nancy Carroll	
Cornered	Tim McCoy	
Destroyer, The		
End of the Trail, The	Tim McCoy-Luana Walters	
Fighting for Justice	Tim McCoy-Joyce Compton	
Forgotten Man, The	Jack Holt	
Hurricane Deck	Jack Holt	
Lost Valley	Buck Jones	
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33
Mike		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	
Parole Girl		
Pearls and Emeralds		
Rules for Wives		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	
State Trooper	Regis Toomey-Evalyn Knapp	
Sundown Rider, The	Buck Jones-Barbara Weeks	
Treason	Buck Jones-Shirley Grey	
Wild Stallion	Wm. Janney-Dorothy Appleby	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemed to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33		
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	78	Dec. 24
Ex-Lady	Bette Davis-Gene Raymond			
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Bad Boy	James Dunn-Sally Eilers	
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33
Cavalcade	Clive Brook-Diana Wynyard	
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33
Giant Swing, The	Ricardo Cortez-Norman Foster	
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33
Man-Eater	Marion Burns-Kane Richmond	
Paddy, The Next Best Thing	Janet Gaynor	
Road to Heaven	Boots Mallory-A. Kirkland	
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	
Zoo in Budapest	Gene Raymond-Loretta Young	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The		
East of Sudan		
Green Paradise		
Kiss of Araby	Maria Alba-Walter Byron	Jan. 31,'33
My Wandering Boy		
Red Man's Country		
Silent Army, The		
Sisters of the Follies		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin			
Public Be Damned, The				
Sing, You Sinner		Jan. 15,'33		
Woman in the Chair, The		Feb. 15,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade	Lionel Barrymore	July 9	74	July 2
(Reviewed under the title "Washington Show")				

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante			
China Seas	Clark Gable			
Clear All Wires	Lee Tracy-Benita Hume			
Happily Unmarried				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans			
La Tendresse	Norma Shearer			
Man of the Nile	Ramon Novarro			
Men Must Fight	Phillips Holmes-Ruth Selwyn			
Peg O' My Heart	Marion Davies			
Reunion in Vienna	John and Lionel Barrymore			
Secretc of Madame Blanche, The	Irene Dunne-Phillips Holmes			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper			
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
Whistling in the Dark	Ernest Truex-Una Merkel			
White Sister, The	Helen Hayes-Clark Gable			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty		Feb. 1,'33		
Jungle Bride	Anita Page-Charles Starrett	Jan. 20,'33		
Oliver Twist		Feb. 28,'33		
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudete Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		123	Dec. 10
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Carole Lombard			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 10,'33		
Curse of Sunken Gold				
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie			
Hello, Everybody	Kate Smith			
King of the Jungle	Frances Dee-Buster Crabbe	Jan.		
Lady's Profession, A	Alison Skipworth-Roland Young	Feb. 24,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel	Feb. 3,'33		
Murders in the Zoo	Charlie Ruggles			
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Pick Up	Sylvia Sidney-George Raft			
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Story of Temple Drake, The	Miriam Hopkins-George Raft			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan			
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Under the Tonto Rim	Kent Taylor			
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Feb. 17,'33		
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson	Feb. 3,'33	60	Dec. 31
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Pigmy	Joel McCrea			
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33		
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Topaze	John Barrymore-Myrna Loy	Mar. 3,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Owen Nares	Invincible		69	Aug. 13
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star
Hallelujah, I'm a Bum	Al Jolson
I Cover the Waterfront	Richard Arlen-Ernest Torrence
Jade	(Made in Tibet and India)
Joe Palooka	Jimmy Durante
Masquerader, The	Ronald Colman-Elissa Landi
Perfect Understanding	Gloria Swanson
Secrets	Mary Pickford-Leslie Howard

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	68	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Cage, The	Clyde Beatty			
Black Pearl	Tala Birell			
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Jan. 26,'33		
Laughing Boy	Zita Johann			
Left Bank, The				
Nagana	Tala Birell-Melvyn Douglas	Jan. 19,'33	74	Jan. 7,'33
Only Yesterday				
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 9,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rome Express	Esther Ralston-Conrad Veidt			
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
Salt Air	Chas. Murray-Geo. Sidney			
Terror Trail, The	Tom Mix	Feb. 2,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck			
Blue Moon Murder Case	Ben Lyon - Mary Brian - Peggy Shannon			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Feb. 25,'33		
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss	Feb. 25,'33		
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33		
Picture Snatcher	James Cagney	Jan. 28,'33	65	Dec. 31
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum, The	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date
Auction in Souls	Conrad Nagel-Leila Hyams	Jan. 29,'33
Drum Taps	Ken Maynard	Jan. 29,'33
Lone Avenger, The	Ken Maynard	Apr. 9,'33
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33
Study in Scarlet, A	Reginald Owen	Mar. 12,'33
Tarnished Youth	Jetta Goudal-Gilbert Roland	

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars		8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
College Gigolos			
His Vacation	Sept. 8		
Mind Doesn't Matter	Nov. 21	19½	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
The Genius			
BABY BURLESKS			
Glad Rags to Riches		11	Dec. 31
Kid' in' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27		
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33		
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33		
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33		
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33		
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33		
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	14	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33		
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33		
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33		
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33		
Leningrad	Dec. 17	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31		
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17		
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork			
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pre and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—

NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	reel	
No. 7—This is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—	Feb. 24,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Chess Nuts	May 13		
Hide and Seek	May 27	7	Apr. 16
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc	July 8	22	Sept. 3
His Perfect Day Sennett Star			
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

CHARLIE CHAPLIN SERIES (Re-Issues)

Title	Rel. Date	Running Time Minutes	Reviewed
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 30	20½	
The Rink	Nov. 11	20	

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	
Making Loopee	Jan. 6,'33	17	

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bride's Bereavement, The	Nov. 28	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Ticket			
Two Lips and Juleps	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov. 2	11	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 16,'33	7	
Shriek, The	Feb. 13,'33	1 reel	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Jan. 30,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	2 reels	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

SPORT REELS

Title	Rel. Date	Running Time Minutes	Reviewed
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7

STRANGE AS IT SEEMS SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 9,'33	1 reel	
No. 27—Novelty	Feb. 6,'33	1 reel	

UNIVERSAL BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	

UNIVERSAL COMEDIES (1931-32 SEASON)

Title	Rel. Date	Running Time Minutes	Reviewed
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 14	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Union Wages Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	

BIG STAR COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	

BIG V COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			

BOOTH TARKINGTON SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

BROADWAY BREVITIES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—World's Champ			

HOW TO PLAY GOLF— BOBBY JONES

Title	Rel. Date	Running Time Minutes	Reviewed
BOBBY JONES		1 reel (each)	

LOONEY TUNES SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			

LOONEY TUNES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			

MELODY MASTERS (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			

MERRY MELODIES (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			

MERRY MELODIES SONG CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	

THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH

Title	Rel. Date	Running Time Minutes	Reviewed
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30

NOVELTIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			

ORGAN SONG-NATAS

Title	Rel. Date	Running Time Minutes	Reviewed
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

PEPPER POT (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20

SPORT THRILLS SERIES TED HUSING

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			

S. S. VAN DINE MYSTERY SERIES

(Donald Meek-John Hamilton)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10

TECHNICOLOR MUSICAL REVUES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			

TWO-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			

WORLD TRAVEL TALKS— E. M. NEWMAN

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29

WORLD ADVENTURES E. M. NEWMAN (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 155.—(A) To what is the increase or decrease of resistance in electric conductors proportional? (B) What is meant by "normal temperature," and for what is it used? (C) Just what does a "watt" represent? How is its value ascertained by calculation? (D) Describe the following terms: cycle, frequency, alternation. (E) Is there any difference between the terms "potential" and "polarity"?

Answer to Question No. 149

Bluebook School Question No. 149 *was: (A) Examining Figure* 4, *Page* 16, *Volume* 1 *of your Bluebook, you will find* "80" *in the vertical column at the left. Just what does that* 80 *mean? (B) Examining the same figure: If the current it is used to illustrate is* 60-*cycle, just what does the numeral* "2" *on the horizontal line stand for? (C) Tell us exactly what two- and three-cycle current is and what advantages it possesses as applied to motors.*

The following at least did well enough to convince me that they understand the matters included in the questions very well:

Dale Danielson, C. Rau and S. Evans, Lester Borst, G. E. Doe, J. Wentworth, T. Van Vaulkenburg, William R. Lemke, W. Broadbent, F. Hanson and J. L. Hanson, H. D. Schofield, J. Cermak, S. G. Williams, H. B. Coates, B. Diglah and P. Jackson, C. Ray and T. Taylor, S. D. Love and W. Love, S. Maybe and R. D. Konley, R. Singleton, Nic Granby, J. Hendershor and L. G. Gregeson, H. Edwards, D. R. Peters and D. Holler, F. Harlor and G. Harrison, D. L. Monehan and L. B. Bryant, P. L. Davis, N. McGuire, H. Rogers, M. Spencer and D. T. Arlen, G. Tinlin, D. V. Peterson, J. B. Malley and M. D. Oleson, D. L. Mason, D. U. Granger, C. L. Cyrus and B. Olmsby, G. K. Berger, L. D. Simmons, D. Michelson, A. Bailey, D. Goldberg and L. Hutch, D. L. Blinkendorfer, R. D. Oberleigh and J. Lansing, O. Albright, H. Pilson and T. L. Danielson, D. Singleton and J. B. Buckley, A. Breaston and D. Haber, F. L. Granby, A. Wells, K. Griener, W. S. Andrus, P. L. Day and P. K. Daniels, B. L. Banning and L. Jones, A. Ilns and P. L. Jensen, B. L. and H. D. Palmer, R. L. Mitchel, F. F. Franks, S. Howard and D. L. Kurts, D. Emmerson, A. R. Roseley, H. D. Tyler, D. Lalley and F. Ferguson, B. Jones and D. K. Ormie, J. Williams, D. L. Sinklow, T. M. Vinson, J. Daniels, G. Farmann, R. Wheeler and R. Schuler, O. L. Davis and R. Simms, L. D. Rubin and M. B. Grieg, L. M. Richards, M. L. George, M. H. Lonberger, T. McGruder, P. R. Fox, L. T. Tobey, G. H. Spencer, K. L. Hess, L. Grant and R. Geddings, D. D. Davis and L. Thomas, H. R. Baldwin, E. Rymer and B. L. Tanner, M. Henderson, D. Lambert, D. Little and J. H. Rathburn, K. L. Knight and M. Henderson.

As to Section A, I believe the answer of Dale Danielson cannot be much improved upon. He says:

"The vertical line represents voltage, and indirectly, amperage as well. At any point on the triangles above or below the horizontal line representing zero voltage, a horizontal line which passes through '80' on the vertical column would represent 80 volts. It would mean that at that point of the triangle the voltage had risen or dropped, dependent upon which side of the triangle we considered, to 80. The amperage would, of course, have increased or decreased accordingly."

Again I think I will explain that usually I rewrite the answers, to put them into better form for printing. Friend Danielson probably will not recognize this as his answer, but if he examines it closely he will find that his meaning has not in any degree been altered.

(B) W. Lemke, Rau and Evans, Lester Borst, T. Wentworth, Danielson, Doe Van Vaulkenburg and many others say, in slightly different words:

"The numeral '2' represents time. If the action of 60-cycle current is being illustrated, the time at that particular point would be 1/60 of a second, considered from the junction of the horizontal and vertical lines. It would represent the time elapsed during one complete cycle of 60-cycle current."

(C) I think perhaps Messrs. Rau and Evans have done at least as well as any one. They say:

"It is evident that an error has occurred. The question should read two- and three-phase current, instead of 'two- and three-cycle current. [Correct.—F. H. R.] Two-phase current consists of two distinct single-phase currents of equal frequency, but differing in phase by one quarter of a cycle. That is to say, when the voltage of one is at maximum value in a cycle, the other is at zero, and vice versa. This condition may be produced by two independent windings counted on one alternator, or by two single-phase alternators so coupled that they must be and must remain in exact phase. Where two-phase current is produced by a single alternator, the windings must be alike, have an equal number of turns and be displaced by an angle equal to one-quarter of a phase. If the current be produced by two coupled alternators, then the coupling must be such as will displace the coils of the two by 90 degrees.

"Three-phase current is three independent alternating currents so spaced that the periods of maximum and zero voltage is spaced by thirds. That is to say, considering any period of time equal to one cycle, say 1/60 of a second, there will be three equally spaced periods of maximum and zero voltage during that period. This may be accomplished in exactly the same manner as described for two-phase current, except that instead of two windings there are three, and instead of equal spacings the spacing is by thirds. Two-phase current, therefore, produces much less current pulsation than does single-phase, while three-phase reduces still less of that objectionable element.

"The reason two- or three-phase is superior to single-phase for use in motors is that it provides a more even pull—less pulsation. There is no dead period with either two- or three-phase current. Moreover, a polyphase motor is self-starting by reason of the rotating field produced by polyphase current. On the other hand, the single-phase motor must be brought up to speed by some substitute for the rotating field before the single-phase motor reciprocating field can be employed."

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JAN 14 1933

Better Theatres

January 14, 1933
Vol. 110, No. 3

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Page

Radio City Theatres:

- The Music Hall........ 8
- The RKO Roxy Theatre: *By Eugene Clute*........ 9
- The Theatres in Radio City: *Pictorial Insert*........ 11
- Schematic Plan of Sub-Level........ 20
- Notes on Screens, Sound Systems, Stage Facilities and Illumination........ 10, 19, 21

Late Court Cases Affecting Theatres: *By Leo T. Parker*........ 22

DEPARTMENTS

Modern Projection (24)

A Plan Developed for a Modern Projection Installation: *By Harold Nye*........ 24

Projection Mart: *Equipment News and Comment*........ 27

F. H. Richardson's Comment........ 28

Planning the Theatre (34)
New Theatre Projects (38)

MISCELLANEOUS

Editorials........ 7

Equipment Affairs: *Equipment News and Comment*........ 32

Index to Advertisers........ 39

Where to Buy It........ 40

BETTER THEATRES Catalog Bureau........ 41

New Inventions........ 42

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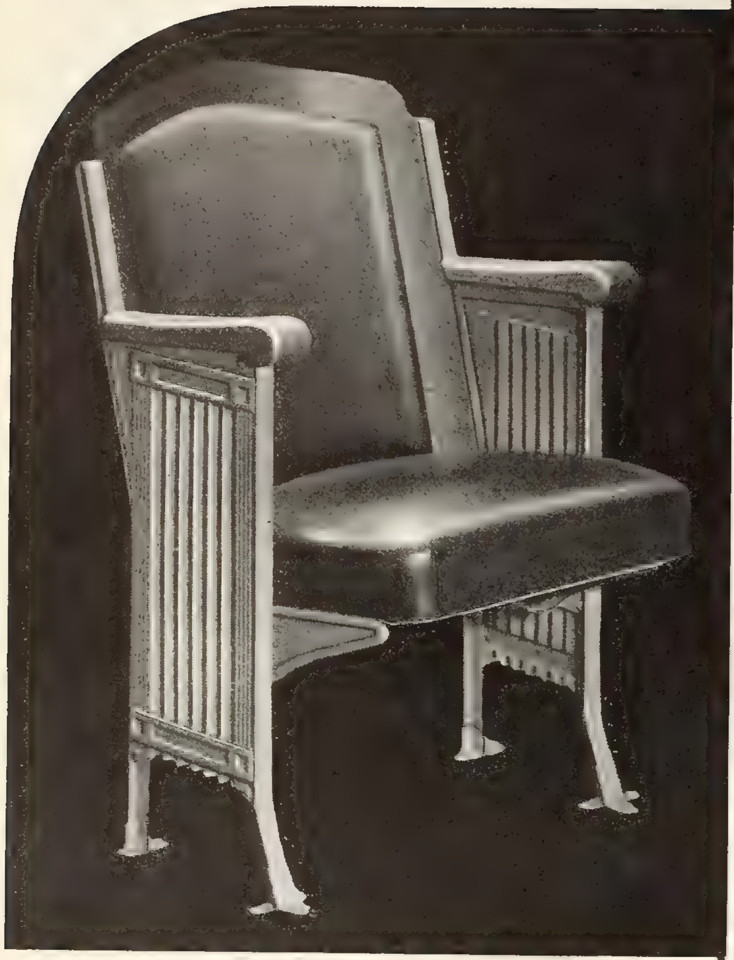

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Better Theatres

January 14, 1933

Observations

¶ As reflected in the pages of this publication, in those of the December 17th issue, and especially in these of the present one, Radio City stands out. From the windows of even a fairly tall building in Times Square, one can see, through New York's winter mists, the central spire of the Radio Corporation's new home rising yet higher above one. Nestling around, like little chicks, are those subsidiary theatrical enterprises, and they, at last formally placed in the laps of the public and the gods, get thousands of precious agate lines free as sheer and important news. After months and months of anticipation, the theatre world and even the public, were ready to experience the Music Hall and Roxy openings as a mighty climax. By this time these lovely theatres should be magnificently away upon definite careers. There is no gladness within this writer that they are not.

Time will iron the present disharmony all out, but meanwhile one awaits determination of just how the property may realize its brilliant dream.

¶ There is the Music Hall. To one professionally interested chiefly in the motion picture theatre, this theatre was of less importance than the Roxy. Yet I find myself regretting that the Music Hall is to become a motion picture theatre. Not because it was so designed that it could not be a fine one, for perhaps that isn't true. But because as a motion picture theatre it will not be able to realize the purposes for which it has been so ingeniously created.

The reason officially given for reversing the policies of the two houses is that the Roxy doesn't seat enough for the number of patrons who have been trying to see its initial bill, whereas the Music Hall's sea of seats have been conspicuously dotted with dark, ominous islands. Why keep those waiting to see the Roxy show from seeing it when there are plenty of seats just a block away? Admitting the sense in the obvious answer, one yet thinks of asking, "But will there be a time when the Roxy's 3,600 seats—a good many—shall be quite enough?" By that time, and it's likely to come, the Music Hall, unquestionably the world's most resourceful theatre for the arts of the stage, will have been established as the home of quite another kind of entertainment. And there will lie all the spacious splendor, the vast technical facilities painstakingly and expensively contrived to attract colorful gatherings, to give consummate expression to the high arts of the stage—there they still will be, unused.

In my disappointment, perhaps I'm a little impractical. Yet New York City has millions capable of appreciating the order of entertainment possible, if not yet presented, in the Music Hall. The immediate metropolitan area alone has a population of at least 10,000,000 while the commercial importance of the city draws other millions within its limits constantly. Max Reinhardt somehow manages to exhibit his productions in Berlin, an impoverished, worried city about the size of Chicago. Whether any kind of a show can attract, day in and day out and twice each day, as many people as the Music Hall can hold, is more than doubtful, but one dislikes to think that an American city, the largest city in the world located in the richest country, cannot appreciate the dance, the narrative pageant, the musical spectacle and similar forms of the theatre arts, sufficiently to support a theatre like the Music Hall.

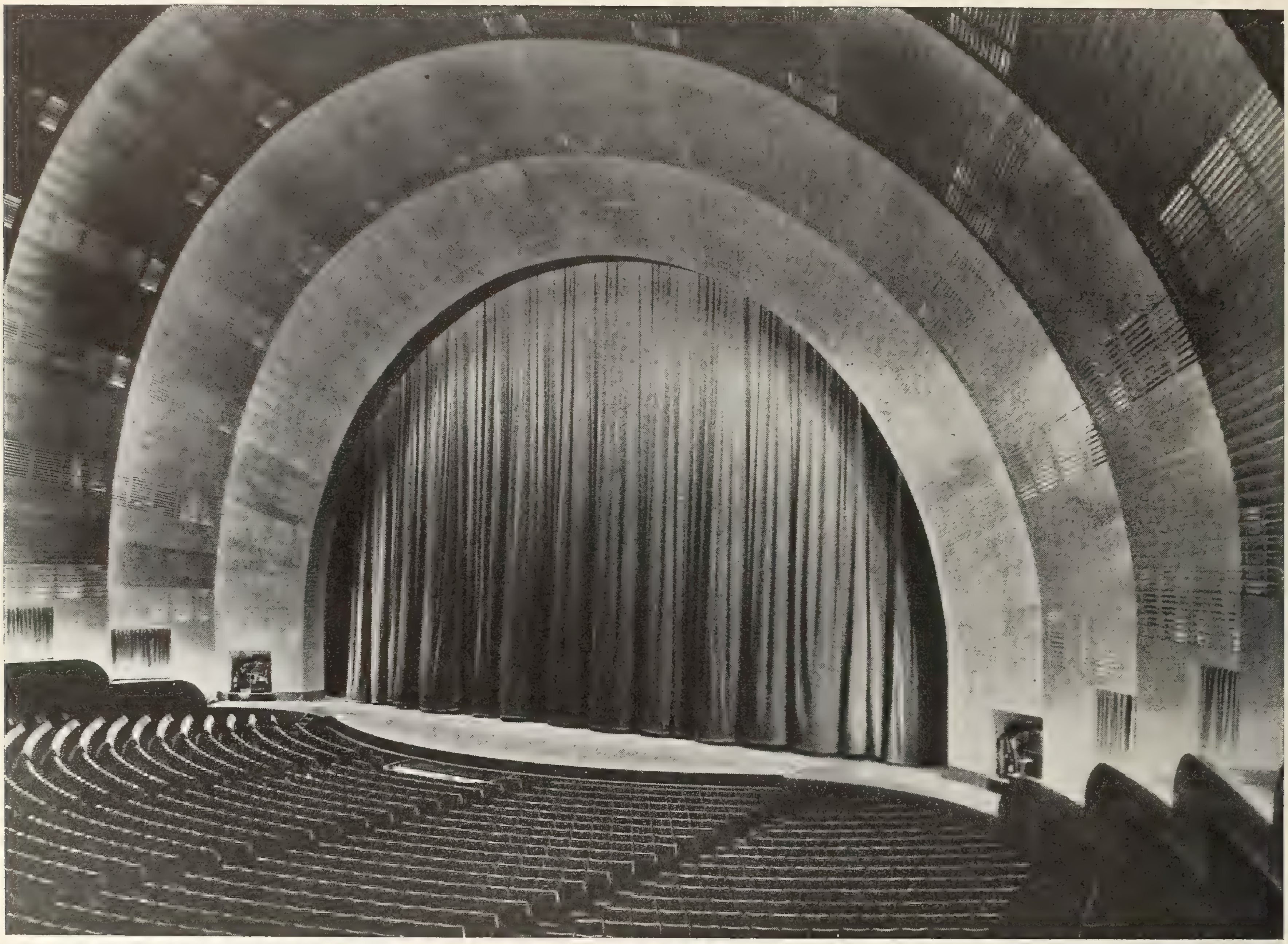
Perhaps, of course, there are some things about the Music Hall that tend to defeat its very original purposes. That infinite auditorium! Those remote, shelf-like mezzanines! But of these matters this publication will have something to say later on.

¶ Mr. Roy D. Chapin, Secretary of Commerce in Mr. Hoover's cabinet, has issued a statement "in response to requests for a statement of conditions at present and prospects for the future," wherein he takes heart in a new-found courage which he feels is all too often forgotten as we frown over mere statistics. More substantially Mr. Chapin discloses:

"We find one heartening factor in the existence of a tremendous latent or potential demand for commodities—a demand that is ready to exert its reinvigorating influence just as soon as an unmistakable rift in the economic clouds is seen. In the fields of 'capital goods,' we find that a great deal of industrial equipment has become obsolete. . . . Stocks of goods in retail stores have been materially reduced. . . . This condition cannot continue indefinitely. Buying will have to increase. . . . There is a comparable situation with respect to consumers. . . ."

¶ Well, it isn't much, but it is something, giving us a measure of assurance that the bottom actually has been reached and that we can either prepare to go up or adjust ourselves to the present level.

RADIO CITY THEATRES



Auditorium of the Music Hall looking toward the stage.

The Radio City Music Hall

● To the question most frequently asked following the recent opening of Radio City Music Hall, the largest of the two theatres in the Radio City portion of Rockefeller center, New York, its operators, Radio Keith Orpheum, has given an answer as surprising as it was abrupt. The question frequently took the form of, "It's a stunning place, but what are they going to do with it?" After a week or so of stage variety on the grand scale, the answer is that they are going to turn it into a motion picture theatre. It is this sudden change—quite a fundamental one to a consideration of the design of a theatre—that compels postponement of a comprehensive discussion of the Music Hall until it has actually become, in operation, a motion picture theatre.

This gargantuan playhouse was designed for stage productions, which in the brief period allowed them took for their general pattern, something from vaudeville, revue, extravaganza, ballet, opera and perhaps one or two other branches of theatrical amusement. Architecturally and technically, the Music Hall was designed to present just such kinds of performances, and how it will adapt itself to the motion picture is something yet to be determined.

Fortunately, projection facilities were provided, those of the Music Hall practically paralleling those of the original motion picture theatre, the RKO Roxy. [These formed the subject of F. H. Richardson's article, "Projection in Radio City," in the December 17th issue.—The Editor.] The stage of the Music Hall is a great deal wider than that of the Roxy. The screen size adopted is 70x40 feet.

Seating over 6,000, the Music Hall is rather awe-inspiring for its sheer immensity.

THE RKO ROXY THEATRE

By EUGENE CLUTE

Describing the house designed to be the motion picture theatre in Radio City. This installment concludes the article begun in the December 17, 1932, issue

Lighting and Ventilation Combined

IN THE LOUNGES, smoking rooms, powder rooms, and on the two grand staircases, as well as in the grand foyer and the auditorium, the lighting fixtures are all of strictly modern design, marked by dignity as well as originality. Frosted white glass combined with clear glass tubes and white metal is used in a great variety of ways and with recessed reflectors and cove strips, as well as in fixtures. The designs of many of these light sources can be seen in accompanying photographs. They are notable for the thoroughness with which the designs have been studied.

In most instances inlets for conditioned air are combined with the fixtures, as in the grand foyer, where the air is admitted through a space above a disc set close to the ceiling above the fixture. This is not noticeable because of the relative narrowness of the air space compared with the large size of the fixtures. The chandelier and mezzanine soffit lights in the auditorium are among the fixtures by Cox, Nostrand and Gunnison. The fixtures in the grand foyer lounges and powder and smoking rooms are parts of the great number by Walter Kantack & Company. The Robert Phillips Company made other of the important fixtures. The electrical installation through the Roxy was made by the E. J. Electrical Installation Company.

The means by which the conditioned air is circulated through the various rooms has been indicated in describing them. In general it is by downward ventilation from ceiling inlets often combined with the lighting fixtures. In the main lounge in the basement, air is both admitted and drawn out, while the adjoining women's lounge and men's lounge receive air from the main lounge, with which they are connected by wide doorways, and are provided with outlets through which the air is drawn out to the exhaust or to the conditioning apparatus. The men's lounge has, in addition, inlets for conditioned air. There is radiion treatment for removing odors and otherwise purifying the air, in addition to the other means, before re-circulating. The air conditioning apparatus is located in various parts of the building: fan rooms in the top level above the projection booth and in the sub-basement under the front of the auditorium; the refrigerating apparatus in the sub-basement; the cooling towers on the roof, architecturally treated. The filtering, dehumidifying and washing apparatus, etc., are all organized in a thoroughly co-ordinated system, by which the air in the building may be maintained at the required temperature, humidity and pressure, free from dust and odors throughout the year. The air conditioning is by Carrier.

Stage Facilities

A unique feature of the stage equipment, which is by Peter Clark, is a group of three elevators in the stage floor together occupying a floor area 50 feet wide by 28 feet deep. There is a turntable in the center of the stage formed by locking together three sections of the elevators. This may be revolved while the elevators are being raised or lowered together. When the turntable is not in use, the three elevators may be operated separately. They are of the screw type, motor driven. The orchestra pit elevator is also of the screw type and it carries a movable platform or band wagon that may be rolled off of this elevator onto the stage, over a trap covering the disappearing footlights.

There are six loud speakers for sound reproduction in connection with the motion picture program. Four of these are of unusual size, being 133¼ inches long by 79 inches square at the throat. The two smaller loud speakers are 63¼ inches long by 45 inches square at the throat. These units are supported in steel frames, four in one group and two in the other, which are hung from a monorail of steel I-beams 7 inches deep. The frames can be run from side to side of the stage on the I-beam as a track, and the monorail with the loud speakers can be drawn up into the upper part of the stage house. A very unusual feature is that the large directional baffles,

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But size is hardly the only impressive thing about it. More flamboyant than the Roxy—perhaps one had better say, less subdued in its treatment—the Music Hall, like the Roxy, is yet designed and decorated in style and materials that are, in modern terms, authentic. Forms are based essentially on utility, while the materials have been selected for their technical adaptability, or for their own beauty, rather than as raw material out of which to fake something else. And this beauty, laid on as deeply as expansively, is true grandeur.

The auditorium is brililant without the aid of lavish decoration. Were it not for the location of the stage in theatrical fashion at one end, it would most resemble an area. Of the 6,200 seats (the capacity officially stated), approximately five-sixths are locate don the main floor. The relatively few seats left are distributed among three shallow mezzanines which unobtrusively hug the rear wall. The form of the auditorium was determined by acoustical considerations as well as the seating capacity desired, and pure decoration is merely elementary.

Vaulting from side to side, and closing in a little toward the proscenium, the ceiling leaves off abruptly at the stage, the opening being without the usual arch treatment, merely closed when no performances are in progress, by a mammoth curtain reaching from stage floor to the ceiling itself. The ceiling, curving downward, becomes itself the side walls, with the area just below it and the floor, occupied by stepped platforms with inward, curtained openings through which artists may enter into the very auditorium to perform upon these platforms or to proceed to the stage.

At the proscenium, with a slight attempt to suggest in paint the origin of a sunburst, the vast vaulted ceiling, executed in faintly tinted plaster, splays out and upward toward the rear, developed in the form of a series of widening arches, each arch stepped toward the stage. The steppings have the general effect of breaking up the sound, while their fascia serve as areas for sound-absorption and lighting coves. The house illumination emanates from within the fascia and from behind lateral rectangular grilles. This treatment constitutes, more incidentally than otherwise, the principal decoration.

The exterior depends for its main architectural interest upon the large masses of its design and the use of an effective system of color illumination. Architects were Reinhard & Hofmeister; Corbett, Harrison & MacMurray; and Hood & Fouilhoux.

because of their great length, are made to fold so that they may be drawn up into the flys without danger of fouling.

The covers of the disappearing stage footlights and of the disappearing cyclorama footlights, are mechanically operated and open and close at the touch of a button. The cover of the stage footlights is in two parts, hinged on opposite edges of the trough and so constructed that as the lights are raised into working position the front section of the cover is lowered again to the stage level, forming a part of the stage apron.

The special footlights (stage lighting is by Kliegl Brothers) for the cyclorama have selsyn control, and all units in both sets of footlights have colored glass filters of red, green, blue and amber. There is a cyclorama border light, and there are three effect machines projecting upon the cyclorama from the gridiron over the stage.

The equipment also includes portable spotlight towers and other arrangements of spotlights with some upon bridges at the sides of the stage, and others grouped above one another at the side of the proscenium opening. [*A special discussion of the stage facilities was published in the August* 27, 1932 *issue. See also accompanying note on stage machinery and lighting.—The Editor.*]

The Screens

● The screens of the Radio City theatres (Ortho-Krome, by the National Paper Process Company of New York) are of diffusion type with a surface especially treated for correction of the light spectrum within limits of average daylight stimulation. The designer, A. B. Hurley, states that he has made a surface diffusely reflecting about 90% of the incident light (unperforated surface). By means of a spectro-photometer, he measures the capacity of a surface for reflecting every wave length in the incident light regardless of the light source. Then knowing the radiant energy of the light source, he treats the screen base with a selected pigment absorbing part and reflecting part of the incident light, so that each unit of surface reflects a composite of light rays simulating average daylight.

Absorbing any preponderant yellow and red rays, this method accentuates the blue and green rays, and so on, seeking the condition for the eye most like that effected by daylight, it being Mr. Hurley's contention that greatest definition of the image is thus realized.

The screens in Radio City have fabric bases and are perforated.

Provision has been made for broadcasting from the theatre. Since a more satisfactory view of the stage than can be had from the rear of the auditorium of a large theatre is highly desirable in broadcasting, radio observation rooms have been incorporated, one at either side of the auditorium, with hinged panels in the walls a little towards the rear from the organ grilles at the first mezzanine level. This arrangement permits a close range view and, if desired, a microphone can be placed here for the use of an announcer viewing the performance through the port of one of these rooms. There is a microphone storage closet just back along the corridor from each of these observer's rooms. These booths are thoroughly sound-proofed, provisions including use of triple glass with dead air spaces between the panes in the port holes. There is a vestibule to each, and the inner doors are of special soundproof construction. At the level of the projection booth is the local control room for broadcasting, while the broadcasting battery room and other equipment spaces are in the tier above. Connections for microphones are provided in all parts of the auditorium, including the ceiling and in the grand foyer.

The Main Foyer

The curve of the rear wall of the auditorium bows outward into the main foyer, which extends upward through the first mezzanine level, the promenade of which is virtually a gallery over the back part of the auditorium, widening the upper portion of the grand foyer. The curved wall surface is of wood veneer on steel, constructed in the same way as the lining of the auditorium walls [*See December* 17, 1932 *issue*] but here the wood used is South American Bubinga, a rich brown wood that has a purple-red cast. This wall continues upward to form the parapet of the first mezzanine foyer and is capped by a plain coping of golden bronze that shows as a band about two inches deep along the top. Above the promenade rise great smooth cylindrical columns, which are lacquered in Chinese vermilion and finished with a narrow moulding in aluminum at the ceiling.

Four double doors in this wall connect the main foyer with the auditorium. They are covered with vermilion leather, repeating the color of the columns. They are studded at wide intervals with star- shaped ornaments of golden bronze and edged with the same material. Over each door, inlaid flush with the wood surface, is a figure design in silhouette, cut from steel, given a satiny black patine and inlaid with lines of silvery nickel-chrome steel. These silhouettes are all different. They are spirited in conception, rhythmical in line, modern in treatment. They were executed by Oscar B. Bach from drawings by René Chambellan and Oronzio Maldarelli. The lower part of the wall is pierced by flush grilles of fireproofed wood reinforced by steel angles back of the horizontal members.

The carpeting carries as its background the brown of the Bubinga wood, upon which is a pattern of tangent circles overlaid by a design of parallel zig-zag stripes in purple-black and rows of parallelograms in vermilion.

Directly opposite to the auditorium entrances in the grand foyer is a great rectangular expanse of frosted glass decorated in relief, which is divided into wide windows by relatively narrow sections of wall. In the lower part of some of these glass areas are exit doors. Wired glass on the outside provides protection to the windows. At the sides of these windows curtains of

(*Continued following pictorial insert*)

●

The principal exterior decorations of the Music Hall consist of semi-lustrous natural finish aluminum spandrels, or vertical panels, to harmonize with the grey tones of the Indiana limestone. On the south, or 50th Street facade, are three immense plaques of metal and colored enamel, each 18 feet across, designed by Hildreth Meiere and executed by Oscar B. Bach. These represent the spirit of the theatrical arts, song, drama and the dance.

Radio City Music Hall has entrances from three thoroughfares—50th Street, Sixth Avenue, and 51st Street. Decorated hollow metal doors leading from these streets open into red and black imported Italian marble lobbies, equipped with nine ticket offices. Wide doors lead into the grand foyer, which is 140 feet long, 45 fet wide, and 60 feet high. The entire interior of the Radio City Music Hall was decorated under the supervision of Donald Deskey.

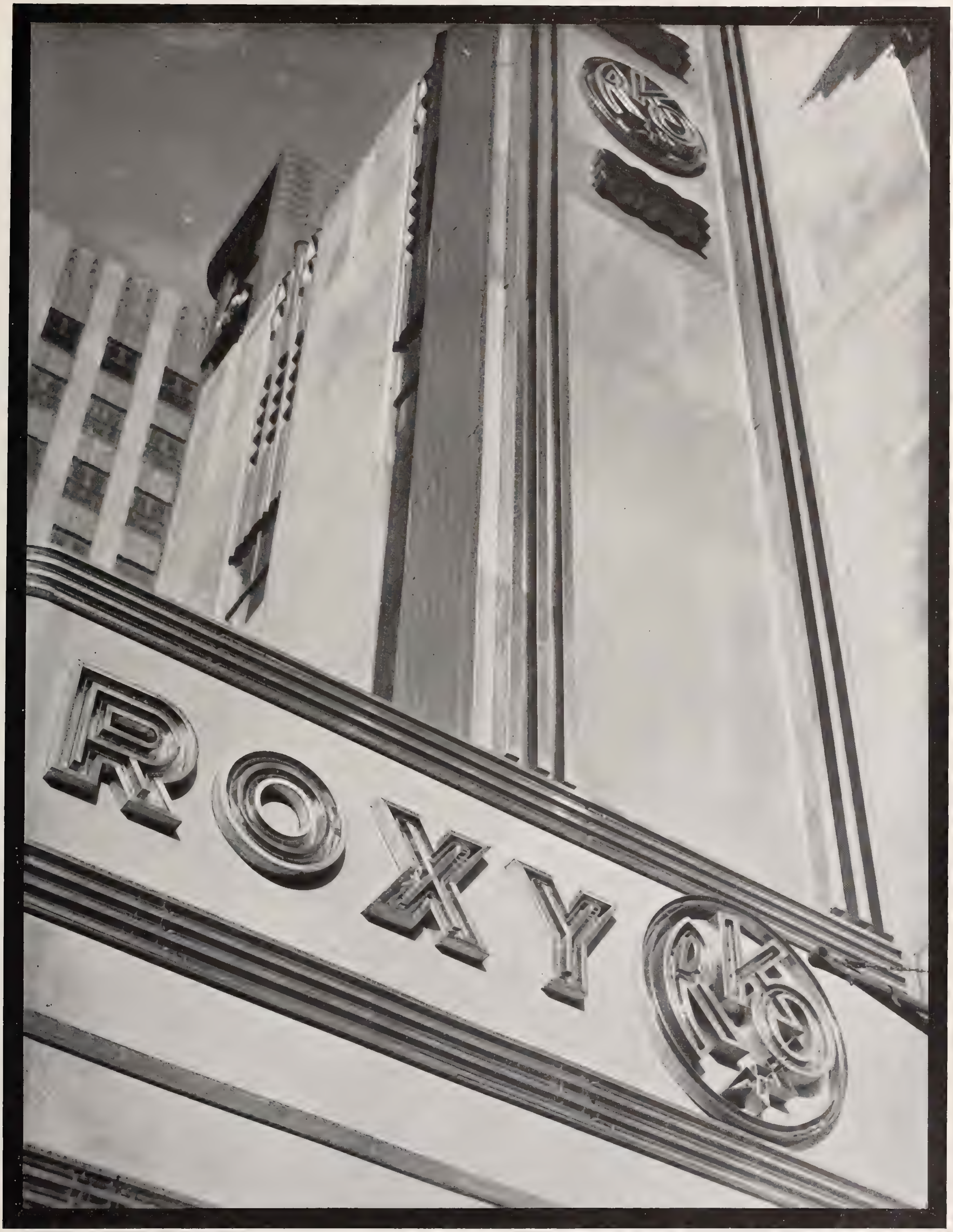
The wainscoting of the main foyer is of marble, the wall-coverings of henna-colored brocatelle. Gold wall-mirrors extend upward to the ceiling past three mezzanine floors. The dominant decorative note of the foyer is the Ezra Winter 60x30-foot mural, which follows a sweeping curve above the grand stairway leading up to the mezzanines. This mural, based on an Oregon Indian legend, shows the upward march of mankind toward the great golden mountain where the Author of Life dwells beside the Fountain of Eternal Youth.

The general lounge is in the basement level. There are 31 auxiliary rest and powder rooms, ornamented with modern art—paintings, murals of tile, bakelite and inlaid linoleum; statues of stone and metal; ceramics; bas-reliefs in cord; fabrics of rare design such as parchment, leather, cork, pigskin, aluminum and stainless steel; wall-coverings; furniture of chrome-plated steel and tube aluminum.

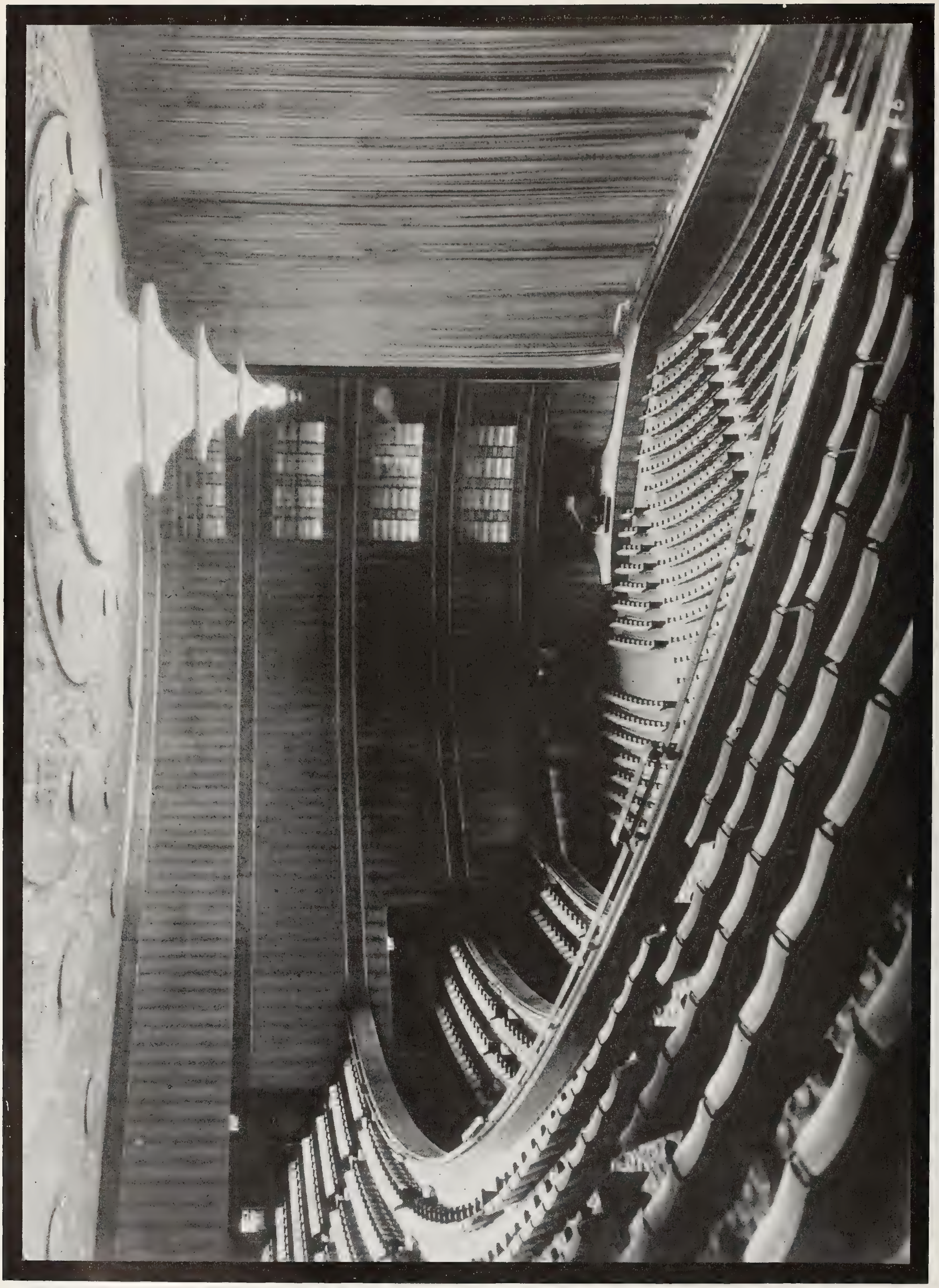
The art work of the Music Hall is prodigious. In the basement lounge is "The Phantasmagoria of the Theatre," a mural by Louis Bouche. In the men's smoking room on the same floor is a large abstract mural by Stuart Davis. In the women's smoking room on the same floor is a series of murals painted in white on white parchment by Witold Gordon, depicting a "History of Cosmetics." In the powder room adjoining is a fabric designed by Marguerita Mergentime. In the first mezzanine smoking room the walls are painted with decorative maps of the world by Witold Gordon. A black ceramic panther by Lawrence Tenney Stevens is in the same

(*Continued on page* 37)

THE THEATRES OF RADIO CITY

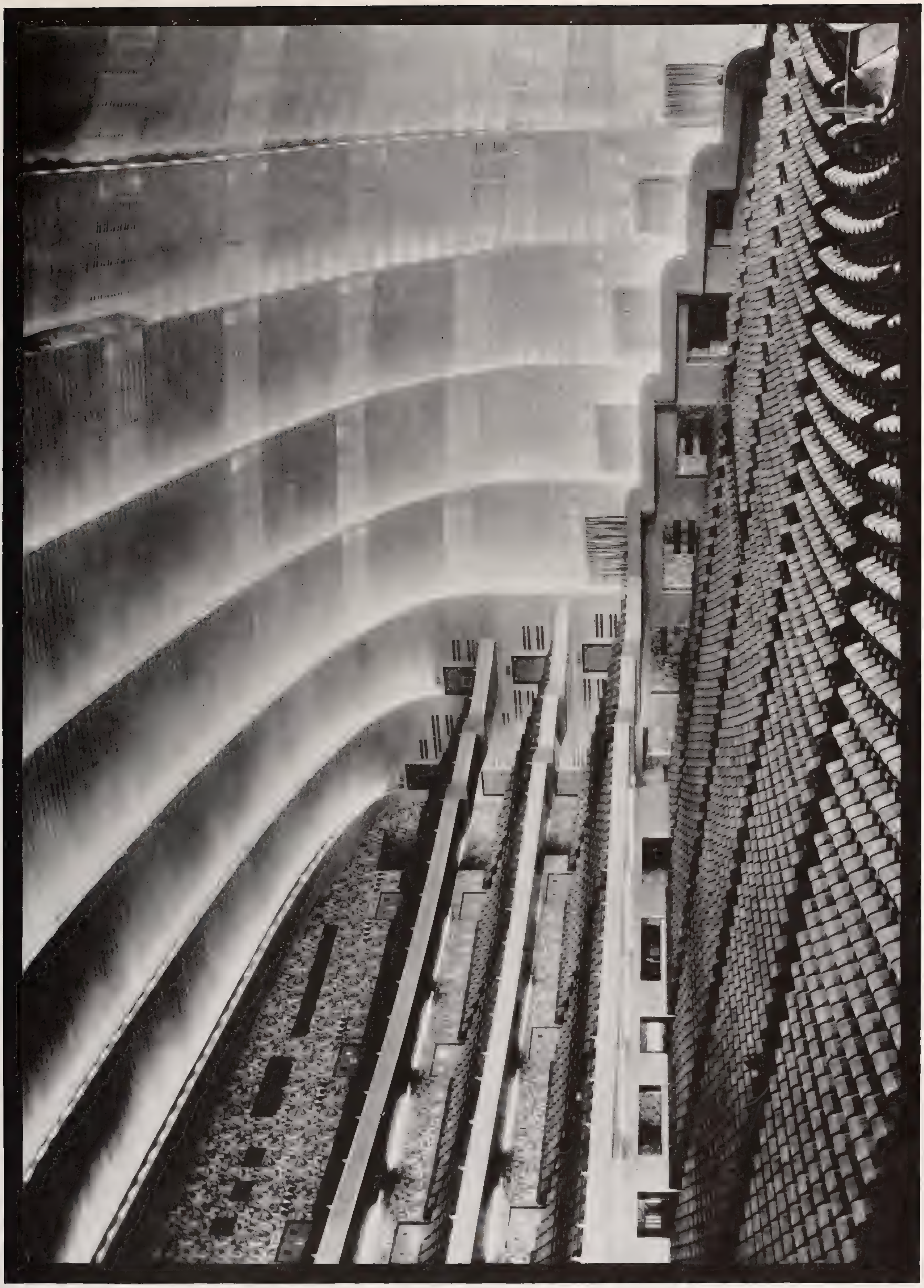


The RKO Roxy: an exterior view looking up along the elaborate modernistic neon-illuminated marquee and vertical signs.



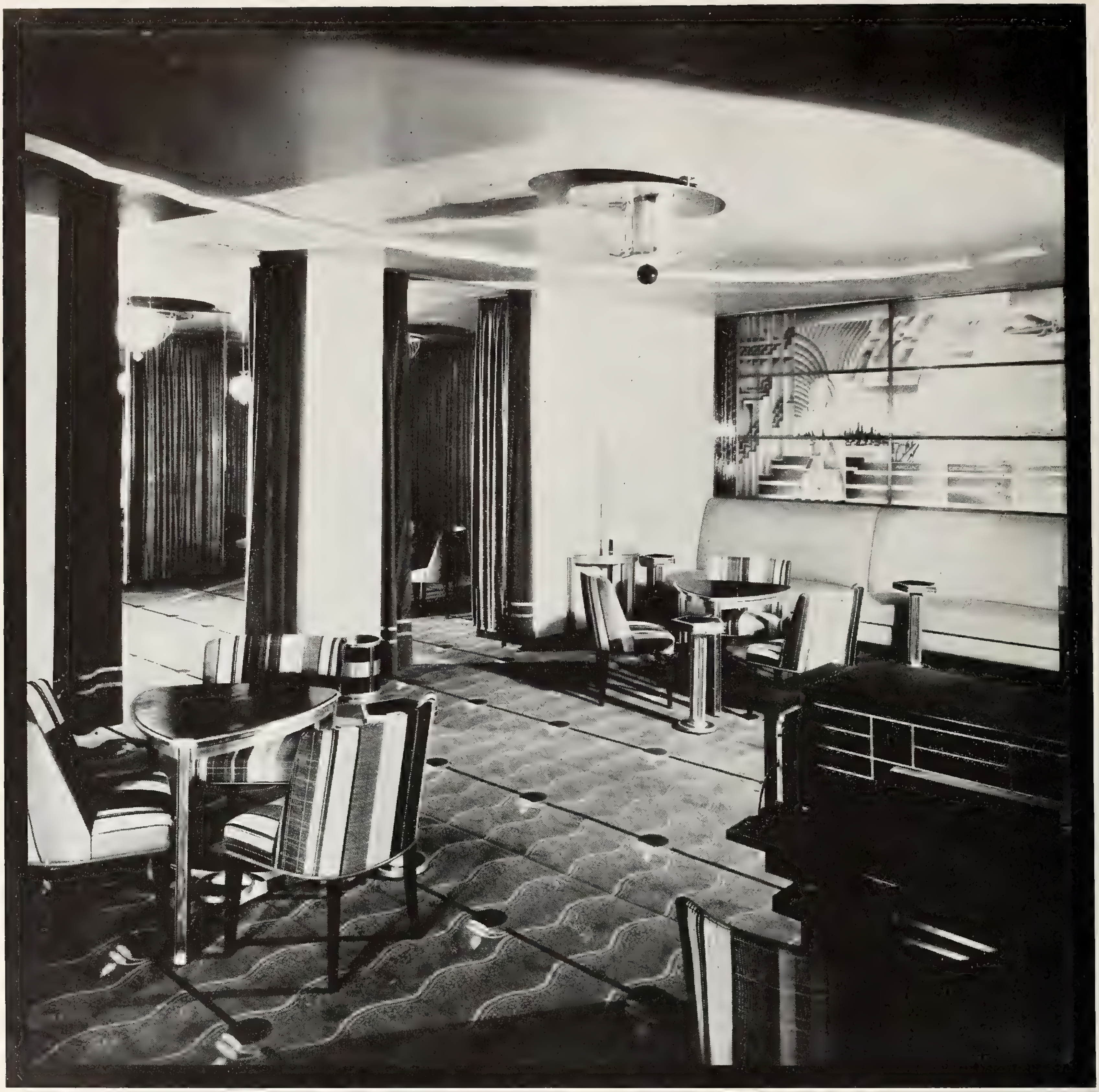
Auditorium toward left side and rear, showing the three mezzanines.

The RKO Roxy Theatre

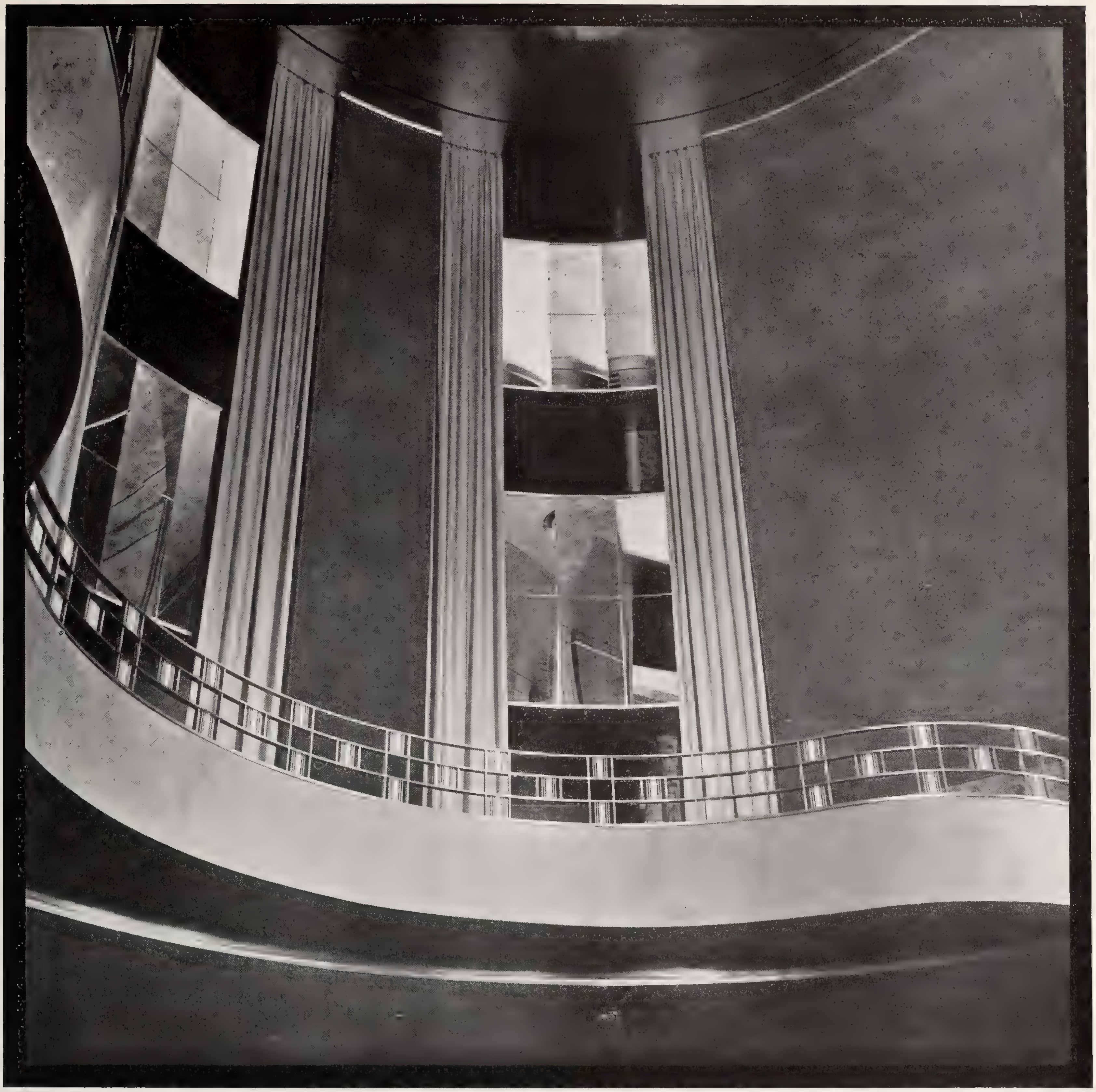


Auditorium, in a view similar to the opposite one of the Roxy.

Radio City Music Hall

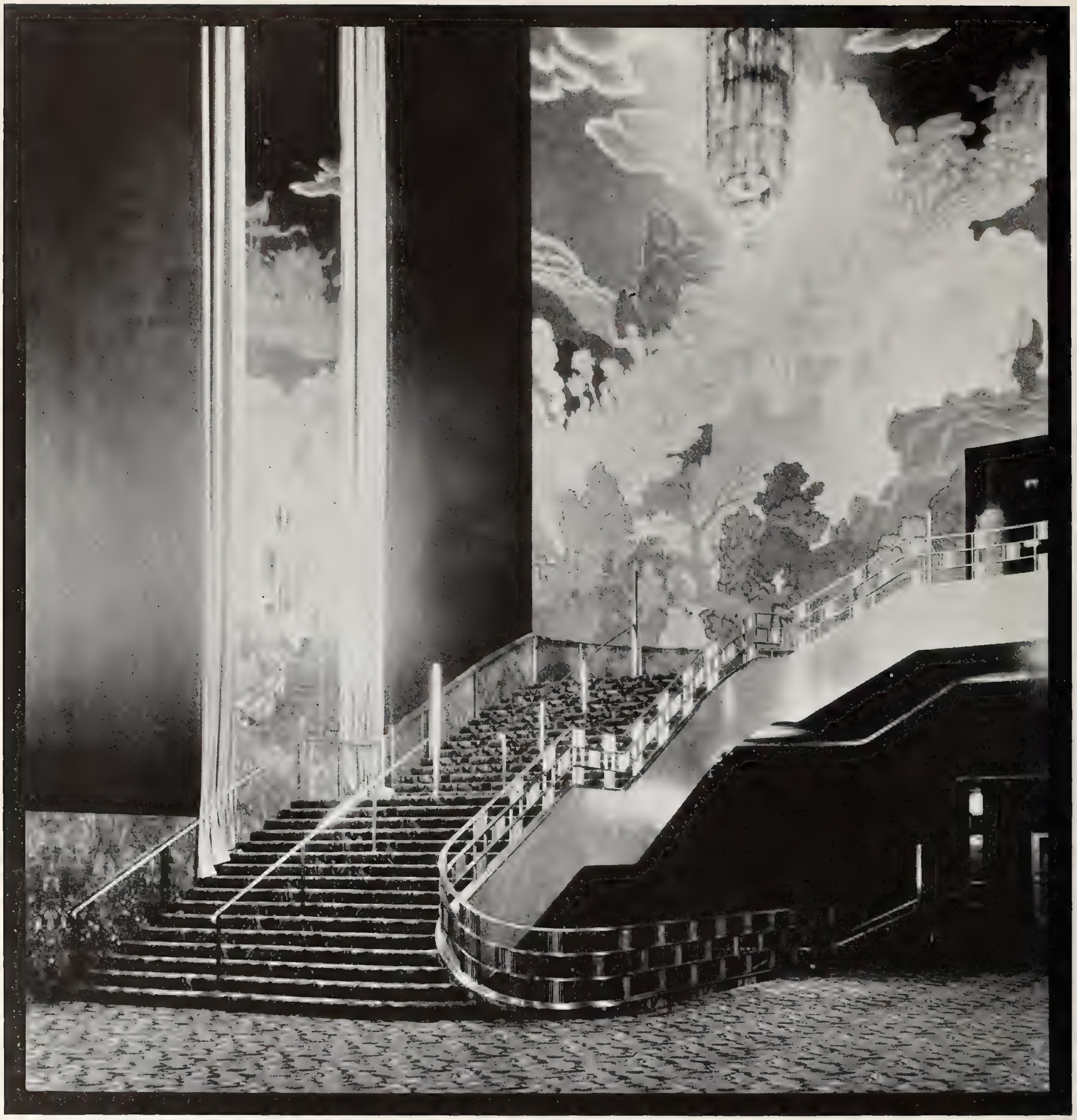


Women's lounge, showing Amelia Earhart illuminated glazed mural.



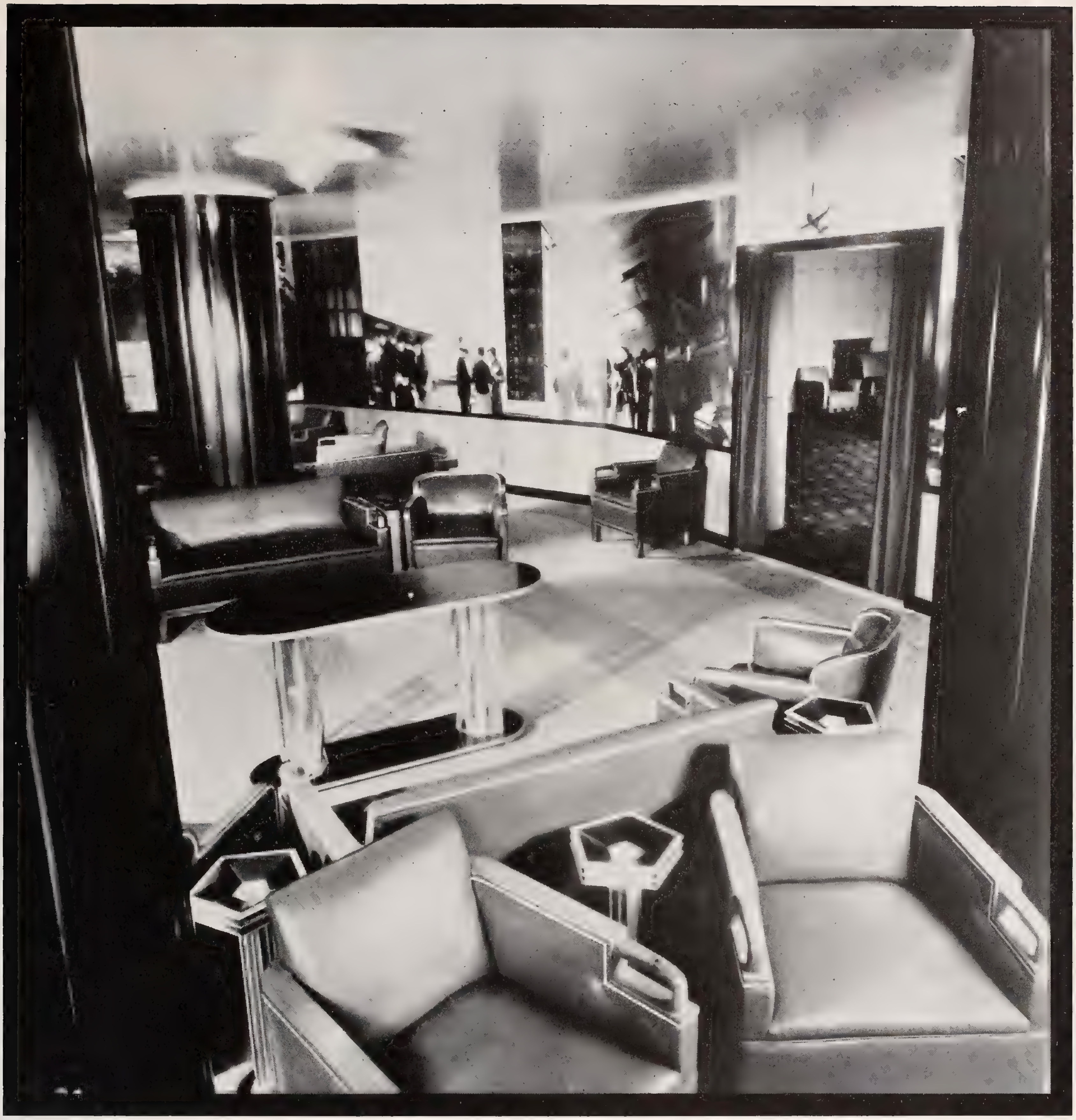
Balcony in the main foyer.

Radio City Music Hall



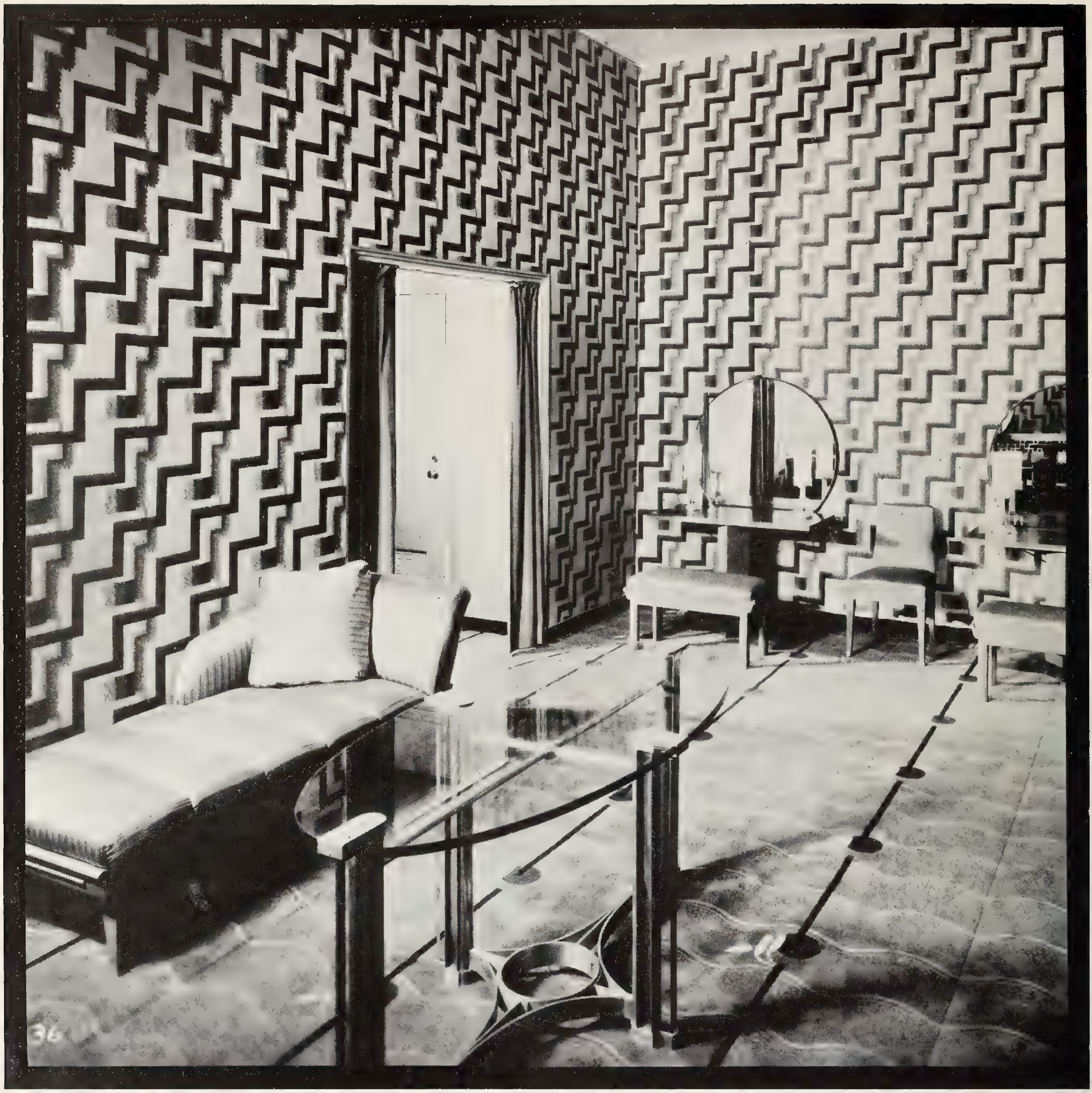
Main foyer, showing Ezra Winter's mural.

Radio City Music Hall



Men's lounge, the Steichen Room, with its photographic murals.

The RKO Roxy Theatre



Women's cosmetic room on the second mezzanine level.

The RKO Roxy Theatre

champagne-colored rough silk hang in straight folds, emphasizing the full 24 feet of height of the windows. Against the piers between the windows are light standards of smart design in gold-plated bronze, semi-mat black and satiny aluminium finishes, effectively combined. These are topped by multi-pointed star forms of gold-plated bronze.

The ceiling is painted a deep sky blue with a slight gloss, and from it hang chandeliers of combined glass and white metal. Some are hung close to the ceiling, lighting the first mezzanine level of the foyer and showing a recognition of it as a part of the main foyer. Others are hung lower, relieving any sense of excessive height at the narrower orchestra level. This arrangement contributes to the effect of the room as seen from the first mezzanine level. The fixtures hung closer to the ceiling consist in an illuminated central ball of frosted glass with ornamentation in relief, surrounded by pendants of clear glass tubes suspended on slender rods of white metal run down through their centers and terminated by crystal balls. Above the fixtures, on the ceiling, is a disc of mirror glass. Each of the longer fixtures consists in a huge sphere of frosted glass with relief ornament. These spheres are made of four sections held together by white metal clamps that form an ornamental part of the design. The stem is of white metal surrounded by tubes of clear glass. Above the fixtures is a white disc edged with silvery metal.

A color note that picks up the purple tinge in the Bubinga wood is seen in the plumcolored velvet upholstery of the low oblong benches. The vermilion of the columns and doors is repeated in the coat room, the interior of which is painted in this color. In a lobby near the entrance from the outer foyer are two elevators, the doors to which are of golden bronze, hand-engraved in figure designs in the shop of Oscar B. Bach.

Directly under the main foyer and reached by a wide stairway is the main lounge. The walls are covered with warm gray leather divided into 3-foot rectangular panels by red leather welting. Set in the long unbroken wall is a decoration by Arthur Crisp, executed in plaster with incised outlines and slightly modeled surfaces. Its basic coloring of warm grays, tans and buffs ties it in with the color of the leather wall covering, while its gold, vermilion and touches of other bright colors enliven it and makes it the focal point of the room decoration. The subject is *Sport,* and the design shows people joyously engaged in various popular athletic pastimes.

The carpeting here and on the stairs is the same in design and coloring as that in the grand foyer. The furniture, upholstered in vermilion leather, shows a combination of light-colored South American marnut wood with dark East Indian rosewood. There are tables of metal here with black bakelite tops and colored glass inlays. The furniture is arranged in intimate groups.

THE LOUNGES

Adjoining the main lounge are the women's and men's lounge. The feature of the former is Maurice Heaton's mural executed in vitreous glazes upon glass. The subject is Amelia Earhart's solo flight across the Atlantic and it is an envisionment of that achievement rather than a pictorial representation. The coloring combines orange browns, brown-toned wine color, soft greens and blues and gray buff, with lines of clear glass between to give crispness and sparkle. This panel is illuminated from the back and suggests a wide window. There is a recess in back

Stage Machinery and Lighting

● The stage of the Roxy has fast-working counterweight sets, light bridges, a permanent cyclorama, a turntable built into three separate elevators, and a movable band wagon on a console and orchestra lift. Stage equipment is by Peter Clark.

The cyclorama is constructed of a steel frame to which is attached a composition board and canvas covering. It is provided for an electric hoisting machine to lift it out of the way when not in use.

The stage is provided with three elevators. They cover a space on the stage 50 feet long by 28 feet wide, and occupy the center working space of the stage. A revolving stage, electrically operated by remote control, is built into the top of the stage elevators. This revolving stage is made in three sections and can be operated when the stage is either rising or descending. The electric drive which operates this turntable in either direction is located in the centre elevator and is operated by remote control from the stage manager's board.

The lighting of the stage proper, by Kliegl Brothers, is elaborate. The footlights are equipped with 100-watt lamps in individual reflectors for the amber, red and green colors, and with 150-watt lamps for the blue color. All lamps are arranged in two rows and constructed so as not to interfere with the sightline from the first rows. They are of the disappearing type and permit an unobstructed connection between the stage proper and the orchestra elevator when the latter is to be used as an addition to the stage.

The overhead lighting on the stage consists of six border lights equipped with four hundred and thirty 500-watt lamps divided into four colors and supplied with amber, red, green and blue heat-resisting, natural-colored glass screens in special frames.

Above the fifth border light an overhead bridge is suspended, equipped with twelve 2,000-watt spotlights and with two 150-ampere arc lamps. The side lighting is taken care of by eight 2,000-watt selsyn-controlled boomerang spotlights concealed in a recess on each side of the proscenium opening; and by six 2,000-watt portal spots on each side of the same type as the proscenium spots.

Remotely-operated selsyn-control Kliegl color-changing spotlights, a new development, are located in the main chandelier for lighting the orchestra and stage apron. Each of these spotlights is equipped with four movable color frames, operated by synchronous motors from the control board. The spotlights themselves are furnished with prefocus sockets and a new direct-draft ventilating system that insures cool operation.

Kliegl 140-ampere arc spotlights are located in the projection booth and on the stage light towers. They are equipped with the arc and color frame controls, and selsyn-operated blackout shutters, which are also controlled from the switchboard, which is of thermionic control type.

Announcement Sound System

● The sound equipment in the Roxy is divided into a Public Address System, a Rehearsal System, a Stage Manager's Call System, besides the Sound Projection System and headphone facilities for the hard-of-hearing.

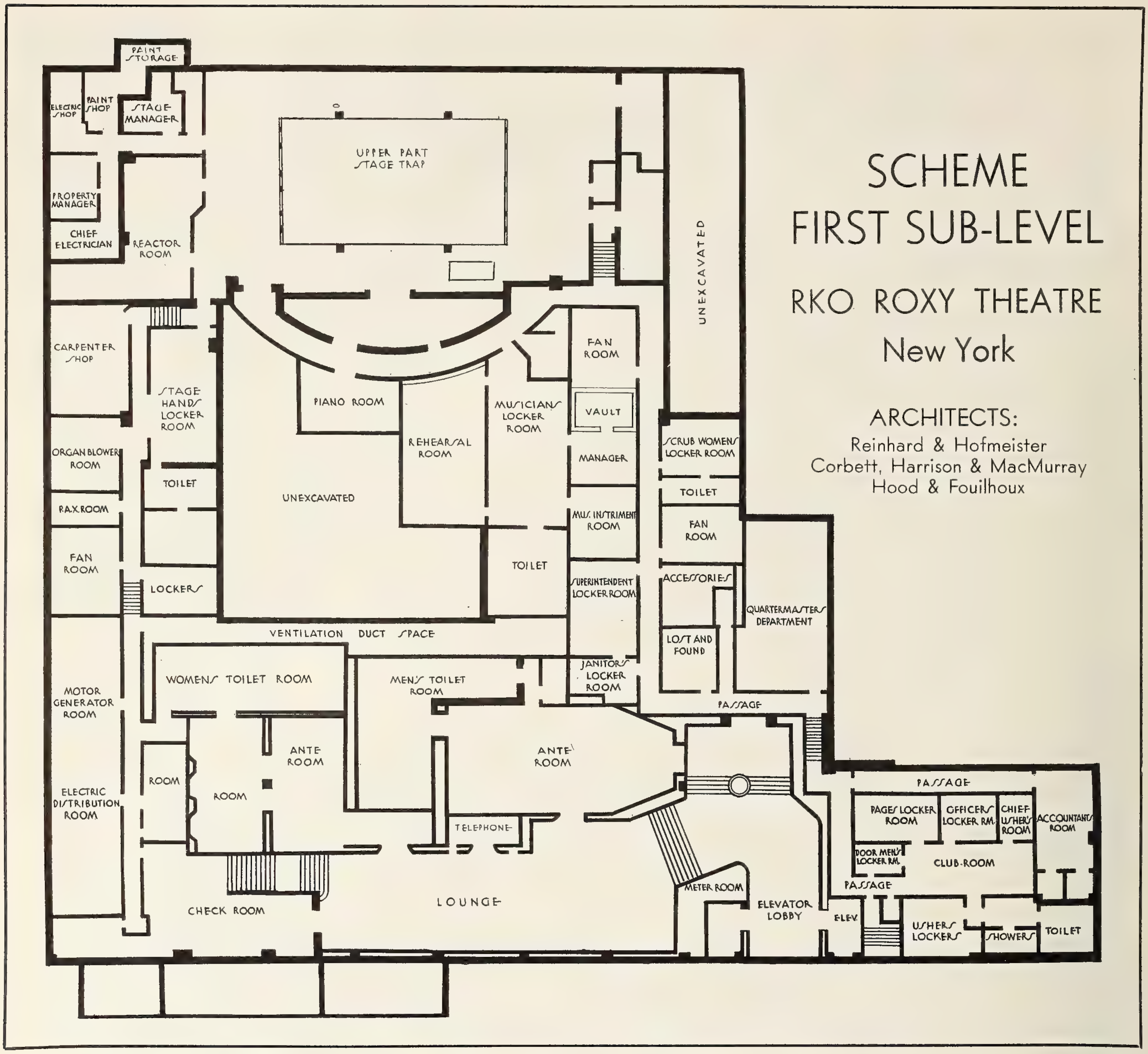
The *Public Address System* is designed to pick up the sound from the stage and various parts of the theatre, using the high-velocity ribbon microphones recently developed by RCA-Victor. Sound waves reaching the ribbon vibrate it within the magnetic field set up by a magnet. The sensitivity of the velocity microphone is approximately two and one half times that of a condenser microphone generally used. This makes possible an increased operating range. The sound signals are picked up by microphones uniformly located throughout the stage area. The signal is sent through the proper amplifiers and distributed over the auditorium for sound reinforcing.

Approximately 30 microphones are located in the theatre orchestra, the platform, the stage footlights, the stage elevators, the gridirons above the stage, and the alcoves off stage. The output from every microphone is sent through a *control console* located in the rear of the house, above the third mezzanine.

The *control room* is so located as to make it possible for the operator to hear all sound in the auditorium instantly. The various microphones located on the stage at strategic points are wired to their respective microphone amplifiers, which are located either in the basement amplifying room or on the gridiron. From these two locations, each microphone signal is wired to its respective jack on the control console. By means of flexible leads having plug connections, any selection of microphones can be had, and full volume control of each individual microphone is obtained. There are 28 such microphone outlets available. Various groups of microphones work into a sub-master by means of which is mixed the combined outputs of any groups of microphones; then by means of a master control, there is full control over these combined outputs of all groups of microphones in use. In this way the various sounds emanating from the different microphones are combined and full control is had over them at all times by the operator at the control console.

All the rehearsing is done through a *Rehearsal System,* the stage director sitting in the twelfth row of the orchestra, before a specially constructed table where his microphone is located.

Through the *Stage Manager's Call System* it is possible for the stage manager speaking through a microphone located at the switchboard, to issue instructions and make calls to all of the various staff rooms.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PIANO ROOM
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VAULT
MANAGER
SCRUB WOMENS LOCKER ROOM
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SCHEME FIRST SUB-LEVEL

RKO ROXY THEATRE

New York

ARCHITECTS:
Reinhard & Hofmeister
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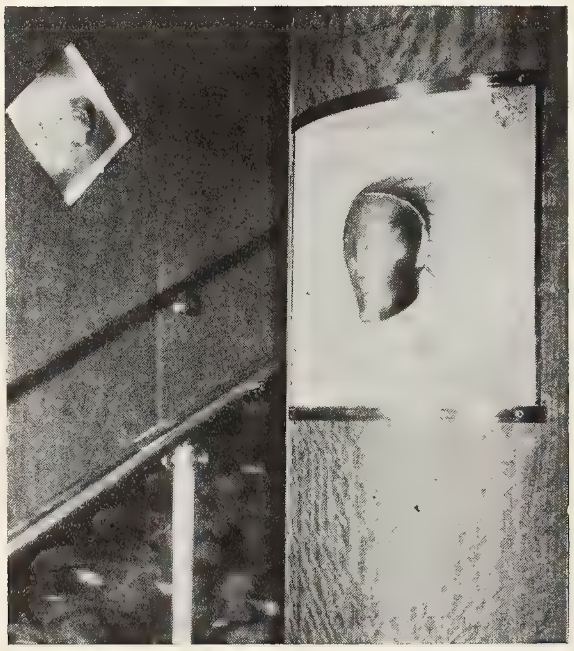
Detail: Roxy auditorium chandelier.



Detail: Mask light in foyer, Roxy.

Detail: Foyer doors to auditorium, Roxy.

of it with lamps below directing their light upon the cream-colored painted wall that reflects the light through the glass in a soft glow. Narrow panels of vertical glass rods at the sides are also illuminated and are given interest by irregular lines caused by the design upon the glass in back of them.

This decoration is reflected in a large mirror that covers the greater part of the opposite wall. The other walls are painted a chartreuse-lemon color. The carpeting has a blue background and an abstract design in gold, wine red, gray and *tete de negre,* with touches of vermilion recalling the color accent of the adjoining main lounge. At the entrance to this room is a silver sculpture, an abstraction of a shell form by Nogouchi. It has a black base and is supported upon a pedestal of mirrors with inlays of colored glass.

The powder room, which adjoins the women's lounge, has two walls covered with mirrors, each section flanked by dressing tables of glass built into triplex mirrors. Around the other walls a rich metallic fabric of silver and *tete de negre* is gathered at the top and allowed to hang full and free. The chairs and stools are upholstered in burnt-orange-corded silk. The tables and smoking stands are of silver-toned metal with black. The carpeting is continuous with that in the women's lounge.

The walls of the men's lounge are covered with photo-murals by Edward Steichen, made from photographs of aviation scenes. They are in black-and-white above a wainscoting of light colored wood with a black base. The furniture is of vermilion mahogany and Sucupira, upholstered in greenish blue leather. There are tables in silvery metal and black.

There are lounges also on the second and third mezzanine levels. In the former the chief decoration is a mural treatment designed by Hugo Gellert in the form of an enlarged motion picture film, carried up one end-wall across the ceiling and down the opposite wall. The designs are drawn in black with touches of vermilion on a ground of bright silver paper against the toned silver of the walls and ceiling. The symbolic figure decorations represent night and day. They are boldly conceived and executed. The dominant hue is blue, with which the furniture of Australian black wood and coca-bola contrasts. The carpeting is in blue and gray, the upholstery in gold and tones of blue. In the powder room here the wall covering shows a modern design in browns and green-blues woven into a silver-toned linen background. The furniture and upholstery and carpeting contribute blue, brown, tan red, burnt orange and jade green to the scheme.

The lounge adjoining the third mezzanine recalls the achievements of outstanding men of the Twentieth Century in simplified designs and abstractions, painted in vermilion on a silver-paper ground, toned down with a brown glaze excepting where bright silver is left for accent. Among the men represented are Peary, Byrd, Lindbergh, Eastman, Marconi and Muybridge.

The Lobbies

The entrance lobby, or vestibule, has walls entirely covered with bronze, the high dado being of shallow vertical flutes about 5 inches wide that catch the light effectively, and the frieze of sheet bronze being inlaid with black and red stripes of bakelite at its top and bottom and ornamented over the door and ticket booths with inlaid silhouettes of black bakelite. The figure designs are all different and were drawn by René Chambellan and Oronzio Maldarelli.

The main lobby, between the entrance lobby and the main foyer, has a high dado of warm-toned marble with a rough-textured, sand-colored wall, decorated above with a design of large leaf-sprays in gold, with grape clusters in black by Edward Trumbull. It extends through the first mezzanine level and has a large window into the promenade over the entrance to the grand foyer and a terraced feature with cascades over the entrance from the outer lobby.

The architectural feature of the exterior is the colossal decoration in repousse metal, representing electrical energy, radio and television. This is 42 feet wide and attached to the wall over the grand foyer windows, it was designed by the distinguished mural painter Hildreth Meiere and executed by Bach in a combination of nickel-chrome steel, aluminum, copper and bronze, insulated by a special process to prevent electrolysis.

It is notable in the decoration, that while there is great freshness of treatment there are none of the eccentricities that so often mar modern interior work. Especially to be commended is the success with which the various rooms have been united in a harmonious whole, while each has individuality of character. This has been achieved by such means as carrying the dominant color of one room into the scheme of an adjoining room as one of the lesser color notes, by use of the same carpeting or color of furniture or upholstery in adjoining rooms, etc. Much of the charm of these interiors is due to the mingling of any different colors used in combination; a dominant color, secondary color and others for relief and accent.

Features of Illumination System

● The lobby lighting fixtures are framed in 41 square coffers. Among features of the main foyer are a set of six giant globes made of cast moulded glass, three of which are close to the ceiling, and two are suspended by a slender rod. These globes, each of which measures 3 feet, 6 inches in diameter, are upheld only by a long thin rod of polished metal with clear glass tubular rods around the center suspension.

In developing the four large floor standards in the main foyer, the new General Electric tubular lamp, 34 inches long and giving out 100 watts of illumination, is employed. The ornamental base and center structure form decorative supports for the practical features, which conform to the other decorative elements in the space. The light sources of each of these standards consist of four of the tubular lamps, shielded from view by a narrow metal shield placed in front of the lamp.

Harmonizing with the fixtures in the main foyer and the stairways are those in the lounges and on the mezzanine levels. There are three fixtures on the ceiling of the three mezzanine lounges, each with the illuminating element concealed within carved glass cylinders and bowls. The fixtures are connected to the ceiling with louvre baffle plates for directing the currents of air. The lower side of the bottom plate is covered with engraved mirror glass, and from the outer rim of the plate are sustained clear glass tubes and balls.

The Amelia Earhart glass mural in the women's lounge is lighted through a series of strip reflectors on either side and at the bottom of the mural. Behind the mural, against the wall, is a serrated mirror whose purpose is to diffuse the reflector lights and break them up.

The auditorium lighting system has a central feature in a chandelier weighing six and a half tons. The central section is 30 feet in diameter, and a special ventilating system was designed to carry off the intense heat of its 400 floodlights and their lenses. The fixture burns 104,000 watts. The bowl is of metal, covered with cream and gold lacquer to harmonize with the general decorative scheme of the theatre. Rays from the chandelier can be blended to produce color schemes in red, blue, green or amber.

Supplementing the chandelier is a system of direct lighting accomplished with 200 beams of light shot down through 200 minute holes in the decorative ceiling, designed by Prof. S. R. McCandless of Yale, and executed by Kliegl Brothers.

Here and there are minor illumination fixtures, such as the mask wall brackets in the promenade and stair halls. The reflectors behind the masks are so formed that they direct the light over the desired area, and the position of the mask in front is such that the maximum amount of light is reflected. The masks are indicative rather than imitative of the human face, the surface of the metal being broken up into planes that not only model the face but also take advantage of the play of light and shade. There also are a number of stand lights, cylindrical in form and made of ground glass. The pedestals are of metal, silver in color with trimming in bronze. Other illumination features are the tall windows of the main foyer, which are of silver-toned Velvex glass (by Corning) and bathed in light from in back.

Because of the abrupt change made by Radio Keith Orpheum in the policy of the two Radio City theatres, making the Music Hall the motion picture theatre, instead of the RKO Roxy, a critical discussion of the Roxy scheduled for this issue has been eliminated, and an article of similar intention on the Music Hall will be published in the February 11th issue.

LATE COURT CASES AFFECTING THEATRES

By LEO T. PARKER

Reviewing recent litigations and analyzing their decisions with specific reference to the legal interests of the theatre

IN VIEW of the fact that in many instances the courts are apt to render judgment for heavy damages resulting from injury to a patron, it is advisable under all circumstances for theatre owners, managers and employes to exercise great care in discovering and remedying any defect which may result in injury to patrons.

For example, in Herschel v. Orpheum Theatre Company (48 S. W. [2d] 108), it was shown that a married woman attended a show at the Orpheum theatre, and after having seen the show, was attempting to leave the theatre when she tripped over a step and fell injuring her right knee.

As the immediate result of the fall the patron suffered a "skinned contussion" over the middle part of her knee. Presently a violent infection set up, which spread throughout the right leg and up to the abdominal cavity. She was taken to a hospital, where she underwent repeated surgical operations. Her condition became so desperate that blood transfusions were resorted to, to keep her from dying. She remained in the hospital eight months. During the greater portion of that time she suffered intense pain, being relieved only by opiates. As a result of the infection the bones of the right leg grew together at the knee, and the knee joint became permanently and rigidly fixed at an angle of 20 deg. The leg was shortened thereby to the extent of an inch and a half. In walking she found it necessary to elevate her heel and to place her weight on the forepart and the outside of her foot. She required the use of a cane.

The injured patron sued the theatre corporation for $50,000 damages. After considering all phases of the evidence the jury rendered a verdict in favor of the injured patron for $5,000 damages. The counsel for the injured patron appealed to the higher court for a new trial on the grounds that the award of $5,000 damages was inadequate. The counsel for the theatre corporation contended that the damages as allowed was sufficient to cover all injuries and experiences of the patron. The higher court allowed a new trial, and said:

"If the jury had assessed plaintiff's damages at twice the sum they did, their verdict could not have been held to be excessive; in ruling that the award made was inadequate, the trial court in effect ruled that it was contrary to the weight of evidence."

Patron Falls Down Stairway

IN ALL CASES involving liability of a theatre owner for injuries sustained by a patron, it is necessary that the latter prove conclusively that he was exercising ordinary care to protect himself against an injury, and that the injury actually resulted from negligence on the part of the theatre owner or his employes.

On the other hand, in order that the theatre owner may avoid liability for damages, he is bound to introduce evidence tending to show that under the same circumstances the average prudent and intelligent theatre patron would not have sustained an injury. Therefore, it is advisable for all theatre owners to provide ample illumination at dangerous places such as steps, stairways and the like.

For illustration, in the late case of State v. Haid (51 S. W. [2d] 1015), it was disclosed that a patron fell down a stairway and was severely injured. The patron filed suit against the proprietor to recover damages and introduced evidence showing that she had no opportunity to observe the stairway until she was practically at its entrance. Moreover, it was proved that lack of illumination and other defects at the stairway were important factors resulting in the patron's injury. In view of this testimony the higher court held the patron entitled to recover damages, and stated the following law:

"If she had been apprehensive of danger, and had proceeded with the caution such apprehension would ordinarily awaken, she doubtless would have seen the stairway in time to have avoided falling into it. It is true that the law requires a person to make ordinary use of his faculties to observe and avoid danger. But it is equally true that one is not required to look out for danger where there is no reason to apprehend any. It cannot be said as a matter of law, that the plaintiff here, in the circumstances in which she was placed, was not making ordinary use of her faculties—such use as an ordinarily prudent person would have made—at the time she fell."

Care to Discover Defects

AS PREVIOUSLY explained, the law has long been established that a theatre owner and his employes are required to exercise care to discover and remedy defects on the theatre premises which may result in injury to patrons. This point of the law was discussed by a higher court in the late case of Hartford v. Boston County (182 N. E. 476).

The facts of this case are that a patron slipped and fell as a result of stepping on frozen particles of ice on the floor. During the trial evidence was introduced showing that if the employes had exercised care and properly inspected the premises the ice would have been discovered and could have been removed, thus preventing injury to the patron. In view of this testimony the jury rendered a verdict in favor of the injured patron. The higher court upheld this verdict, and said:

"While there was no direct evidence as to when the ice formation first came into existence on the floor, from its character and the firmness of its attachment to the floor as described by witnesses, an inference by the jury was *not* unwarranted that it had been there a considerable time and long enough for the defendant's employes in the exercise of the degree of care . . . to have discovered and removed it."

Standard Contracts Held Void

CONSIDERABLE litigation has existed during the past few months with respect to the legality of what is known as *standard exhibition contracts.* The standard exhibition contract was one agreed to between leading film producers, under a compact that prevented the exhibitor from exhibiting the films of the producers, except after executing the contract.

This standard exhibition contract was tested for its legality in the United States court, where it was determined that that type of contract was illegal, in restraint of trade under the Sherman Antitrust Act.

A theatre operator who had signed a contract of this nature, refused to fulfill his obligations, and the producer filed suit contending that notwithstanding a section of the contract has been held invalid and void, still the contract should be divisible and the illegal section separable from the remainder of the contract, and that the furnishing of films, exhibition of the same, and the payment of the contract price therefor, is collateral and independent of any contractual provisions that are the basis of illegality. It is important to know that the higher court held the theatre operator not liable on the contract, and said:

"The fradulent and illegal elements permitting these contracts must, it seems to

(*Continued on page* 35)

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

A PLAN DEVELOPED FOR A MODERN PROJECTION INSTALLATION

By HAROLD NYE

In Collaboration With Kenneth Belden

Describing the features of the electrical and mechanical scheme conceived for and adopted by Warner Pacific Coast theatres

THE DIFFERENCE in cost between a well-engineered job and an ordinary job is small, while the difference in appearance and operation is great. As all of the shows in even the larger suburban houses originate in the projection room, every precaution must be taken here, as well as in the presentation houses, to see that the electrical and mechanical projection facilities are as perfect as possible.

In the newer projection installations in Warner Pacific Coast theatres with which I have associated, exposed wire and conduit have been kept to an absolute minimum. In all of our projection rooms we have a 12x6-inch gutter in the front wall 2 inches up from the floor. This gutter extends completely across the projection room and has a barrier in the center, providing a 6x6-inch gutter for the direct current wiring, and a 6x6-inch gutter for the alternating current. The signal sections of the control panels are connected by flexible conduit, which is also completely concealed in this gutter. This conduit contains lead-covered cable for the signals and telephones. A sectional cover, flush with the finished plaster wall, covers both gutters.

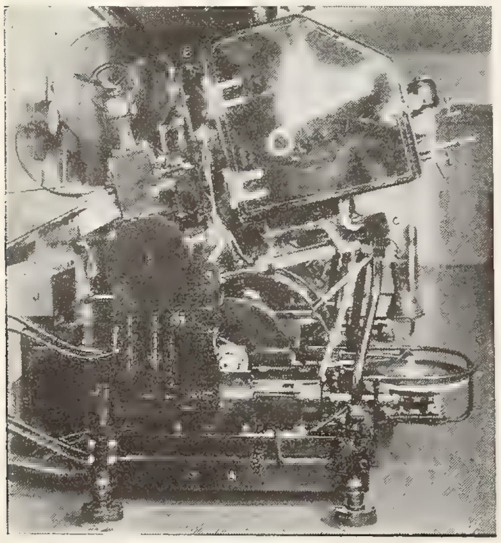

Figure 1

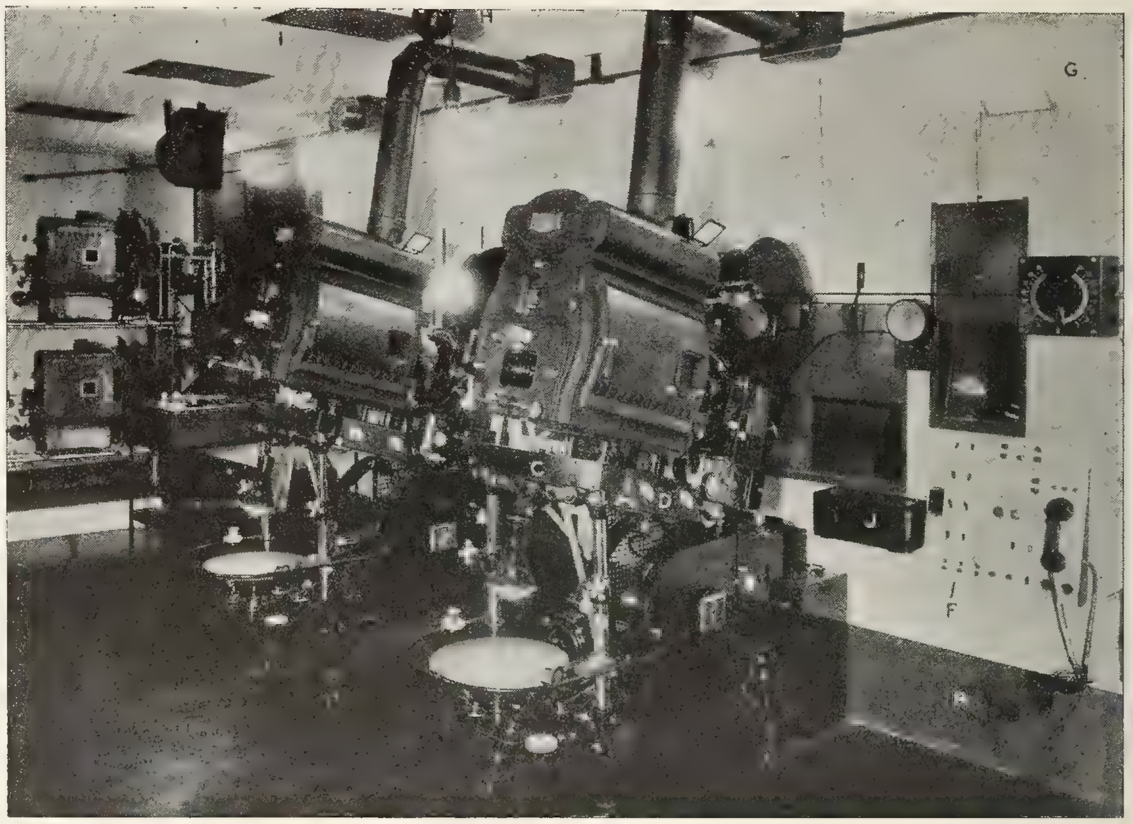

Figure 2

A piece of 4x4-inch gutter is mounted under each projection machine, as shown at *A, Figure* 1. The flexible conduits lead into the end of this gutter from the front gutter wall. The lower large conduit contains the d.c. wiring, which includes the service to the arcs and the wires controlling the remote line and shunt contactors. The two smaller conduits contain the a.c. wiring, which includes service for the worklight douser and motor. These a.c. conduits continue inside the gutter and terminate in a 4x4 outlet box. From the box, one flexible conduit leads to the speed control box, and another feeds through the brace leg (*B, Figure* 1) into the cross gutter (*C, Figure* 1 and *Figure* 2). From here the douser wires lead through the bed rod to the front of the machine and up to the douser.

Some projectionists prefer to operate the dousers on d.c. for the sake of quietness, but in the newer Warner West Coast houses, they operate on a.c. because this is much easier on the momentary switches, and in case a douser does stick the projectionist can hear it buzz. On some of these larger jobs, operation of the dousers is through contactors on d.c., which makes a very good but more expensive installation.

The other a.c. wires feed through a flexible conduit from the cross gutter into the switch and meter panel (*D, Figures* 2 and 3). After going through the triplex switch, the a.c. service feeds the work light on the head of the machine, the light over the turntable and the framing light. The work light on the head (*E, Figure* 1) is of special flexible construction, while the one over the turntable is a stock major border light reflector with swivel mount, a diffusing lens and a 25-watt tubular lamp. The work light in the lamp house is operated by a door switch.

The flexible asbestos-covered arc leads are spliced to the rubber-covered wire in the lower gutter and are taken, together with the d.c. control wire, through a flexible conduit up one of the brace legs into the cross gutter. After going through the ammeter shunt in this gutter, the arc wires continue out of the gutter through metal bushings and into the lamp house to the arc. The d.c. contactor control wires, voltmeter and ammeter leads continue through a flexible conduit to the switch and meter panel (*D, Figure* 2). Care must be taken throughout to keep the a.c. and d.c. wiring separated. Barriers are placed in the gutter for this purpose.

The other two flexible conduits coming out of the front wall in *Figure* 1, are for the sound equipment.

SOUND EQUIPMENT

WHEN THE first Warner theatre was built, sound had just swept the country and most of the sound installations had been hastily thrown into existing theatres. Naturally enough, the Warner organization was particularly interested in developing and fostering permanent, workmanlike sound theatres. So we were given carte blanche and asked to create an installation that could be used as a model for theatre owners all over the country. In this work I was very fortunate in having as a colleague Mr. E. B. Olson, veteran projectionist and later chief projectionist for the Warner Pacific Coast houses.

One example of what can be done when you have the advantage of making a sound installation during the construction of the building is that the amplifiers, control cabinets, terminal boxes and filters can be mounted flush with the finished plaster and all wiring kept concealed. In all our installations the amplifier racks are built into the wall so that the rear is accessible from another room in which the sound generator and filters are located. The "B box" is also located in this room, instead of on the stage, as is the usual practice. This puts the horn field fuses where they are accessible to the operator. The horns fly with the screen and are fed from the gridiron through flexible cable. This eliminates the use of connectors.

The control panels (*F. Figure* 3) are of a little different construction than is usually employed. Each individual switch or pilot light has its own individual plate. These plates are smaller than a standard switch plate and are made of brass with a satin chromium plate finish. The use of this type of installation, using individual plates, greatly simplifies the making of additions or changes in the panel. This is important when equipment and methods are constantly changing as they are at present.

The clean-up lights (*G, Figure* 2) are made of chromium plated brass with opal glass and were designed by Mr. Olson.

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The reel-light (*H, Figure* 2) will reach anywhere in the room.

A double acting solenoid magnet has been mounted on the sound switching panel to operate the non-sync switch. This can be controlled at the non-sync table or at the control panel of any of the projectors and is operated from a 110-volt a.c. circuit.

VENTILATION

THE AIR supply for the projection rooms in all the houses is taken from house supply and is conditioned in this way. Two exhaust systems are used for each projection room. One duct connects to the grilles in the ceiling, as shown at *I, Figure* 2. This duct is connected to a sirocco blower, which is powered by a ½-h.p., single-phase 220-volt motor connected to the emergency lighting system. The other duct, to which the lamp houses are connected, is connected to a blower powered by a ½-h.p., 3-phase motor connected to the power service.

REMOTE CONTROL

REMOTE CONTROL for the arc circuit is used in the newer Warner theatres. When the first Warner installation was made knife switches were in vogue for controlling the arc circuit. This necessitated bringing large leads through these switches on the machines. One evil of this system was the burning of the switches due to arcing. So effort was made to develop an arc control which would enable the operator to get his "warm up" running by means of push buttons. Incidentally, this system enables the operator to control his arc current from any control panel in the projection room, as well as from the machine itself. The arc control circuit developed to accomplish this purpose is shown in the drawing (*Figure* 4).

From the d.c. buss in the switchboard the current is fed into a 200-ampere, fused 2-pole, mechanically locked contactor (*K, Figure* 4).This contractor is so constructed that it can be operated manually in case of failure in any part of the equipment. The coil current is taken off the line through a fused disconnect switch (*L*). This switch is located near the contactor and when it is open the contactor cannot be accidentally operated while re-fusing or working on the circuit.

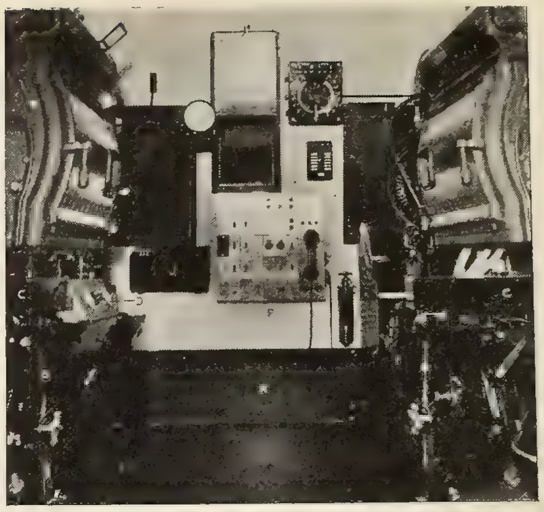

Figure 3

The coils of the contactor are controlled through momentary switches (*M*) located on machine control panel (*N*), and also through momentary switches located in the front wall control panels (*Figures* 2 and 3).

One side of the d.c. line runs directly to the arc. The other side goes through the shunt contactor (*O*), the rheostat (*P*), and the ammeter shunt (*Q*), thence to the arc.

The rheostat employed is of the multiple coil type and has selector switches for both warm up and running current.

The running coils are thrown into the circuit with a single pole 200-ampere electrically locked contactor (*O*). The current for the coil of this contactor and the pilot lamps is taken from the line through the cut out (*S*), and the coil current is controlled with a momentary push button (*T*), located on the machine control panel. When this contactor is thrown on after the warm up period, it stays on until the line contactor is opened, when it is automatically restored to the open position.

The pilot lights (*U*) indicate that the line contactor (*K*) is closed. A pilot light is located on each of the front wall control panels.

The ammeter shunt (*Q*) is located in the cross gutter on the rear of the projector, while the ammeter is located on the machine control panel.

All motor circuits from the projection room panel board are fed through Westinghouse 15-ampere "nofuz" units.

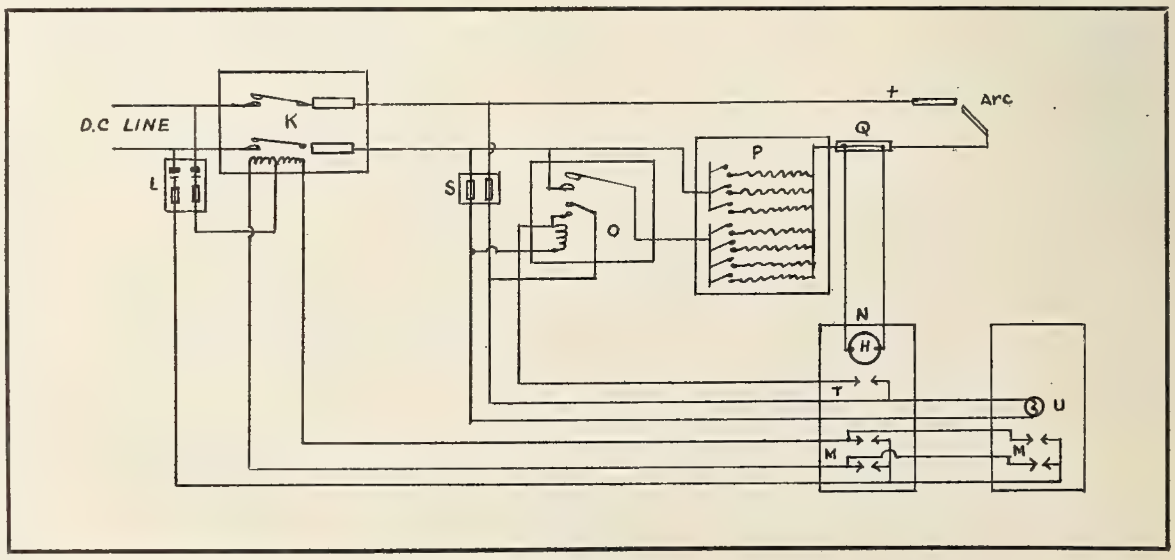

Figure 4

PROJECTION MART

Equipment News and Comment

PROJECTION EXPORTS

- Exports of American manufacturers of projector, lamp and sound equipment during the month of November, 1932, totalled 26 standard projecors, 78 narrow-gauge (less than 35-mm.) projectors, 17 arc lamp equipments, and sound equipment valued at $90,869. These figures have just been issued by the U. S. Department of Commerce.

The standard projectors exported were valued at $9,043, while the arc lamps had a value of $3,773. Great Britain was the biggest projector importer, taking six at home and six in British India. She also bought the most American arc lamps, importing seven, while France bought six.

France led in the purchase of sound equipment, so far as the value of the exports were concerned, her purchases amounting to $18,723. England followed with $14,085 worth, while British India paid $6,601. China bought $4,680 worth of American sound equipment

NEW MODEL SCREEN

- A seamless screen newly designed to obtain greater reflective power, has been developed by the Da-Lite Screen Company of Chicago. It is of a type adapted to all but extremely wide theatres.

This screen is made in standard size according to the new aperture sizes promulgated by the Academy of Motion Picture Arts and Sciences. It can be made to order, however, in any other specified sizes.

AN AUTOMATIC CHECKER

- A device to count automatically the patrons entering a theatre has been marketed by the SOS Corporation of New York. It is known as the Photoelectric Counter.

The device consists of a miniature spotlight attached to one side of the entrance, and directly opposite, a photocell connected to a magnetic counter with an amplifier of proper gain and relay circuit. The spotlight directs a steady beam of light on the photocell. As the passerby intercepts this light beam, the caesium photocell is de-energized, which interrupts the current flowing through it and trips the relay switch, thus actuating the counter.

TWO AMPLIFIER MODELS

- An amplifier designed for installation in a theatre of 2,000 capacity, and for use with the Kolograph theatre model and semi-portable sound-on-film reproducers, has been put on the market by the Kolograph Company of Indianapolis. The amplifier is of all-electric, a.c., four-stage type, using one UY224, two UY227's, two UX250's, and two UX281's. It is designed to operate either one or two projectors and is equipped with a volume control, a changeover switch for switching from one projector machine to the other and also to turn off simultaneously one exciter lamp and turn on the other.

The amplifier is equipped with a voltage regulator, an ammeter, and can be supplied with a monitor speaker. When only one speaker is required, and no monitor is desired, the use of a d.c. speaker is recommended. In this case the field of the speaker is excited from the amplifier. However, when more than one speaker is desired a.c. speakers are recommended, with a monitor in addition. The head amplifier is incorporated in the main amplifier.

A smaller all-electric a.c. amplifier has also been marketed. This is of three-stage high-gain type especially designed for sound-on-film reproduction. The tubes used are one UY224, one UY227, two UY247's, and one UX280. This amplifier also supplies current for the photoelectric cell and the exciter lamp.

TWO NEW AMPLIFIERS

- Amplifiers newly designed for regular theatre and for portable operation have been put on the market by the Webster Electric Company of Racine, Wis.

The theatre model is of base type, with four stages operating on a.c., especially designed for sound-on-film. Wattage is 25, the gain 85 decibels at 1,000 cycles. Equipment includes a tone compensator, line voltage regulation, individual cell controls, current supply for either 4- or 7½-ampere lamp, variable input and output impedances, changeover switch and connections for microphone supply, while an ammeter is optional.

The other amplifier also has four stages and is capable of a gain of 77 decibels, while special units have been designed to increase this to 101 db. Two speakers can be supplied, with the field of 2,500-ohm resistance. A master volume control is mounted on the amplifier. Input and output impedances are variable.

EXPORTING METHODS

- Offices have been opened in New York by Amerika-Interessen, Inc., organized as the American unit of A. G. Fuer Amerika-Interessen of Berlin, Paris and London. A statement obtained from the New York office sets forth the purposes and methods as follows:

"Our method of operation is to make available to the manufacturers of one country, devices, processes and patents that have proved successful in other countries. For manufacturers who wish to obtain business abroad but cannot do so by exporting, we negotiate agreements covering production and marketing rights. This is done by issuing licenses on a royalty basis, or by the outright sale of the manufacturing and marketing rights for the country involved. In other words, we are endeavoring to replace the export of manufactured goods to some extent by bringing the inventive achievements, the engineering skill and manufacturing experience of one nation to another. There are no tariff barriers against such importation and exportation of ideas.."

NEW MAZDA BASE

- A new base design for the Mazda 2,000 watt, G-48 bulb projection or spotlight lamp, has been brought out by the Westinghouse Lamp Company of East Pittsburgh. This new base is built of metal parts attached by machine, replacing the use of cement. It has been designed to correct the reduction in the size of high wattage incandescent light sources and their tendency toward hotter operation.

The mechanical base consists of a ferrule of eraydo metal and a standard mogul base. The ferrule is placed inside the base and both are slipped over the neck of the bulb and then clamped into slight indentations moulded in the glass until a tight fit is obtained. One lead wire projects straight through the button of the base, and the other is turned up into a groove along the glass neck. After the base is clamped tight, the ends of the lead-wires are moulded to the base.

BY WAY OF NEWS

- R. H. Garrison, former general sales manager of the Universal Motor Company, Oshkosh, Wis., has become associated with the Marble-Card Electric Company, manufacturers of motor-generators, in the capacity of vice president in charge of merchandise. Mr. Garrison received his earlier training with the General Electric Company and later joined the Universal Motor Company. The company is a member of the National Electric Manufacturers Association, and makes a complete line of a.c. motors up to 100 h.p., and d.c. motors up to 75 h.p.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

WHAT PROJECTIONISTS REALLY NEED TO KNOW

I RECEIVE frequent inquiries from young men preparing to enter the projection field asking for books which supply detailed instruction on various makes and models of projection equipment. Many of these young men ask me to give them advice as to what to study, particularly with relation to license examinations.

Men preparing to become projectionists will, in my opinion, do well to pay little attention to books giving detailed instructions on various makes and models of equipment. I shall in future editions of my own books ("The Bluebook of Projection") pay very little attention to such matters. In the earlier editions I did, for the reason that in those days not one of the many manufacturers gave anything like complete, detailed instructions on their own equipment models. Now nearly all of them do, though it is true many of them do not do the job very well.

The thing needed by the beginner (and by many who are not beginners) is elementary, basic instruction. They do not need to know just *how to make* the wheels go 'round so much as they need a basic understanding of exactly *what makes* them go 'round, and what exact purpose is served when they do.

The man, young or otherwise, who knows the *why* and *wherefores* of things is going to get along pretty well, because if he knows causes well and thoroughly he will be pretty well able to reason out effects. The man, for example, who merely knows that a sagged exciter lamp filament will not give good results, understands merely that when the filament sags it must be replaced. Insofar as concerns that particular thing, he may get along quite all right. However, such a man is not in nearly so good a position as the one who knows the whole story—the one who understands that the filament must be perfectly straight because of the fact that the best light emanates from the center of the filament, and since this light illuminates a very narrow, perfectly straight slit, the slit cannot be evenly illuminated throughout its length unless it and the filament center be in exact alignment.

The one chap works by rule, the other by rule plus accurate knowledge. Which is likely to be the better, more efficient workman? The wisdom of Solomon is not needed to answer that question. And so it is all the way through.

I, of course, do not mean to intimate that one must not thoroughly understand the equipment he is in charge of or working with. However, the projectionist of today may be called on to take charge of any one of a great many types and models of equipment. It is not humanly possible that he can learn them all by study. He can by study learn the basic principles upon which they all operate as a whole, and upon which each individual part of them operates. The projectionist having this knowledge, it becomes a relatively easy matter for him to master the peculiarities of any piece of equipment with the aid of the instructions put out by its manufacturer.

Don't be satisfied merely to know that an amplifier has certain tubes and the routine of their testing and replacement. That spells "machine operator." Learn how amplifier tubes operate. Know what each part of a tube is for, what its effect is on each other part and its effect upon the results produced. You are then in a position to handle any make of tubes in *any* make of equipment intelligently. You are in a position to get better results than the chap who merely knows the general routine of practical projection procedure.

As to examinations, those seeking to succeed in them should seek to acquire real knowledge of fundamentals and at least some practical experience in projection work, to the end that you may be able to answer questions out of your own knowledge. Don't try to bluff an examiner. If he knows his business, you can't do it. If he doesn't then the examination is worthless.

SOME DON'TS FOR PROJECTIONISTS

OF LATE there have been a number of lists of *don'ts* printed, the observance of which would be expected to improve results in picture and sound, as well as make for more economical work in various ways.

Most of these *don'ts* published are all very well. Some are excellent, but none of the lists is anywhere nearly complete. Not one of them contain some *don'ts* which may be considered as of paramount importance. For example, here are a few of them:

1. *Don't* fail to respect your profession and give to it the very best that is in you.
2. *Don't* fail to remember that really good work is the product of practical experience *and study*.
3. *Don't* fail to keep in mind the fact that the theatre management which employs you is entitled to the very best results that can be obtained from what they provide, and that the very best can only be obtained by close, constant attention and the application of expert knowledge, both theoretical and practical.
4. *Don't* imagine that because the management does not do its part in enabling you to keep the equipment in good repair it is not your duty to do everything possible to get the very best that can be got from the imperfect equipment.
5. *Don't* forget that if you are a member of a union you owe it to that union to deliver as nearly as is possible perfect results in both picture and sound.
6. *Don't* forget to remember that there are two points of paramount importance in projection work; namely, (a) to deliver results of the best possible excellence, and (b) to deliver them as economically as possible, both as to current consumption and as to equipment deterioration.
7. *Don't* overlook the fact that, either by carelessness or failure to apply expert technical and practical knowledge to your work you may cause deterioration in the amusement value of both picture and sound, and you have in effect cheated the management which employs you and the audience which failed to get full value.
8. Another *don't*: Don't fail for one moment imagine that poor work will not

be felt by the box office—if the poor work be continued. Poor projection work for one show or one day might do no appreciable harm at the box office. Poor work constantly *will*! Patrons will not come so often. That's the answer.

SUITABLE PROJECTIONIST EXAMINATION QUESTIONS

A LARGE projectionist local, which requests that its name and location be not published, writes:

"Dear Brother Richardson: First of all a Merry Christmas and the wishes of this local for all the good things you want in 1933. This local believes it to be its duty to admit to future membership only men possessed of at least reasonable competency in projection. I have been instructed to ask that you suggest to the local just what sort of examination would be best suited to determine the matter of competency. We do not ask that you compile a list of questions, but rather that you advise us along what various lines the examination should be conducted.

"I am also instructed to express to you the appreciation of this local for the good work you are doing and always have done in your department, in your books and through the lectures you have given, two of them before this local, and to say that if ever you again come this way we shall feel honored to have yourself and daughter as our guests and once more listen to you talk, for while listening we have always learned."

Well, now, that is what I call a friendly letter, and if ever again I visit that section of the country, you may be sure I shall accept so kind an invitation, for both I and friend daughter well remember our most pleasant visit on former occasions.

I am real glad this examination question has been brought up just in this way, for the reason that many locals have not proceeded along the best lines in examinations. A projectionist is not a repair man, and the fact that he may be able to tear down a projector mechanism and reassemble it more or less properly, is no proof that he is not sadly lacking in projection knowledge. Also while there is no denying the danger of having a lot of half-baked incompetent near-projectionists outside the local, still it is cold fact that it is a bad thing to have them inside it. Unions need and should have the confidence and respect of employers, and that cannot possibly be if the employer is not convinced that the union as a whole is not composed of reliable, thoroughly competent projectionists.

To ascertain just how competent an applicant for membership in a projectionists' local may be, it is first important to determine exactly what practical experience he has in projection work. It is then almost equally important to find out to just what extent the practice has been backed up by competent study, because competency is always a combination of practical experience and study.

If admitted, the man will of course be called upon to handle electrical, optical, mechanical and magnetic equipment, none

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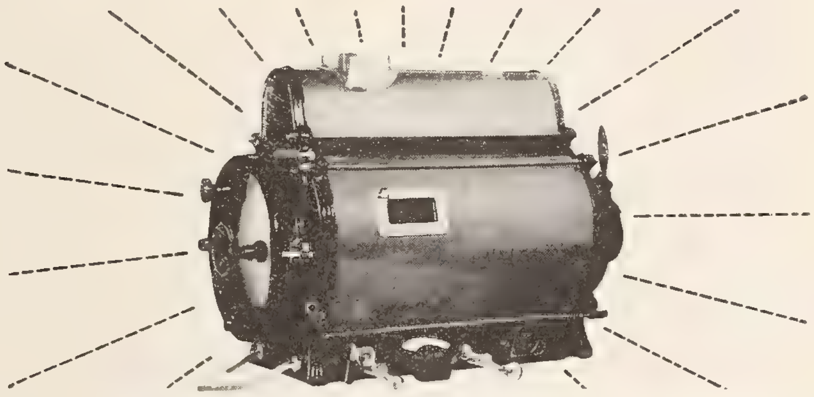

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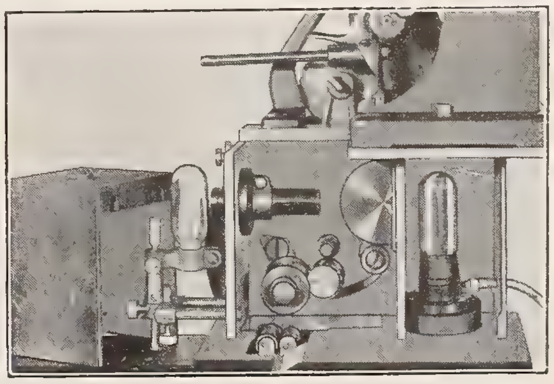

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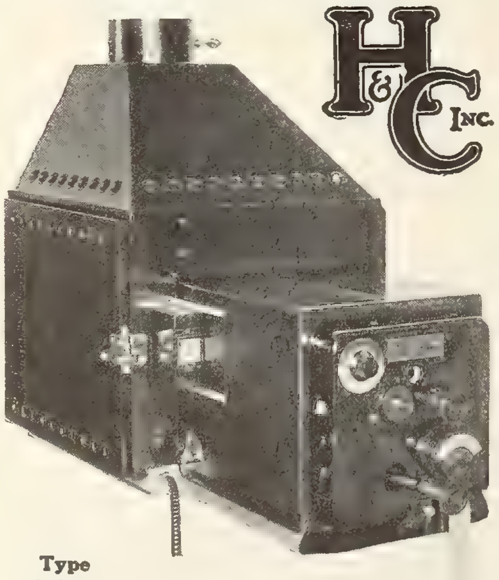

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of which can possibly be made to deliver maximum results unless the man be possessed of competent knowledge of all these various things. He should also know something about acoustics.

It then becomes necessary to examine him at least as to his knowledge of (a) electrics, (b) optics, (c) mechanics, (d) magnetism. In electrics I would myself suggest the following:

Ability to measure and test voltage drop in a circuit. As to knowledge of Ohm's law, including ability to make calculations based upon it. To test for grounds. To describe proper maintenance and care of switches and fuses. To tell how to locate trouble when fuses blow out one after another, immediately or at intervals of time. To describe proper methods of care of motor-generators and of motors and other electrical equipment employed in projection.

In optics it is well to ascertain what the applicant knows about lens action. Why a lens bends a ray of light for example. Why a 5-inch focal length lens is a 5-inch focal length lens. What is meant by meniscus, bi-convex, plano-convex, compound lenses. Have him explain various effects of dirty lens surfaces. Have him explain effects of projection speed on flicker and why. Have him explain various possibilities for light loss in projector optical trains, including explanation of light loss effects set up by various projection distances, picture sizes remaining the same. And so on through a possibly long list.

In mechanics such questions should be asked as tend to show the knowledge of the proper lubrication of closely fitted, high-speed parts, of bearings and of gearing; questions relating to various projector adjustments; questions concerning damage done by undercut and worn sprockets; questions concerning attention to the path of the film through the projector, etc.

In magnetism the questions should concern uses of magnetism in dynamos and motors and in various sound equipments. The applicant should be asked to describe an amplifying tube and its action, a rectifier tube and its action, the exciter lamp and its optical system and the photocell, remembering always that much depends upon just how a man answers questions. Ordinarily, making due allowance for nervousness and poor ability to express oneself, one usually may judge pretty closely of a man's knowledge by the way he answers questions.

SHUTTER POSITION AND DIRTY FRAME LINES

IRA HARPER of Hurlock, Maryland, sends samples of film and says, "Here are samples taken from Reel No. 1, 'Pack Up Your Troubles,' an M-G-M production. The other clipping is from "Guilty As Hell," a Paramount production. Both show dirty frame lines, which carelessness may well be stopped.

"And now for two questions: First, can a film splice be made backwards? I was in a fairly large theatre recently. The projectionist told me his worst trouble was that the film received so many splices made backwards. I am myself very careful to scrape all emulsion off and scrape the back of the film as well. I use a film splicer on all patches and permit them to get thoroughly dry before rewinding on the film roll. I believe those I make will last as long as any other part of the film.

"Here is the procedure all film is put through before being threaded into any projector I have charge of. Don't know what you will think of it and would welcome your criticism and advice. I fold ordinary cheesecloth and fold it into two thicknesses. With this double thickness I grasp the film between thumb and first finger of the left hand. I then proceed to inspect the film by rewinding slowly from one reel to another, examining each splice, remaking it if faulty. I also trim any broken edges there may be. Have been following this procedure for about two years and find I have quite a lot less trouble.

"Of course, as the film is pulled through the cheesecloth, some of the oil and dirt gets itself wiped off. The process doesn't clean the film, but anyhow it helps. I change the cloth away as fast as it gets soiled. Have found it to be to my advantage to do these things, even though I don't get paid for it. Before I started it we had a good many shows stopped by film breakage, whereupon the manager had a bad habit of wanting to know why the stoppage. It is a way theatre managers have, don't you think?

"My other query is: How far should the rotating shutter be placed from the lens? My shutters are between lens and screen. They are two-bladers. Have seen shutters placed at different distances from the lens in other theatres. Am using Simplex projectors equipped with Peerless lamps which eat up from 18-20 amperes. Current is rectified a.c. Projection distance 56 feet. May state that your department has been a great help to me. May I express my thanks for all the information and aid I have had from it, and wish every success to the 'Bluebook School'."

This is a most interesting letter. It brings up matters we once gave a lot of attention to, though in the press of newer things they have been permitted to drop into the background.

First of all, a splice may be made backward. Holding film up the way it goes through the projector, all splices should be so made that when looking at the emulsion side the end of the film will not face the direction the film is traveling.

As to your method of examining and inspecting the film and friend manager's inquiries, there are two very different ways of looking at the matter. I have always held that when a manager or exhibitor arranges for film to be supplied his theatre, he automatically, without specific mention in the agreement, contracts for film *free from mechanical faults* and in good shape for projection. In other words, he and his projectionists have every moral and legal right to expect all splices to be in perfect condition, as the word "perfect" is ordinarily understood, and all broken sprocket holes, etc., removed or so trimmed that they may safely be used.

The term "mechanical faults" is not understood necessarily to include scratches, film cut-outs and other things which will not interfere with safe, continuous projection, though now that sound is with us cut-outs may no longer be tolerated because of the effect on the sound. In the old days when I was myself "twisting a crank" (the good right arm of the "operator" was then the projector motor), hurling the shadow forms of Mary Pickford, Florence Turner, et al, at the non-perforated screens of that day, I had exactly the same experience.

My answer to the manager's roar was to the effect that I was a projectionist ("operator" in that day), and while very willing to do every possible legitimate thing to put on the best show that could be put on with the things provided, I was not willing to and would not do my own work and the work of the film exchange inspector and repair girl, the latter free of charge. "If you," said I to the manager, "won't make the exchange give you what you are paying for, that is certainly no fault of mine. If you insist upon me doing inspection and repair work, all right. But I'm not going to do the exchange employees work for nothing. Pay me, take the amount out of your rental bill, and see what happens.

Summing up, the projectionist must, of course, inspect the films before projection, and he need raise no rumpus because some small repair is occasionally necessary. However, this should not average more than two such repairs to a whole production. There should really be none necessary.

And now as to your shutter. The distance the in-front-of-the-lens shutter should be from the lens depends upon the focal length of the lens. If your picture is not now abnormally small, your lens is quite short in focal length. Proceed as follows: With gate and fire shutter open and rotating shutter so set that the light beam passes through, project white light to the screen. Move some opaque thin thing, such as a sheet of cardboard, slowly down through the light beam at different distances from the lens until you see a shadow start both up and down on the screen, meeting finally in its center. Where the cardboard then is, is the right place for your shutter. Probably in your case the point will be very close to the lens. It may be even inside its barrel, in which case set the shutter as close to the lens as you can get it.

The only advantage of the correct shutter position is that at that point it is possible to reduce the shutter master blade to its lowest possible width. To find out how much to trim off, install a shutter blade made of cardboard, such as business cards are printed on. Such a shutter will run for an indefinite period. It needs no outer ring. Having installed and set this shutter, trim carefully from its master blade until faint travel ghost appears, both up and down. Remove the same and trim your metal blades both to the same width, less one-eighth of an inch on both sides of both blades. You will then have a shutter which will deliver all possible light to the screen.

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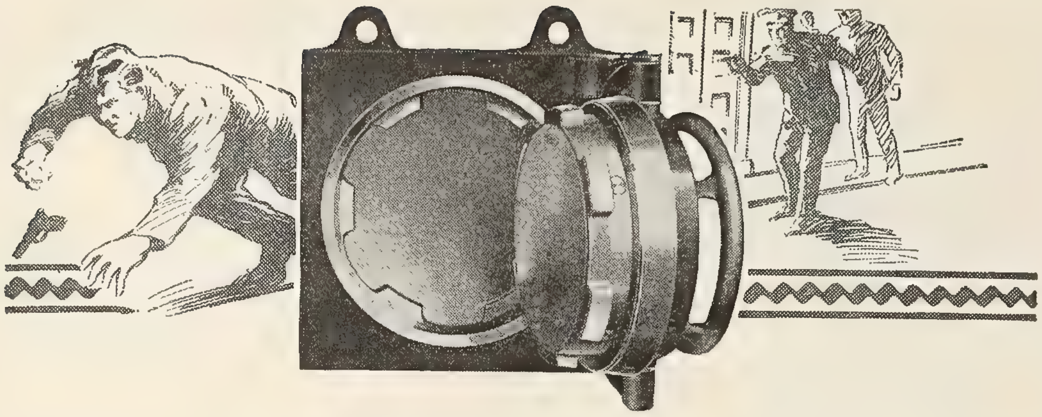

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EQUIPMENT AFFAIRS

General Equipment News and Comment

MANUAL TICKET REGISTER

- A manual ticket register has been brought out by the General Register Corporation of New York, designed to issue tickets in the same manner as those electrically operated. The top plate of the two-unit machine has a width of $8\frac{5}{8}$ inches, and a depth of 12 inches, while the three-unit has a width of $15\frac{1}{8}$ inches, and a depth of 12 inches. It is also procurable in a one-unit model. Tickets are issued in multiples from one to five. Distribution is through the National Theatre Supply Company.

ELECTRIC TICKET REGISTER

- A motor-driven ticket register has been put on the market by the Standard Ticket Register Corporation of New York. The device issues from one to five tickets on each of the three ticket issue slides simultaneously. It can be operated either with the motor running continuously (which is recommended for busy hours), or with the motor starting and stopping with each depression of the key.

The keys of each unit can be locked separately so that any unit may be shut off. The cut-off shears are designed to prevent detached tickets from slipping back. The feed wheel is automatically locked when the machine is at rest and during the shearing operation. Between magazines there is storage space for an equal number of extra tickets. The magazine cabinet and top plate are locked by the same key. No tickets can be issued or removed from the cabinet when keys, top plate and cabinet are locked, making it unnecessary to remove tickets from the machine when it is not in use.

PIPE-VENTILATED MOTOR

- A new motor which can be used where a totally enclosed motor is desired has been brought out by the Ideal Electric & Manufacturing Company of Mansfield, Ohio. The device is marketed as a pipe-ventilated motor.

This product is a totally enclosed polyphase squirrel cage induction type, with ventilation supplied by a large centrifugal fan which draws cool clean air in at one end and discharges the warm air out the other. The air intake opening leads to any handy source of clean cool air, and the outlet opening may be left free to discharge into the room or may be piped outside if desired. The vent pipes are connected to the vent stacks.

The motors are supplied to meet all

torque and inrush classifications for both squirrel cage and slip-ring induction motors from 1 to 200 h.p., including across-the-line start motors in all sizes up to 200 h.p. Unity and leading power factor induction motors are also furnished. Motors are for 2- or 3-phase, 25-, 30-, 50- or 60-cycle current, and all voltages up to 2,300. They are also made as 2-, 3- or 4-speed motors.

GEARED MOTORS

- Geared motors also have been marketed by the Ideal Electric and Manufacturing Company of Mansfield, Ohio, which have the gear reduction unit built integral with the motor. The high speed gear is mounted directly upon the motor shaft. These units are available in all gear ratios from 2.09 to 1, up to 376 to 1, giving output speeds of from 86.1 r.p.m. to 4.7 r.p.m., using the standard 1,800 r.p.m. motor supplies with the units.

For reduction ratios up to about 6 to 1, the reducer consists of a single-stage helical gear unit. For higher ratios up to and including 24.5 to 1, a two-stage helical gear reducer is used. For reduction ratios of 30, heliocentric gears give the required reduction.

All gears run in an oil bath and anti-friction ball or roller bearings are used thruout. The units employing heliocentric gears have the motor hung on the reducer. Other units have the reducer hung on the motor.

CAPACITOR-TRANSFORMERS

- A new line of capacitor-transformers for correcting low power factor in existing luminous-tube sign installations, has been brought out by the General Electric Company of New York. The new unit consists of a capacitor assembled with an air-cooled auto-transformer which steps up the supply voltage.

The capacitor-transformer is connected directly across the primary supply line. In direct current districts where rotary converters or dynamotors provide an alternating current supply for luminous tube signs, the capacitor-transformers permit an increased luminous-tube load on the converters.

BY WAY OF NEWS

- The following changes have been made by W. L. Tenney, general sales manager of General Register Corporation, who has appointed C. A. Kracht assistant sales manager in Brooklyn; A. W. Johnson, New England sales manager with offices in Boston; J. M. Dixon, Chicago branch manager; V. W. Benner, Philadelphia branch manager; and E. M. Howard, Pacific Coast manager with offices in Los Angeles.

The Heywood-Wakefield Seating Company has established a district office in Kansas City, with A. H. Pugh and F. H. Brown, who have been associated with the firm for many years, in charge of sales. Their territory includes Kansas, Nebraska, Southern Iowa and Western Missouri.

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The Question:

THE THEATRE CLUB here wants to build a small theatre for their work. Can stock plans be obtained for a theatre of 300 or 400 seating capacity?—E. G. T.

The Answer:

STOCK PLANS are not obtainable through this department. Besides they never would fit any given location or condition. If you care to, you may send to this department the sizes of your lot and we will very gladly give you advice and an estimate on such a building.

My best advice to you is to consult some reputable theatre architect, as by careful, economical planning, he will not only be able to save the architectural commission several times, but he will design you a theatre which will fulfill all your requirements. This would be absolutely impossible by use of stock plans.

▲

The Question:

I AM thinking some of starting a small theatre, and I have a building in view that is made of brick and is 60 feet long, 20 feet wide and 12 feet high. These are the inside dimensions and everything has to go in that space.

If I allow 6 feet for the entrance, 8 feet for the booth, and 15 feet back from the screen, that leaves my auditorium only 31 feet, with an aisle in the center 2 feet, 6 inches wide. What width seats would you use and how many seats on a side would there be? Also total seating capacity?

Is 15 feet far enough from the screen? And what size picture would you advise for this size theatre? Or is this building altogether too small?—A. C. B.

The Answer:

I AM afraid that your building is entirely too small for theatre purposes, but I will take your suggestions into consideration.

If you want to place the projection room over the entrance doors, you may be able to do so by cutting into the roof of the front part of the building. The portholes for the projectors would be just below the auditorium ceiling.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

On each side of the entrances there would be some space available for rest rooms.

Fifteen feet from screen to first row of seats is not enough. Furthermore, you did not provide space for the horns, but I take it for granted that you have some space in the rear of your building to provide for them.

Let us take 8 feet for the entrance, and 22 feet for space between screen and first row of seats. This would leave 30 feet for seats. Figuring same 30 inches from back to back would give space for 12 rows of seats.

Most of the building codes do not allow any seats less than 20 inches in width, but in many cases special permission is given to use 19-inch seats. By using 19-inch seats, the largest amount you could get in a row would be 10. By making the width of the center aisle 3 feet (which is the minimum) you will have 3 inches of space between the wall and the arms of the seats. Having 12 rows, the total seating capacity would be 120 seats. The picture of course cannot be very large as the bottom of it should be at least 4 feet above the floor, so it could be hardly more than 7 feet in height. You may be able to lower the auditorium floor on an even pitch. This of course would give you better results.

▲

The Question:

WILL YOU be kind enough to give me the following information? I own a theatre which was built about 30 years ago. It has a large balcony seating about 300, and a gallery seating 200. Both balcony and gallery are supported by two rows of four cast-iron columns each. The width of my house is 65 feet, but I want to remove both balconies and construct a new balcony with a seating capacity of 300. I do not want any columns under the balcony.

The outside walls are 17-inch brick. I am afraid they are not in a good enough condition to carry the load of such a heavy balcony. Can you suggest to me the cheapest way to construct such balcony and how much it will cost. The balconies are provided with regulation fire escapes on each side wall. The roof is supported by steel trusses and there are no columns on the gallery.—F. W. K.

The Answer:

YOUR PROBLEM is easily solved. Construct the balcony entirely independent of the building proper. You can do this by placing either steel or reinforced concrete columns along the walls to support the girders carrying the balcony. It would be well to anchor these columns to the present masonry walls.

Consult a reputable architect or engineer for designing this balcony construction. The cost of removing present balconies and constructing the new one would be around $3,500, provided no unforseen difficulties arise.

Several theatre building codes do not allow the remodeling of a balcony unless the theatre is fireproof. Therefore you may have to fireproof the ceiling over the auditorium. I advise you to take this matter up with the proper authorities so that you may avoid any disputes.

Late Court Cases Affecting Theatres

(*Continued from page* 22)

the court, taint and void the entire contract so far as it may affect or bind one who through the medium of coercion has become a party to it."

Right to Condemn Building

GENERALLY SPEAKING, municipal officials may not condemn a theatre building, or order the business closed, without showing a reasonable necessity for such order. For example, in Tebbetts v. McElroy (56 F. [2d] 621), without warning or notification, a city fire director and other city officials, when nearly 2,000 persons who had paid admissions were in their seats, peremptorily ordered the operator of the place of amusement to get the audience then in attendance out of the building within five minutes. The fire director threatened the theatre operator with arrest and imprisonment if he did not instantly comply with these directions. In holding this act illegal, the court said:

"The utmost of summary authority which any officer of any fire department ever has been given is to order the evacuation of a building when a fire already has begun. . . . But nowhere in the books do I find any reference to any legislative act which vests an administrative officer with authority to order immediate discontinuance of any lawful use of any building if only he imagines there might be in that building a fire at some future time. What a deadly weapon of oppression such a legislative act, if there were one, would be? If such a law could anywhere be found it would be no law, so plainly would it contravene the supreme law of the Constitution."

Forcefully Ejecting Patron

IN ORDER to avoid liability for forcefully ejecting a theatre patron, it is necessary that the theatre owner understand law previously decided by higher courts relating to this subject. Numerous courts have held that a theatre owner is not liable in damages for ejecting from his theatre a disorderly patron if it is shown that the latter was requested in a peaceful manner by the theatre owner or his authorized employes to leave the theatre and the patron refused to do so.

In other words, the law is well settled that a theatre owner or his authorized employes may forcefully eject a patron from the threatre if the latter is disorderly, or has disobeyed reasonable rules and regulations, and the theatre owner—or his employes—peacefully request the patron to leave the theatre and he refuses to do so. After the refusal the theatre owner or his employes may use the degree of force necessary to eject him without any liability.

On the other hand, it is well established that a theatre owner is liable in damages where the evidence indicates that an unusual or unnecessary degree of force is used in ejecting a theatre patron. This rule of the law is particularly applicable if the patron proves that he was assaulted, injured, arrested or otherwise humiliated without justification by an authorized employe of the theatre owner.

For illustration, in the recent case of Wineland v. Shaw (14 P. [2d] 226), it was shown that a private policeman named Schmuelback was employed by the owner of a motion picture theatre and authorized by him to eject disorderly patrons from the theatre and arrest them. In other words, Schmuelback's authority was not limited, but he had full authority to deal with patrons as he desired.

One night Schmuelback entered the toilet in the theatre building and accused a patron of smoking in it against the rules of the proprietor. The patron denied that he was smoking and an argument ensued during which Schmuelback violently assaulted him, throwing him against the wall of the build-

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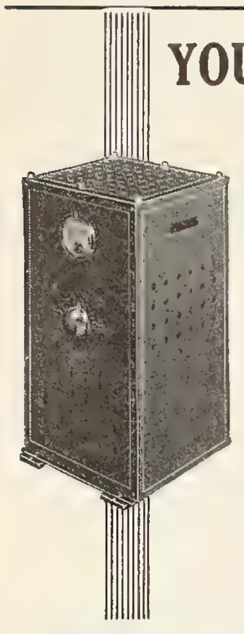

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ing, violently striking him over the left eye with a large pistol, causing a severe wound, cursed and abused him, forced and dragged him out of the theatre into the street and placed him under arrest and imprisoned him in the city jail, charging him with drunkenness and disorderly conduct. Naturally this procedure drew the attention of numerous citizens to the fact that the patron was being arrested, subjecting him to ridicule, humiliation and disgrace.

The patron filed suit for damages against the theatre owner and proved that Schmuelback did not peacefully request him to leave, but immediately after denial that he was smoking in the toilet the argument began, during which Schmuelback roughly handled him and struck him on the head, afterward dragging him out of the theatre accusing him of being drunk and disorderly. During the trial the theatre owner failed to prove that the patron was intoxicated, or that his action justified the rough treatment and humiliation. Therefore, the jury rendered a verdict allowing the patron $500 damages. The theatre owner appealed to the higher court, contending that the amount of damages allowable was excessive and that the verdict was not justifiable. However, under the circumstances, the higher court upheld the lower court's decision, and said:

"It was in evidence and not disputed that the defendant Wineland (theatre owner) approved of Schmuelback's conduct, admitting that he had roughly used the patron and saying that the plaintiff deserved it and should have been killed. It was in evidence that the authority of the officer was not limited to ejecting disturbers from the theatre, but that the authority was to take them out and arrest them. . . . From a reading of the record it is our conclusion that the amount (damages) assessed was well within what a jury could conclude was a reasonable allowance for the assault, battery, indignity, abuse, imprisonment, humiliation and disgrace. . . . The wound inflicted caused a depression so deep that the doctor could not say whether there was a partial fracture of the skull or not, due to the fact that there is sufficient tissue at the place where the wound was inflicted to permit some depression without an actual fracture. We think that so far as the amount allowed is concerned, it was fair and reasonable."

It may be important for theatre owners to know that in this case the theatre owner may have avoided liability for damages *if he had proved that Schmuelback was not authorized to eject disorderly theatre patrons.* In other wards, an employer never is liable in damages for an act performed by an employe *outside* the scope of the employment.

For instance, in one case the court held a theatre owner not liable for an injury to a theatre patron inflicted by a theatre employe whose duty it was to clean the theatre. In this case the court explained that since the employe's sole authority was to clean the theatre, his employer could not be held liable for an injury inflicted on a patron because such act was completely outside the scope of the employment.

Obviously, theatre owners may avoid liability by giving explicit instructions to private policemen and other employes.

Official Liable on Contract

THE LAW is well established that a theatre official is personally liable on contracts signed for a theatre corporation, if the form of the signature fails to indicate that such signing was intended to bind the corporation.

For example, in the recent case of Pape, Inc. v. Finch (136 So. 496), suit was filed against the president and secretary of a corporation to collect payment of a promissory note for the sum of $17,500, payable on or before one year after date, with interest at the rate of 8% per annum from date. The note was signed, "Broad Albin Company, by Henry C. Finch, president, Millicent M. Finch, secretary."

In holding the officials *not* personally liable for payment of this note, the court took occasion to state the following important law:

"Where signatures of individuals appearing immediately under the name of a corporation on an instrument, and preceded by the word 'By,' and followed by the words 'President' and 'Secretary,' respectively, such words indicate that the parties signed in a representative capacity, and the individuals so signing are not liable on the instrument, if they were duly authorized."

Assessment Lien Prior to Mortgage Lien

GENERALLY SPEAKING, a tax lien is prior to all other liens, irrespective of which lien is first with regard to date. This rule of the law is applicable with respect to water, sewer and street assessment liens, as well as applicable to other tax liens.

For instance, in Federal v. Bissonnette (4 [2d] 364), it was disclosed that certain real property was assessed in the years 1920, 1921 and 1922 for payment of improvements to the water system in the city. A mortgage on the property was recorded in 1918 previous to the assessments. After several years the unpaid assessments depreciated the value of the mortgage and the holder of the mortgage contended that his mortgage lien was prior to the water assessments. However, the court held the water assessment liens prior to the mortgage, and stated the following important law:

"As a general rule, mere delay in asserting a right does not operate to bar its enforcement in equity unless its enforcement is barred by the statute of limitations. . . . Lapse of time is an important element, but it is not controlling. It is only one of the controlling and important factors, and the courts should give proper and due regard to the surrounding circumstances and the acts of the parties and their relationship to the property involved in the controversy. . . . At all times, then, appellant (holder of mortgage) was in position to adequately protect its own interests, either by paying off the amounts of the assessments and adding them to the amount secured by its mortgage, or by accelerating the maturity of its mortgage and foreclosing the same."

The Music Hall

(*Continued from page* 10)

room. On the second mezzanine a women's powder room has painted wall decorations by Yasuo Quniyioshi. The men's smoking room on the same level has a wallpaper design, "Nicotine," painted on aluminum foil paper by Donald Deskey. On the top level a smoking room with leather walls has a sand fresco decoration by Buk Ulreich depicting the Wild West. On this level is also a women's powder room with a decoration by Henry Billings.

The stage is 144 feet wide and 80 feet deep. The stage proper consists of three elevators with a sectional revolving stage built in, so constructed that when the three stage elevators are locked together electrically, they travel as one elevator with the revolving stage working while the elevators are being sent up and down as one unit.

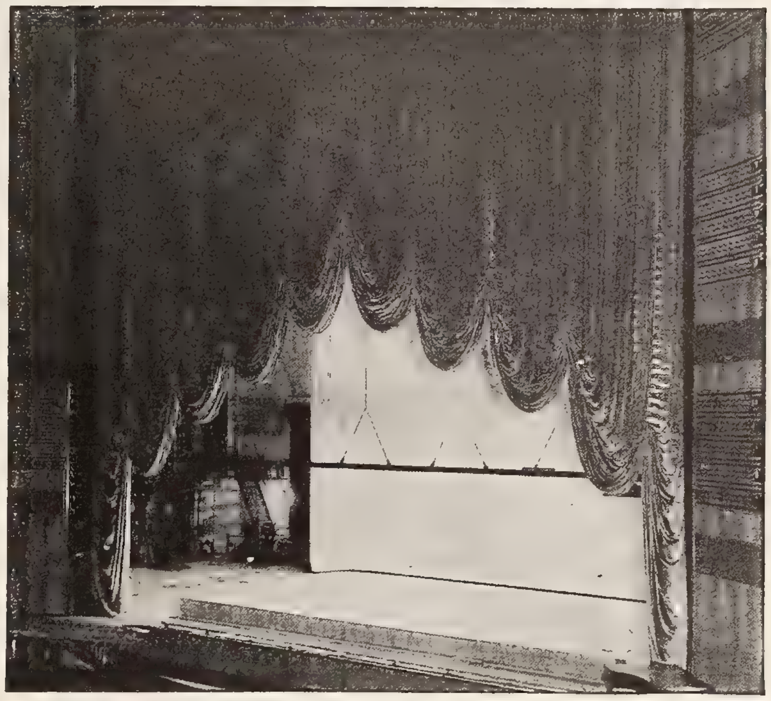
Directly in front of the stage proper is the orchestra elevator with a range of 30 feet below and 15 feet above stage level. This elevator carries on it a band car built to conform to the shape of the elevator, which can be run under the auditorium to a storage space built for it, or can travel at sub-basement level under the proscenium arch to a heavy steel and asbestos curtain which rises under the stage floor and allows the band car to run back onto any one of the three large stage elevators and be taken up to the stage or above it. The elevators are operated by hydraulic plungers and are controlled from the stage manager's board, with push button control, and indicators informing the control board operator of their position.

The contour curtain, designed by Ted Weidhass, is an interesting feature of the stage equipment. The curtain was conceived principally to eliminate the formal horizontal lines of the ascending drop curtains, so long used, and also to do away with the conventional draw, or so-called tableaux curtains. It can be arranged to open at many points, thus focusing attention on various characters or scenes on the stage. It is controlled by thirteen draw lines which operate by special motors, to block out certain parts or to reveal conspicuous incidents.

The cyclorama, a steel frame covered with composition pressed wood, measures 117 x 75 feet. It is raised by an electric hoisting machine to clear the rear projection booth so that the booth may be used for lighting effects. Disappearing footlights are operated by a motor drive and when level become part of the stage floor. (With the band car in use at the back stage, there is a flush stage from back wall to orchestra rail). The footlights may be revolved and a beam of light thrown to the top of the proscenium arch.

Two Wurlitzer organ consoles are set in niches at either side of the proscenium arch. They can be pushed forward on a runway at stage level, and when not in use, run back into niches and the openings covered by decorative curtains.

In ROCKEFELLER CENTER



Unretouched photograph of Contour Curtain, 60 ft. wide, 77 ft. high, in the new Roxy Theatre, produced and installed by Peter Clark.

In addition to the complete stage equipment for the Radio City Music Hall, the Peter Clark organization was also called upon to manufacture and install all stage equipment for the new ROXY Theatre in Rockefeller Center.

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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on January 10. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Massachusetts

BROOKLYN — Owner, care C. P. Coughlan, 100 Milk street, Boston, Mass., contemplates erecting an up-to-date picture theatre at 147 Harvard street. Private plans. Estimated cost, $350,000.

Michigan

MT. CLEMENS—Leo Krim, who is prominent in Michigan theatre circles, and now operating the Lasky and Plaza Theatres in Detroit, recently acquired site for the erection of a new picture theatre. Reported that construction work will start in early spring.

New York

BRIGHTON BEACH — C. Sandbloom, 145 West Forty-fifth street, New York, has prepared plans for E. N. Rugoff and H. Becker, 233 West Forty-second street, New York, for a new theatre to occupy site 120 by 200 feet at Boardwalk and Coney Island avenue. House will have seating capacity of approximately 1,600.

North Carolina

WINSTON-SALEM—Plans are being considered by the Pilot Real Estate Company for the erection of an up-to-date theatre for colored patrons. Project to be located in the vicinity of Fourth and Chestnut streets. Architect and cost to be announced later.

Vermont

*ST. JOHNSBURG.—Plans to rebuild the Globe Theatre have been postponed for several months. Estimated cost, $150,000.

Canada

CALGARY, ALTA.—Plans are being considered by Empress Theatre for the construction of a new theatre and store building. Architect and location to be announced later. Estimated cost, $150,000.

Contracts Awarded

Indiana

GARY — Kondray Brothers have awarded the contract to W. Thomas, 4357 Washington street, for the erection of a two-story brick picture theatre, store and office building. Project is located at Twelfth street and Broadway. Estimated cost, $110,000.

Missouri

LUXEMBURG—F. Wehrenberg, 3114 Illinois avenue, has awarded the general contract to F. Voviol, 128 West Koeln street, St. Louis, Mo., for the erection of a one and two-story brick theatre, store and office building, 60 by 140 feet. Project to be located on Lemay Ferry road. Cost estimated to exceed $75,000.

New York

BROOKLYN—J. P. Day, Inc., 67 Liberty street, New York, has awarded separate contracts for the erection of a four-story theatre, store and office building at Brighton Beach avenue and Hoff street. C. A. Sandbloom, architect, 145 West Forty-fifth street, New York. Estimated cost, $225,000.

COHOES—Louis Kappa, who operates the Regent Theatre at Albany, N. Y., has about completed a new house here, with seating capacity of 800.

Texas

HUNTSVILLE—Property known as the J. E. Allen building, formerly occupied as a grocery store, has been converted into a modern picture theatre. It has been named the Sam Houston Theatre.

Canada

TORONTO, ONT.—Hyman Freedman has about completed a new theatre, with seating capacity of 800. It has been named the Circle.

Remodeling

California

PINOLO—James Hill, who recently leased the Pinolo Theatre, has improved and reopened the house.

Iowa

CEDAR RAPIDS—F. W. Fite, who recently took over operating the Strand Theatre, has brought the house up-to-date by installing new sound equipment.

WEBSTER CITY—The Isis Theatre, which was recently closed for improvements, has reopened.

Kansas

GALENA—The Maywood Theatre has been remodeled and redecorated.

PARSONS—The Uptown Theatre, a Dickinson house, has been remodeled and redecorated.

Maryland

ESSEX—Paul Caplan, who recently acquired the Electra Theatre, a suburban house, has made extensive improvements.

Massachusetts

MATTAPAN—Rialto Theatre has been remodeled and reopened.

Minnesota

WARREN—New equipment was recently installed in the Strand Theatre.

Missouri

CRANE—New improvements and some interior decorating was recently made to the Plaza Theatre.

New Jersey

NEWARK — The Rialto Theatre, owned by the Rafferty estate, and closed by Warners about two years ago, has been renovated and reopened by William Shirley, prominent theatre man of Schenectady, N. Y.

New York

CLAYVILLE—The Clayville Opera House is being renovated and will be reopened with pictures. House will be operated by Earl Brennan.

OSWEGO — Harry Simon, who was formerly manager of the Richardson Theatre, recently opened the old Gem Theatre. Extensive improvements have been made to the house and name changed to the State.

SYRACUSE—The Arcadia Theatre, closed for the past two years, has been renovated and reopened by Morris Fitzer.

SYRACUSE—Nate Robbins, well known in upper New York State, recently reopened the Syracuse Theatre. House has been remodeled and renamed the Ritz.

Ohio

NEW LEXINGTON — The Parry Theatre, formerly owned by Carl Gross, has been extensively improved and reopened by C. M. Davie.

Oklahoma

GUTHRIE—Mrs. J. M. Fife, who recently took over the Guthrie Theatre, has improved the house and installed some new equipment.

Oregon

ONTARIO—The Majestic Theatre has been practically rebuilt, remodeled and reopened by G. C. Knight.

Pennsylvania

LEBANON — Extensive improvements were recently completed to the Capitol Theatre. House is owned by Samler Brothers. J. L. Gring is manager.

Texas

EDINBURG—The Valley Theatre has been brightened up with new decorations.

McKINNEY—The Arcade Theatre has been improved with new decorations.

Utah

SALT LAKE CITY—Extensive improvements have been made to the Gem Theatre, and 100 de luxe chairs installed. W. E. Shippley is manager.

SALT LAKE CITY—The Sun Theatre, formerly operated by H. L. Blyden, but recently taken over by J. Stanford Whooton, has been remodeled and reopened.

Washington

TACOMA — Approximately $15,000 has been expended for improvements to the Temple Theatre. House was recently acquired by John Hamrick.

ALPHABETICAL LIST OF ADVERTISERS

A

American Seating Company................ 35

B

Block Company, M. A. 36

C

Carbon Products, Inc...................... 33
Clark, Peter, Inc.......................... 37

D

Da-Lite Screen Company.................. 31

E

Enterprise Optical Mfg. Co........Fourth Cover

G

Garver Electric Company.................. 36
General Seating Company.................. 36

H

Hall & Connolly........................... 30
Heywood-Wakefield Company 23

I

International Projector Corporation..Second Cover
Irwin Seating Company.................... 6

K

Kendall & Dasseville, Inc. ....Third Cover
Kliegl Brothers 25

L

LeRoy Sound Equipment Corp............. 26

M

Mellaphone Corporation 29
Moore, William N........................ 36

N

National Carbon Company.................. 3
National Theatre Supply Company.......... 33
Noris Carbon Company, Inc................ 29

O

Ortho-Krome Screen Company............. 25

P

Platter Sound Products Corporation........ 30
Projection Optics Company, Inc............ 32

R

RCA-Victor Company 5

S

Standard Ticket Register Corp.............. 37
S. O. S. Corporation....................... 37
Strong Electric Corporation 29

T

Theatre Supply and Service Co., Inc......... 26

Y

York Safe and Lock Company.............. 32

Among Contributors to This Issue:

¶ *Eugene Clute (The RKO Roxy Theatre), whose article on this Radio City theatre was begun in the December 17, 1932, issue, is an editor and writer in the architectural field well known in New York building construction circles. He has been an editor of architectural publications and is the author of several books on architecture. He has closely followed the Radio City project since its inception.*

¶ *Leo T. Parker (Late Court Cases Affecting Theatres) is a regular contributor to* BETTER THEATRES *on legal subjects of specific interest to theatre operators. His article in this issue is a digest of recent decisions, which he is alternating with discussion of certain general and basic phases of law important in theatre operation. Mr. Parker is a Cincinnati attorney.*

¶ *Harold Nye (A Plan Developed for a Modern Projection Installation) is an electrical engineer who has been associated with the projection installations of the newer Warner Brothers theatres on the Pacific Coast.*

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Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.
BANNERS, SIGNS
H. Dryfhout Company
CAMERAS AND PROJECTORS
Bell and Howell Company
Andre DeBrie, Inc.
International Projector Corporation
CARBONS
Carbon Products, Inc.
National Carbon Company
Noris Carbon Company, Inc.
CARBON ADAPTERS
Best Devices Company
CARPETS
Bigelow-Sanford Carpet Company, Inc.
Mohawk Carpet Mills
Wm. Slater, Jr.
W. & J. Sloane
CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works
CEMENT FOR FASTENING CHAIRS
General Seating Company
CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company
CHANGEABLE LETTERS
Crystalite Products Corporation
Friedley-Voshardt Company
Metal Products, Inc.
CHANGEOVERS
Apesco System
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel
CLEANING COMPOUND
J. B. Ford Company
COLOR HOODS
Reynolds Electric Company
CUTOUT MACHINES
International Register Corporation
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
International Projector Corporation
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
International Projector Corporation
DRAPERIES
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
ELECTRIC PICKUPS
The Audak Company
Best Manufacturing Company
Webster Electric Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Century Electric Company
ENGINEERING SERVICE
Kendell & Dasseville, Inc.
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
FANS, VENTILATING
Century Electric Company
J A Tannenbaum, Inc.
Vallen Electrical Company, Inc.
FILM CEMENT
F. B. Griffin
FILM PROCESSING MACHINES
Andre DeBrie, Inc.
FILM SCALES
Film Scale Company
FILM STOCK
Agfa Raw Film Corporation
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company
Westinghouse Elec. & Mfg. Company
HORNS AND SPEAKERS
Operadio Manufacturing Company
Racon Electric Company, Inc.
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
International Projector Corporation
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
International Projector Corporation
LENSES
Bausch & Lomb Optical Company
General Scientific Corporation
Ilex Optical Company
Projection Optics Corporation
Simpson Instrument and Lens Corporation
MATS AND RUNNERS
International Projector Corporation
Rub-Tex Products Company
MAZDA REGULATORS
Garver Electric Company
International Projector Corporation
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Kausalite Manufacturing Company
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Continental Electrical Company
Herman A. DeVry Company
Duovac Radio Tube Company
General Scientific Corporation
G-M Laboratories, Inc.
International Projector Corporation
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
International Projector Corporation
Motion Picture Machine Company
Lavezzie Machine Works
PROJECTORS
Andre Debrie, Inc.
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Operadio Manufacturing Company
Racon Electric Co., Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Forest Electric Corporation
Garver Electric Company
International Projector Corporation
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
International Projector Corporation
RHEOSTATS
Hoffman & Soons
International Projector Corporation
SAFES, THEATRE
York Safe & Lock Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Ortho-Krome Screen Company
Raven Screen Corporation
Walker-American Corporation
SCREEN RESURFACING
The Motion Picture Screen Resurfacing Co.
Raytex Screen Process Company
SEATS
American Seating Company
The A. H. Andrews Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
Flexlume Corporation
General Scientific Corporation
Metal Products, Inc.
Milne Electric Company
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
International Projector Corporation
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Associated Engineering Laboratories
Bestone, Incorporated
Canady Sound Appliance Co.
Enterprise Optical Manufacturing Co.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
Scott-Ballantyne Company
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Essannay Electric Manufacturing Company
G-M Laboratories, Inc.
International Projector Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Vallen Electrical Co., Inc.
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats,
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald, [12-17-32]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: ....

....

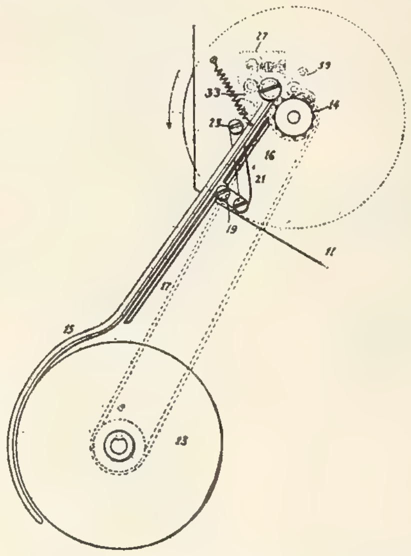
Name .... Theatre .... City ....

State .... Seating Capacity ....

New Inventions

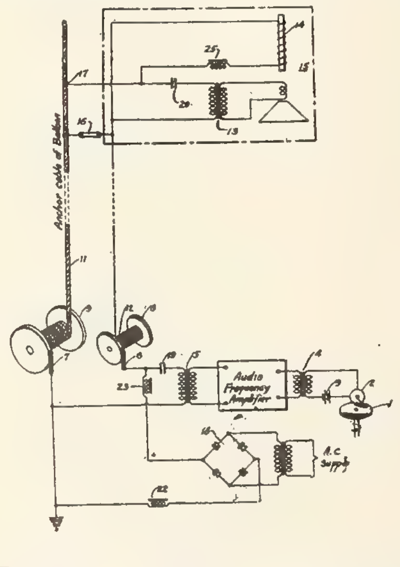
. . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,871,715. FILM TAKE-UP. Russell P. May, Haddonfield, N. J., assignor to Radio Corporation of America, a Corporation of Delaware. Filed Dec. 15, 1930. Serial No. 502,310. 5 Claims. (Cl. 242-76.)



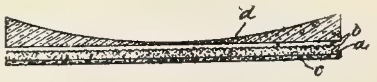
5. In a motion picture machine, a take-up release mechanism which comprises means for guilding the film toward a take-up reel and movable to feeding and operating positions, and means operated by the retardation of said reel effected upon attaching the film of said reel for permitting the guide members to be moved to the operating position.

1,872,239. SOUND AMPLIFYING SYSTEM. William E. Brindley, Wilkinsburg, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Mar. 20, 1930. Serial No. 437,378. 2 Claims. (Cl. 179—1.)



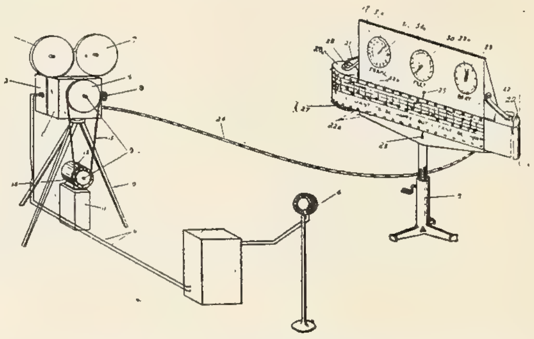
1. In a sound amplifying system, means for producing a variable current, means for producing a direct current, an energy translating device comprising means responsive to said variable current and means responsive to said direct current, a support for said energy translating device, and means for conveying said currents to said energy translating device, said conveying means comprising a common transmission channel, at least one conductor of said transmission channel forming an anchoring cable in said system for said support.

1,872,501. OPTICAL SYSTEM FOR COLOR PHOTOGRAPHY. Paul Rehländer, Berlin-Charlottenburg, Germany. Filed Nov. 19, 1930. Serial No. 496,804, and in Germany Nov. 19, 1929. 2 Claims. (Cl. 95—2.)



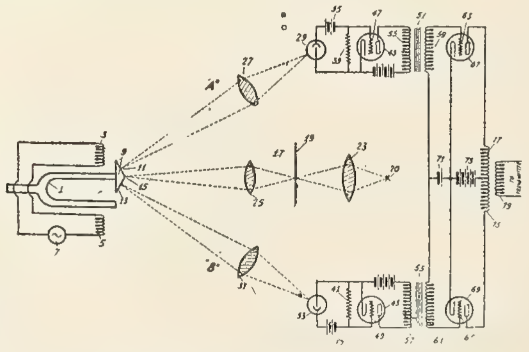
1. In the Berthon process with numerous minute cylindrical lenses the placing of a cylindrical lens in a fixed distance of the objective and as near the minute cylindrical lenses of the film as mechanically possible, the central axis of this cylindrical lens being parallel to the center axis of the minute cylindrical lenses of the film.

1,809,599. TALKING CARTOON MOTION PICTURE. Freeman H. Owens, New York, N. Y. Filed Jan. 6, 1927. Serial No. 159,340. 26 Claims. (Cl. 88—16.2.)



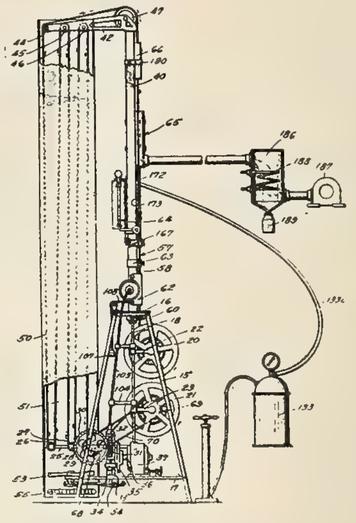
1. The method of synchronizing sound and motion pictures comprising the steps of, moving a sound chart, simultaneously photographing said moving sound chart and recording sound made in accordance with said chart, observing successive photographs of said chart, and then photographing cartoon pictures in corresponding relation to the successive photographs of said sound chart.

1,811,895. LIGHT CONTROL SYSTEM. Richard Howland Ranger, Newark, N. J., assignor to Radio Corporation of America, a Corporation of Delaware. Filed Oct. 31, 1928. Serial No. 316,157. 11 Claims. (Cl. 178—5.)



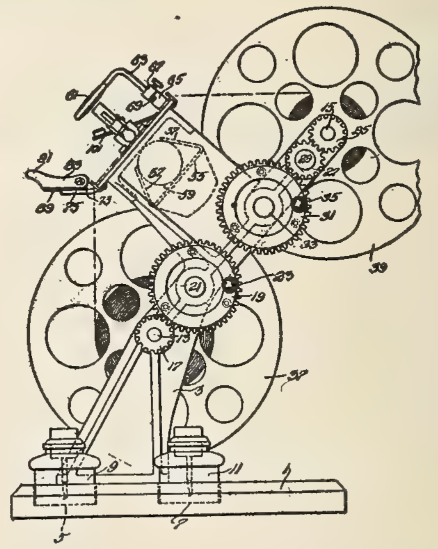
1. In a picture transmitting system, a picture to be transmitted, a light source for directing light to said picture, means for directing the light issuing beyond said picture along a predetermined path, a plurality of photoelectric elements for translating light energy into electric energy, an amplifying means associated with each of said photoelectric elements, and means for continuously shifting the said light to switch the light issuing from said picture from one to another of said elements and utilizing substantially the entire amount of light available.

1,872,317. APPARATUS FOR APPLYING REENFORCING TO FILM. Charles H. Meeker, Riverside, Calif. Original application filed Aug. 6, 1927. Serial No. 211,107. Divided and this application filed Oct. 20, 1928. Serial No. 313,884. 27 Claims. (Cl. 154—1.)



1. A device adapted to apply a reenforcing member to a film comprising: means for guiding said reenforcing member along an edge of said film in the plane thereof; and means for supplying a bonding material to said film and said reenforcing member for securing them together.

1,809,339. MACHINE FOR INSPECTING, SPLICING AND REWINDING MOTION PICTURE FILMS. Arthur C. Hayden, Brockton, Mass. Filed Apr. 6, 1928. Serial No. 268,029. 4 Claims. (Cl. 154—42.)



4. A machine of the character described comprising, in combination, a support, a table on the support having an aperture therein, a lamp beneath, the table for illuminating the film over the aperture, pins on the table at opposite sides of the aperture for insertion into sprocket holes in end portions of the film to be spliced, and a slide on the table having a pair of fingers, one larger than the other for holding the film onto said pins.

<<AN ENGINEERING SERVICE>>

The Kendell System Audio-Dynamics and YOUR Theatre

TRADE MARK

Exhibitors in every section of the country have expressed their interest in the Kendell System.

Naturally, every live-wire showman will want to know how this service will benefit his particular theatre—his box-office.

No doubt you have been asking yourself four logical questions: What is the Kendell System? What will it do for me? Where can I buy it? What will it cost?

And here are the answers:

Q: "What is the Kendell System?"

A: "The Kendell System of Audio-Dynamics is an engineering service which is applied to the back-stage sound reproducer equipment and its immediate surrounding area. It is designed and engineered to eliminate the existing dialogue deliverance deficiencies without the use of absorption materials of any kind in the auditorium proper. It further obviates the necessity of booth equipment changes to accommodate the newer forms of recording technique."

Q: "What will it do for me?"

A: "Primarily, it will sell more admissions for me through greater patron satisfaction and also through what is without a doubt the most comprehensive and complete press and ballyhoo campaign ever attempted by an engineering firm in the show business."

Q: "Where can I buy it?"

A: "From branch representation in sixteen important key cities, with district engineers in scores of others."

Q: "What will it cost?"

A: "That depends upon the seating capacity of my house. The minimum charge is $150.00. Over a period of more than three years, the cost has averaged 85.6% less than 'padding' and has performed better!"

That, Mr. Exhibitor, is the Kendell story.

Even though you conscientiously believe your present sound reproduction entirely satisfactory, make this simple test, which will cost you nothing nor obligate you in any way. Simply fill out the blank below and mail it to us. A Kendell engineer will survey your house acoustically, forwarding his findings to the home office, where a complete and scientifically-correct analysis will be made, which in turn will be submitted to you for your consideration.

Then, and only then, will you know for certain whether or not you need our service. May we serve you?

KENDELL & DASSEVILLE, Incorporated, Six East Forty-Sixth Street, NEW YORK

Representation:* *Atlanta, Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Denver, Detroit, Houston, Kansas City, Louisa, Ky., Philadelphia, St. Paul, Salt Lake City

---

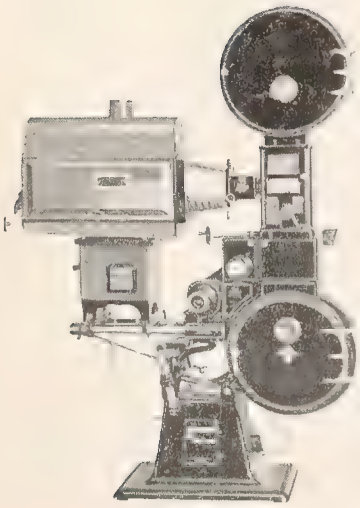
KENDELL & DASSEVILLE, Incorporated
6 East 46th Street
New York City

Yes, I am interested in obtaining precise knowledge of existing dialogue deliverance deficiencies in my theatre.

.... Theatre ....
Seating Capacity

....

....
Owner or Manager



Motiograph Sound
$750 Up

Several years ago our engineers developed the Motiograph De Luxe Sound Projector Equipment with one predominating aim in mind—to provide an equipment to the theatre owner that would eliminate that bugbear of expense "the service charge."

It is now a proven fact as our many hundred users will testify.

Our prices for 1933 are greatly reduced. However, I will not tolerate a let-down in Motiograph Quality. We have never built a *cheap* product and the new Motiograph De Luxe Sound Projector Equipment represents the high standard of quality of my organization.

O. F. Spahr

President

The Enterprise Optical Mfg. Co., Chicago

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Cutting Admission Prices—A Problem

Legitimate stage follows motion picture theatres in spreading movement bringing reductions of 10 to 50 per cent

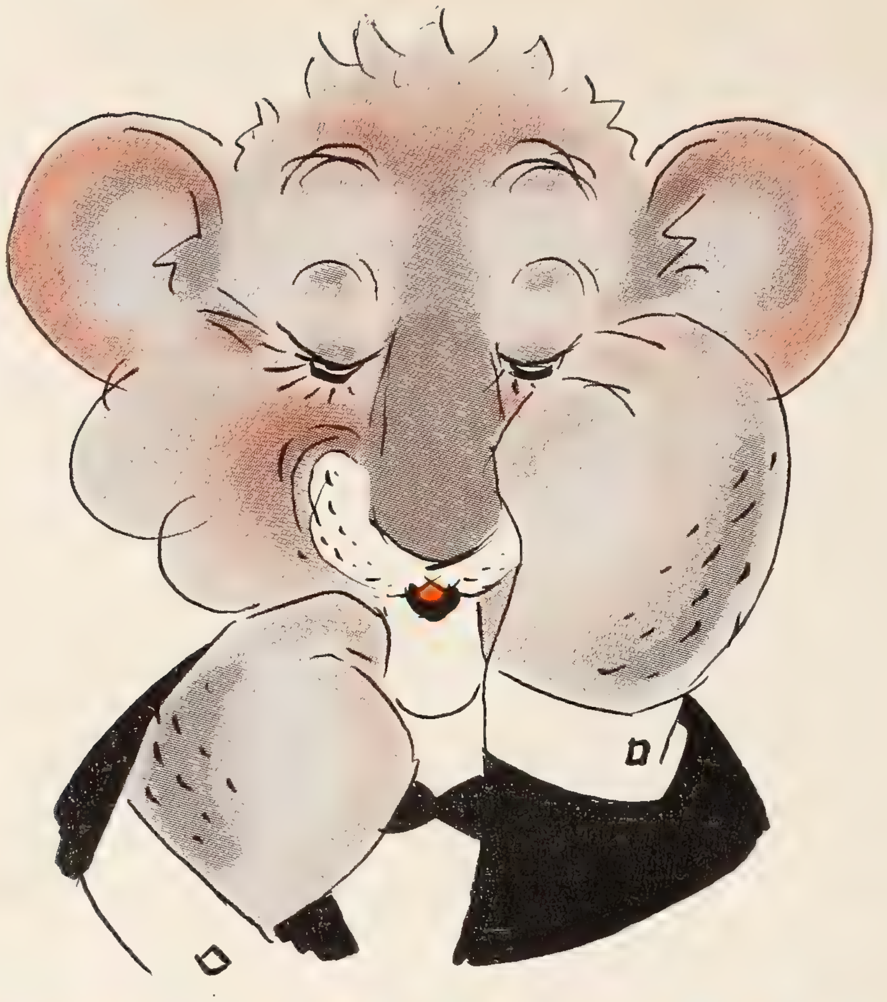
Kent Proposals In Final Form

Paramount and RKO join Fox, Metro-Goldwyn-Mayer and Educational in approving new contract and national appeals board

A Challenge to Silent Screen Stars

"Buy Stage" and not "Buy Hollywood" will become producers' practice unless actors get down to business, says Carl Laemmle, Jr.

Vol. 110, No. 4 [illegible] Quigley Publishing Co., Inc. [illegible] **January 21, 19**[illegible]



PARDON MY BLUSHES!

THE Film DAILY

The TEN BEST PICTURES of 1932

Picture:	Distributor:	Votes:
GRAND HOTEL	M-G-M	296
THE CHAMP	M-G-M	214
....	(other company's picture)	192
THE GUARDSMAN	M-G-M	170
SMILIN' THROUGH	M-G-M	168
....	(other company's picture)	161
EMMA	M-G-M	154
	(other company's picture)	141
	(other company's picture)	136
	(other company's picture)	135

Metro Takes 5 Out of 10

In taking five of the "Ten Best" winners—four of them in the first division—M-G-M not only sets a new record for the number of "Ten Bests" obtained in a single year, but it brings its total of winners to date up to 27, the highest of any company.

America's critics in Film Daily's Annual Vote give Leo of M-G-M

5

out of

10 BEST!

Dear Critics of America:

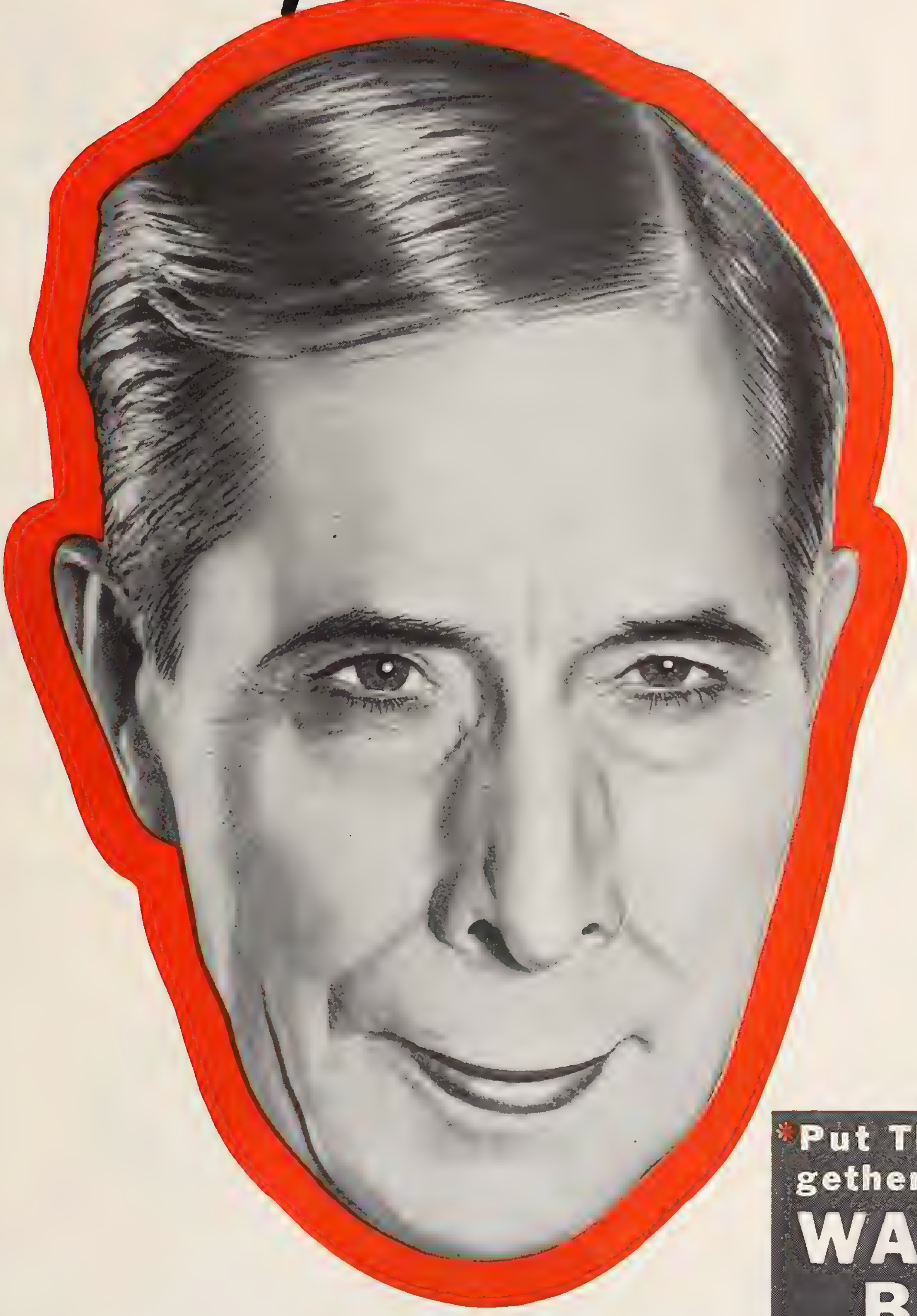
Thanks for your continued approval. Trust me to justify your faith again when the final record of 1933 is written. Watch for Marie Dressler-Wallace Beery in "Tugboat Annie"—watch for "Hell Below". Watch for Joan Crawford in "Today We Live". Proudly we commend to you the Barrymores in "Rasputin and the Empress". Those are just a few of many to come from M-G-M. Believe us, we are thrilled at the news of the nation-wide M-G-M landslide.

We will keep the faith!

(signed) LEO OF M-G-M

THE PRODUCERS OF THE FIRST 2 HITS OF 1933*

present



*Put Them All Together, They Spell **WARNER BROS.**

in

"THE KING'S VACATION"

Continuing the Warner custom of *timely* themes with a modern comedy of unemployed kings .... An Arliss role as human as an emperor in his night-shirt .... More laughs and class than "Successful Calamity".... Picked by Radio City Music Hall to fill its 6199 seats.... With a new juvenile team that will start a lot of fan mail—Dick Powell and Patricia Ellis. . . . . .

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•

HOT PEPPER

booked for pep and laughs into

RKO ROXY

RADIO CITY MUSIC HALL
RADIO CITY MUSIC HALL
RADIO CITY MUSIC HALL
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RKO ROXY
RKO ROXY
ROXY
R-KO ROXY

The FOX *CAVALCADE* of HITS is on the march!

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JAN 20 1933

MOTION PICTURE HERALD

Vol. 110, No. 4

January 21, 1933

A LA MINSKY

AN effort to earn a questionable dollar out of motion pictures is revealed in a subject called "This Naked Age," which was given test engagements recently at the Crescent theatre (Publix), Perth Amboy, N. J., and the Strand theatre (Publix), Stamford, Conn. The picture assumes to be an account of the cult of Nudism. Actually it is an exceedingly dull and uninteresting depiction of a lot of nude persons which, of course, has no reason for existence other than to make a pornographic appeal at the box office.

It is presented by a concern styled Vision Pictures, the principal factor of which is George Dembow, who has discreetly left his name off the main title. The picture was recently refused a permit for exhibition in New York State.

The subject is narrative and not dramatic and partakes of the nature of a newsreel with a descriptive voice. It undertakes to explain and exhibit Nudism as practiced at various Nudist camps in the United States, France and Germany. Large numbers of apparently feeble-minded Nudists—men, women and children—are given pitiless exposure, appearing not unlike forlorn sheep being driven to the shearer's blade. Looked at as a motion picture, it is almost depressingly sad. As a trick, however, to make expedient the exposure of nude bodies of men and women it probably is looked upon by its originator as nothing short of inspiration.

As a theatre attraction it has the same possibilities as the strip dancers of Minsky burlesque.

Any exhibitor who shows this picture is committing an act which is certain to bring disgrace and disgust upon the screen, his community and his profession.

△ △ △

TOTALLY UNNECESSARY

MR. GILBERT SELDES, a word-monger variously serving the New Republic-Dial sector and the lowbrow pink daily market, and all too often a commentator on the motion picture, lays bare his obfuscated mental processes in the current issue of Americana, incidentally in the course of a discussion of the matter of that same nudist film entitled "This Naked Age." Says Mr. Seldes:

"It seems to me extraordinary that the fight against censorship is perpetually being carried on by artists, the very people who know best that censorship is necessary. They will read a manuscript and say, 'It's good but it ought to be cut.' They will object to sculpture because it sprawls, to painting because it is not compact enough, to a play because it lacks concision. On the ground of art they are all for cutting, except when the subject touches on sex, when they bawl and cry like babies whose candies have been taken away."

What makes us bawl and cry at the moment is that Mr. Seldes can be accepted for publication when he is so obtuse that he does not distinguish between the processes of criticism and censorship. The criticism of art by artists is within the creative world of art, a form of collaboration. Censorship in the only permissible meaning of the word is the application of an external suppressive force in nowise concerned with creation or with anything save the service of the *mores* for which the censor stands.

These paragraphs of comment, for example, are not expressions toward censorship of Mr. Seldes. They constitute critical comment of a writer who feels that Mr. Seldes writes before he thinks. Our civilization suffers vastly from the very large array of persons who have a typewriter and some space to fill, and no other provocation.

△ △ △

TODAY'S REPUTATION

WHATEVER the state of our art and industry is now and today a very considerable proportion of the customers are accepting it as the best the motion picture can do. The statistical department of the Metropolitan Life Insurance Company calculates that each year 1,185,395 girls and 1,181,920 boys arrive at the significant, determined, independent age of sixteen. That's a total of 2,367,315 grade A customers of the motion picture per year and it means that about seven millions of them have thus arrived in the depression years. Their state of mind and attitude as consumers are die stamped with the skeptical caution of the years of ordeal. Selling the motion picture is likely to be rather more of a job from here onward. Once upon a time motion pictures were so good that exhibitors begged exchangemen for service and the only selling task of showmanship was the posting of a one-sheet in front of the nickelodeon. The admission was a nickel—and worth it. That was the depression year of 1907, but the motion picture, the world's best buy at the price, went prospering through.

△ △ △

OZAKI GOES SMILING THROUGH

EVERY spring the newsreels bring us the tidings of the cherry blossoms that rim the Potomac basin in Washington. The Japanese blossoms have been made a national institution by the motion picture. So for us there is strange grim drama in the news that the aged Yukio Ozaki, who so many years ago gave us the cherry trees as a poetic gesture of good will, is now on the seas bound home from England to show warlike Japan how a pacifist can die for his convictions. Having been promised death by assassination, he goes forth to meet it—before the cherries bloom again.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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20 YEARS AGO — Jesse L. Lasky with members of his production group after he established the Lasky Feature Play Company in Hollywood. Shown with Mr. Lasky are Lolita Robertson and Bessie Barriscale, leading women; Charles Richman, actor; Wilfred Buckland, art director; Theodore Roberts, Robert Edeson and Edward Abeles, all actors; and Cecil B. DeMille, Mr. Lasky's first director.

1913 *when Jesse L. Lasky began his career as a producer—a year celebrated in this timely interview on*

PRODUCTION TODAY

by Leo Meehan

TWENTY years this month in the motion picture business, and starting again from scratch, according to his own statement. This is the situation of Jesse L. Lasky, one of the real pioneers, who is now a producer for Fox after one of the most eventful and important careers connected with the development of feature motion pictures as they exist today. At a luncheon tendered in his honor and celebrating his 20th anniversary in pictures, held at the Fox studios the other day, Mr. Lasky in a whimsical vein referred to his "story" as *"the rise and fall and—I hope—the rise again of Jesse Lasky."*

Later in the day I sat for half an hour with Mr. Lasky in his quiet office while he looked backward—and forward. He looked out across the green Westwood Hills to shimmering Santa Monica bay, reflecting the pastel shades of a winter sunset on the tropical Pacific. Somehow, this very setting seemed to typify the change in Mr. Lasky's viewpoint as he expressed it to me.

"This is the show business," he said, "and the show business always has and always will be a business of close personal contacts and applications. You just saw Elissa Landi go out of my office as you came in. I talked with her for half an hour about the part I propose to have her play in my next picture, 'Warrior's Husband.' She went out enthused, eager to be at it; and I am enthused about her for the part. We are proposing to do a job together, and both of us have our hearts and souls in it now. Just before she was here I had a long talk with Marjorie Rambeau, who was not at all certain she could do the role I wanted her for, or that she wanted to do it. But when we talked it over—well, before we were through she was up on her feet showing me how she could do it, saying, 'That's what we want, Mr. Lasky!'

He recalled the days in New York when he was chief of Paramount's production, setting behind a desk high in a New York skyscraper. "What could I do except generalize and formularize when we had 60 or 70 or even up to 100 pictures to produce in a year, So many melodramas, so many Westerns, so many romantic pictures—so many at $250,000, this one to be a special costing a million or more.

And then Mr. Lasky said a very important thing. Declaring that he did not believe that the mass production idea could be continued, expressing his belief that it was "industrialism" that did not fit into the show business, he used the word which he believes best describes what he is now doing, happily and enthusiastically, and which he beleives the picture production business must do very largely in order to re-establish itself.

"We must have *intimacy* in production," he declared. "We have been talking about 'independent production,' but I believe that word 'independent' is rather a misnomer. It does not properly express what we really are striving for. It is 'intimate production' that we must get back to. All those concerned with a production, from the boss down to the common laborer, must be associated intimately, must be intimately, understandingly concerned with its progress. That is the secret of success in the show business, I believe. We lost much of it when we became industrialized, tried to grow bigger and bigger.

"Out there in another room a writer is working on a script for me. Suddenly he is seized with what he thinks is a great idea. He wants to tell me about it immediately. Here, as I am now situated, he can see me at once. He comes in while he is all steamed up, imparts to me some of his enthusiasm. We discuss the idea at length together, modifying, adding, milking it for all it is worth. Or, on the other hand, if we find it does not fit in, it is rejected only after we are agreed that it should be. No hard feelings. Had I been a production executive in the old spot, and the writer had asked to see me, perhaps he would have had to wait until tomorrow, or longer, before I could give him a brief appointment. By that time his conceptive enthusiasm might have cooled—or died altogether. The production executive, busy with many other things, might have only a sketchy comprehension of what he was talking about, or no idea at all. And what might have been a great idea could have died aborning. This way, if there is anything worth while, it comes to me now, while it is hot."

I asked him for his opinions about the economic aspects of the present problems. He links them with the artistic.

"Production costs must be curtailed. There is no doubt about that," he said. "But at the same time production quality must be constantly improved. And that makes the problem more complicated. We face the fact that no matter how good a picture may be, there are fewer people who have the money to go and see it, no matter how much they may wish to."

In walked one of Mr. Lasky's production assistants. The daily rushes were ready, he wanted Mr. Lasky to see them at once, to get his approval before shooting on that particular set was finished. So Mr. Lasky stepped across the hall into the projection room without delay. Within the hour the boss knew what he had, what he needed, if anything. He was practicing the intimacy which he preached.

SPREAD OF PRICE CUTTING VOGUE PRESENTS PROBLEM TO LEADERS

Reductions of 10 to 50 Per Cent Already Made and End Is Not Yet; Parallel in Legitimate Theatre

Distributors, Fearing Negative Effect on Rentals, Prepare Countermove by Raising Minimum Contract Clauses

Admission receipts, generally, at theatres throughout the country have taken a sudden and unexpected spurt upward since January 1. They have increased to an extent even beyond the anticipations of many circuit executives in New York, it was learned this week.

The favorable reports on box-office intake which in recent days have been emanating from all parts of the country have been held closely by the executives at home offices because, being unable to ascertain definite reasons for these increases, they feel they have no grounds for knowing whether the situation will continue. The status of general business conditions has not changed, it was said.

Theatre circuits and independent exhibitors throughout the country have embarked upon box office price-cutting policies unprecedented in the history of the industry. At the same time, many legitimate theatres on Broadway are following their example.

The movement really began about six months ago, but in recent weeks it has gained such momentum that leaders of the industry now view the situation with alarm. Fearing a direct adverse effect on rentals, distributors are preparing to launch an attempt to halt the practice through higher minimum clauses in 1933-34 exhibition contracts.

Cuts ranging from 10 per cent to 50 per cent have been made and there are no assurances that the movement will not carry retail prices further downward. With box-office receipts for the country lower, proportionately, than ever before, exhibitors appear to have resorted to the drastic reductions as a stimulant. They felt that they had tried everything else.

Wonder Where It Will End

Exhibitors in many localities are still wondering, however, after three or four weeks of intensive hacking and chopping of admission scales, setbacks of policy changes, public reaction, and the general situation, what the result of the experiment will be, and why it ever was started in the first place. Many are looking forward to inauguration of flexible admissions as the solution.

In numerous territories, independent exhibitors have been forced to follow circuits in admission reductions as a protective measure. In other cases, the independents started the ball rolling.

An outstanding example of cutting is seen in Buffalo where the Shea Buffalo, partly owned by Paramount, has cut its prices twice in two weeks, starting with a 75-cent top, then coming down to 65 cents, plus tax, and now to 55 cents, tax included. The minimum price at this house remains at 30 cents.

In the field of the legitimate stage "there is no organization powerful enough to set a minimum price scale and then enforce it," said Dr. Henry Moskowitz, advisor to the League of New York Theatres, Inc., after a meeting last week. The league, comprised of producers, managers and actor managers, decided the price-cutting was inevitable in that field, but that the league could not take action because it had not official power of control.

"Every man is entitled to ask any price he thinks his show can draw," said Brock Pemberton, producer.

The tendency among New York theatres, however, has been a more or less drastic reduction in prices. Notable among these, "Another Language," with a year's run to its credit, has cut its admission for its last two weeks on Broadway to a $1.50 top for evenings and Saturday matinees. "Walk a Little Faster," Beatrice Lillie revue, has been cut from $4.40 to $2.75, and "Gay Divorce," starring Fred Astaire, is at $3.30 from a $4.40 top. "The DuBarry," musical extravaganza, and "Flying Colors," all-star revue, are down to $2.50 and $2.20, respectively. Max Gordon, producer of "Flying Colors," reports that his show actually runs 10 minutes longer than it did before prices were cut, due to applause and encores. "The company gives a much better performance, playing to full houses and friendly people," he said. "Incidentally, a great deal of the sophisticated material that pleased the $4.40 audiences falls very flat now, but the broader humor that did not appeal to first-nighters gets a big reception."

Apropos of Mr. Gordon's last remark, Herman Shumlin, producer of the stage play, "Grand Hotel," believes that it is quite impossible to offer the theatre public at lower prices the same quality of shows it has received during the last decade, but he is convinced price revisions must be made to keep the stage alive.

This, then, is the situation in the field of the legitimate theatre, while in the motion picture industry, large circuits are lowering admission prices, and independent exhibitors are forced to follow the lead. In several situations, however, the independents have been first with the lower rates.

Price Cut in Half

"Kansas City's Greatest Amusement Value!" Thus screamed 3,500 street car and window cards in the Missouri city last week when Loew's, Inc., announced a virtual 50 per cent reduction in admission prices at the 4,000-seat Midland theatre. The announcement, bringing prices down to a 25-cent top at all times, turned the situation upside down there. The consensus was that other first-run houses would make radical changes as a protective measure, and, sure enough, the day after the Loew's slash, RKO reinstated its stage shows at the Mainstreet and kept its prices at the present scale, 25c-35c-50c, in the hope that the added attraction would be strong enough to meet the Midland's low-price draw. In Providence, Loew's cut its prices at the State to a 25-cent top, and RKO immediately inaugurated first-run double features at the Victory with a 20-cent top.

Then unexpected help came to RKO in a decree by United Artists that it would not permit the Kansas City and Providence Loew's theatres to run either "The Kid from Spain" or "Cynara" at the proposed reduced prices. In both cities, "Cynara" played last week, and this week "The Kid from Spain" was being featured. Inasmuch as five Goldwyn productions are expected to be released through United Artists, what effect the new admission price will have on the disposition of the remaining three is problematical.

To ascertain the specific reasons behind this price-cutting war in which Loew's and RKO have been such important factors, the general situation was discussed with several distribution and circuit executives of large companies.

J. R. Vogel, Loew's theatre operations executive, said:

"The prime motive behind our price-cutting program is to find out whether or not the chief difficulty confronting the motion picture industry at the present time, aside from studio efficiency or lack of it, is the exorbitant admission scale still in effect during a period of depression. We have been severely criticized for our action by other producers as being well on the way to turning the industry back to the days of nickelodeons. Our answer is simply this: If we're going to cut prices at all, and we sincerely feel we are playing ball with the public by doing so, we might as well do a good job of it. After all, this is purely an experiment. We have taken two major cities to try it on, and as far as we are concerned, it is only these two cities that we are interested in as far as that policy is concerned. It is too bad we have not been able to go ahead with our program as we had planned, owing to

This Week

Spread of price cutting vogue presents problems to leaders in both exhibition and distribution fields Page 9
Percy Hammond, veteran stage critic, acclaims screen as "Theatre of Today" Page 11
Final text of Kent plan for appeals board and contract Page 14
"Madame Butterfly" as Music-Film—by Joseph O'Sullivan Page 19
Box Office Champions for December Page 12
Silent screen actors must train for talkers, says Carl Laemmle, Jr. Page 20

FEATURES

Editorial Page 7
The Camera Reports Page 21
Asides and Interludes Page 25
J. C. Jenkins—His Colyum Page 42

DEPARTMENTS

Box Office Receipts Page 34
Showmen's Reviews Page 29
Managers Round Table Page 47
Short Features Page 46
Technological Page 59
Chicago Page 46
Meetings Page 40
The Release Chart Page 60
What the Picture Did for Me Page 43
Classified Advertising Page 66

WHAT EXECUTIVES SAY ON PRICE CUTS

United Artists' decision, but we feel confident that eventually it will be a success."

Double featuring in suburban houses is blamed by a leading Kansas City exhibitor as among the reasons for the Loew's cut which definitely will go into effect this week. He added that the independent exhibitors' association as a whole is not responsible for the dual bill evil in that city. He said something of this sort may follow Loew's experiment.

On the other hand, an official of one of the large Middle Western circuits said: "Downtown houses won't be affected. If a man is a good showman, he can sell a show to the public at 40 cents even if another house charges 25."

Jules Levy, general sales manager of RKO. said recently upon his return to New York from a visit to company exchanges in the Rocky Mountain district and on the West Coast, that revision downward of admission prices is inevitable.

"The motion picture must cater to purses as well as to the tastes of the democracy," said Major Albert Warner, vice-president of Warner-First National, in a statement issued this week. "The great masses of the people are the backbone of the amusement business, particularly the motion picture side of that business. Most people today are unable to pay such prices as $2 per seat for socalled roadshow engagements on Broadway, and it is unreasonable to expect them to do it. Therefore, it will be the policy of Warner-First National in the future to present all of our pictures, including special productions, at exactly the same prices as are charged for other films in New York and in other cities throughout the country where cuts are necessary."

Major Warner said later in an interview: "This policy is based on justice and fair play, as well as on hard business calculation. The motion picture stands or falls with the democracy. It must play fair with the people whose support has built it up and maintained it."

All Others Decide To Cut

Of the 11 leading Broadway houses all but Warners' three have definitely decided upon lowering admissions immediately.

New scales are already in effect at the Paramount, with an 85-cent top on weekdays, 99 cents formerly; Seventh Avenue Roxy, 99-cent top on weekdays after 6 p. m. as against the same price formerly from 1 p. m. until closing; the Capitol, 75 cents on weekdays and 99 cents top Saturdays, Sundays and holidays; Radio City Music Hall, which went over to pictures last week, with a $1.65 top, as against its opening stage show policy which was scaled up to $2.50; Palace, Winter Garden, and Rivoli maintain an 85-cent top, while scaled below these are the Rialto, Mayfair and Warner, all at 65 cents. In the case of the Rialto, Publix is making the first New York experimentation with the flexible admission policy. Varying scales, designed to conform to the estimated values of pictures current at the house, will be introduced. Loew's State goes to a top of 75 cents as against 83 cents formerly.

Price cutting by circuits was severely condemned by S. R. Kent, president of Fox, when he arrived on the Coast recently from New York. He also expressed himself as being strongly opposed to sales policies which allow 10-cent minimum admissions.

"Fox will ask a 25-cent minimum on its specials, beginning with 'Cavalcade' and 'State Fair,'" Mr. Kent said, "and this minimum will hold good next year. The minimum otherwise will be 15 cents, except in certain situations where specific circumstances, or established policy, makes 10-cent minimums necessary. Price cutting is a very unwise move which will do much harm to the industry by setting bad precedents, and forcing wholesale price slashes.

A NEW ONE EVERY HOUR

As this issue of Motion Picture Herald *goes humming over the presses in Lafayette Street, two zones of New York, the region from Wall Street to Pine and from Times Square to Columbus Circle, are agog with reports of various tentatively considered mergers and rumors of combines without end, in the process of readjustment of the financial structures of the industry, in sequel to the ordeals of depression. The ten days last past have seen a rising calendar of meetings, formal and informal, swift air trips, endless telephone conversations. From this turmoil of discussion, actual projects have yet to emerge.* THE EDITOR

"The argument that the cuts are brought about by conditions, and that improvement follows the cuts, is disproved by the fact that business is still poor at those houses which have already reduced," he said. "This is particularly true in houses charging 10 cents."

In New Jersey exhibitors are incensed over competitive moves instituted by the Skouras circuit, the latest being a cut-rate ticket plan. Managers are disposing of blocks of tickets to stores, selling them to merchants at half the printed value with the storekeeper again selling at a profit, but still not at the marked price.

"Price-cutting to the extent to which Loew's is indulging is pure suicide," said Jack Bannon, assistant to Sam Dembow at Paramount. "While it is not my place to criticize other producers, I feel certain I am right in predicting a very quick change in policy on the part of Loew's executives. Paramount has made a thorough study of conditions for the past year. We believe in price-cutting where it is actually needed, solely as a means of bringing in a greater number of customers. We want to play ball with them, but if in communities where people can afford high prices we slash our prices to any great extent, it has the effect of cheapening us and our product in the patron's eye."

Paramount consistently has been cutting prices for over a year in cities where such programs were necessary. At the same time, the Metropolitan in Boston has kept the same top since it opened seven years ago.

Commenting on present exhibition contracts and those for 1933-34, Felix Feist, MGM sales executive, said: "I am optimistic about the future, but I cannot definitely say whether or not there will be any increase or decrease in our present admissions clause which calls for a very low 15-cent minimum. I think that is quite low enough, and I hope that the future will be bright enough to raise that to 25 cents."

A great many of the present contracts have 10-cent minimum admissions clauses, and although it has not been definitely determined by any of the producing companies, it is thought that most companies will get together in an effort to stabilize admission minimums at 15 cents for the year 1933-34.

Ned Depinet, RKO sales head, refused to comment on the situation, saying that it was too far ahead to make any statement, but he did express a hope that the present 10-cent minimum would be increased.

John D. Clark, of Fox, said: "Our contracts for the coming year are not made up, nor has any course of action with regard to admissions been decided upon. If next year brings no better results than the present, I can safely say that our current minimum of 15 cents will hold."

"Any admission lower than 10 cents would be injurious to the industry," said A. W. Smith, sales manager of Warners. "This is our present minimum. If it goes any higher in the 1933-34 contracts, so much the better, but price-cutting or not, it won't go any lower."

Jack Schlaifer, Universal sales head, declared that the present minimum was 10 cents and that he could say nothing about the new contracts. He pointed out that the company makes different agreements with each exhibitor.

"It is too far ahead to forecast any definite change in minimum prices, and, as a matter of fact, we have no set minimum under 25 cents," said Jack Cohn of Columbia.

Report 20-Cent Low Demand

In spite of these denials of any knowledge of what future admissions minimums would be, MGM, Paramount and Warner-First National are said to be demanding 20 cents as bottom admission charge in many situations, a move said to have been brought on by the circuits which insist that subsequent runs charge a minimum above the 15-cent figure, firstly because first-runs are asking much more than this in their houses, and, secondly, because many second, third and subsequent-run theatres double feature at prices which circuits say tend to divert patronage from the major's units.

Nationwide inquiry shows the producer-owned circuits are slashing admissions right and left in key cities. One exception is Fox. Aside from the Skouras operations in the cut-rate ticket field in New Jersey, Fox appears to be holding back in its circuit cuts.

In next week's issue will be presented a detailed resume of the admissions cut situation as it exists in the key cities.

Rialto Near Attendance Mark with New Low Prices

The Publix Rialto on Broadway claims a record for rapid filling of the theatre this week on the opening day of Paramount's "Island of Lost Souls," under the reduced price scale. With admission geared at 25 cents, 40 cents and 65 cents, the house was filled to its capacity of 2,091 seats with 200 standing one hour and twenty minutes after the opening at 9:30 A. M. at the 25-cent morning admission, according to officials.

The fact that "Scarface," which holds the Rialto's opening day attendance record, opened one hour earlier than "Island of Lost Souls," is given by Publix executives as the reason the current attraction did not establish a new attendance figure. The fact that "The Trespasser," which holds the receipts mark, was scaled at 40 cents, 60 cents and 85 cents, is called accountable for the failure to establish a new receipts figure.

Reception in Honor of Lilian Harvey

A reception in honor of Lilian Harvey held in the New York Waldorf-Astoria this week, was attended by editors and representatives of the press. Miss Harvey arrived in New York last week en route to Movietone City, where she will make Fox features.

PERCY HAMMOND, VETERAN STAGE CRITIC, ACCLAIMS SCREEN AS "THEATRE OF TODAY"

by PERCY HAMMOND

WHEN Arthur Hopkins is sad, then indeed is there cause for melancholy, since neither as man or showman is he given to unreasonable repining. Few producers have faced more smilingly the drawn dagger of the capricious taste and few have defied it with greater optimism. But now dark thoughts his gallant spirit shroud and persuade him to compose for Alfred E. Smith's "New Outlook" a requiem lamenting the disappearance of the Theater. In that plaintive nocturne he celebrates the Drama's golden days when it was a thing of dreams and beauty, and he mourns its downfall at the ugly hands of realism. Forty years ago, he moans, the Theatre's glorious unrealities swept playgoers heavenward in ecstatic flights, and brought them back again with dazed eyes and swelling hearts. Ibsen then intruded with his intellectual meditations on sorrow and misfortune, and since that time his imitators have kept the evil cauldrons of realistic drama boiling. The stenches exuding therefrom, according to Mr. Hopkins, have driven the multitude to other forms of recreation, rendering the Theatre wellnigh obsolete.

One of the Troubles With Mr. Hopkins's cypress murmurings is that they do not admit that the cinema is as much the Theater as is its ancestor, the nicknamed "legitimate" drama. Change is the playgoers' nature, and they have turned from old-fashioned forms to the improvements offered bv the camera. It is not true that, as Mr. Hopkins says, "in great sections of the country there is a new generation that has never seen a play." The fact is that in great sections of the country the present generation is seeing better plays, better acting and better production than its forebears did. It seems to be Mr. Hopkins's impression that when people attend the screen performance of "A Farewell to Arms," "Cavalcade" or "The Sign of the Cross" they are not theater-goers. But they are. It may surprise him to learn that the cinema is the Theater of today, not the "legitimate" of yesterday, and that its plays postulate, in the words of Mr. Walkley, the Drama's essential conflict of individual wills, the sudden crises and catastrophes of character in action. Its playhouses have the magic atmosphere of the Theater and all its fascinating paraphernalia of ticket-brokers, ushers, lights, color and music. And its audiences are not to be pitied, though Mr. Hopkins says they are, for they are far happier and less unintelligent than those of forty years ago, when he and I sat in the galleries and ate peanuts and popcorn while we were stupefied by the dreams and beauty of such hypnotic unrealities as "Rip Van Winkle," "Camille," "La Tosca," "The Henrietta," "The Corsican Brothers," "The Bells," "Dr. Jekyll and Mr. Hyde," "Jim, the Penman," or "Uncle Tom."

From the old guard of the stage these days come many laments on the status of the old art of the old theatre, with outcries against the invasions of the screen. All season long Mr. Walter Pritchard Eaton has been lecturing his laments to the clubwomen and the press of his New England. Mr. Brock Pemberton is, as evidenced by much quoted expression, very low in his mind about the screen and its relation to the stage. And the other day Mr. Arthur Hopkins, famed producer, gave voice in an article in The New Outlook.

Whereat Mr. Percy Hammond, long known to the midwest as the dramatic voice of the Chicago Tribune *and in more recent years as the premier critic of the New York* Herald Tribune, *took his pen in hand in last Sunday's issue of his paper to set the stage in its place and to greet the screen for the best that it does. Mr. Hammond's article, captioned "Long Live the King," is reproduced herewith.* THE EDITOR

I Suggest That Mr. Hopkins, Before He strews more asphodels on the tomb of the Lost Theater, should visit "A Farewell to Arms" as it is presented by Hollywood. He may recall that the "legitimate" drama once tried to visualize Mr. Hemingway's bathetic insolence about the joys and horrors of sex and warfare, and that it failed. Although foot-lighted by Laurence Stallings, a shrewd, experienced and conscientious playwright, it made a futile mess of Mr. Hemingway's sordid masterpiece, limited as it was by the little Theater's little area. But in its screen manifestation it can stretch its arms, take deep breaths and expand itself in a version comparable to its author's intention. Here is the Theater skillfully performing its functions as honestly as possible, and when Mr. Hemingway sulks in disapproval when it displaces his tricks with its own I think that he is temperamental.

If Mr. Hopkins Regrets, As He Says He does, the departure of artificiality from the Theater, he may find consolation in some of the affected attitudes of the cinema. For an example I submit to him the last scene in "A Farewell to Arms," wherein Miss Helen Hayes expires in the embrace of Mr. Gary Cooper, to the music of the "Liebestod," played by distant phonographic flutes and violas. Mr. Cooper lifts Miss Hayes from her deathbed and carries her to a window overlooking a garden, and as he does so the hospital sheets and cerements dissolve into a symphony of rehearsed and graceful draperies. Mr. Hopkins may remember that when the "legitimate" theater tried to reproduce this tragic scene it awkwardly dragged the dying nurse from her chamber to a stage-front rostrum and commanded her to perish before an unconvinced and unsympathetic public. Under the influence of the film's spurious mesmerism Mr. Hopkin's eyes, I venture to say, will be so dimmed with tears that he will not know whether it is art or hoakum.

An Understanding Impresario Should adjust his ancient traditions to modern circumstances and realize that the Theater is reborn in the moving and talking pictures. The cinema has its handicaps, but its advantages enable it to overcome them triumphantly. In his essay in "The New Outlook" Mr. Hopkins is like an old bicycler, denouncing the automobile as the end of transportation, a Bourbon of the entrepreneurs refusing to believe in progress. Since I admire him for his many virtuous qualities, I whisper in his ear that The King Is Dead, and I ask him to join me in shouting "Long Live the King!"

Photoplay Offers A New Magazine

Photoplay Publishing Company, publishers of *Photoplay,* motion picture fan magazine, will issue first edition of a companion magazine, *Shadoplay,* also a monthly, on February 20. The new paper will sell at 10 cents, as compared to the price of 25 cents for *Photoplay.*

Sheehan Sails Saturday on Tour of the Continent

Clayton Sheehan, Fox foreign manager, sails Saturday on a bi-annual trip to Europe, taking with him prints of "Cavalcade" and "State Fair" for showing in London. He will visit the Scandinavian countries, England and France.

Mr. Sheehan will see the first French Fox production, "Les Bleus d'Amour" (Love Blues), recently completed, and will prepare reports on future necessities of production on the continent. Fox British has just finished "Yes, Madame" at British Lion studios in London.

National Board Meets Feb. 9

The National Board of Review of Motion Pictures, of which Wilton A. Barrett is executive secretary, will hold its ninth annual conference at the Hotel Pennsylvania, New York, on February 9 and 10.

THE BOX OFFICE CHAMPIONS FOR DECEMBER

● Three of the films named by the nation's key theatres as best-selling pictures during December, continued during that month successes begun as early as October. MGM's "Strange Interlude" was an October "champion," while the same company's "Prosperity" was so cited in November. RKO Radio's "The Conquerors"—tied in December with two others for fourth place—was another November "champion." Besides the fourth place tie, fifth ranking is shared, bracketing "Strange Interlude" and First National's "You Said a Mouthful." It is to be noted that productions with a strong serious strain dominate the December group, only three of the eight pictures emphasizing the comic elements.

PROSPERITY M-G-M

CALL HER SAVAGE Fox

(1) **Prosperity.** Story by Sylvia Thalberg and Frank Butler. Screen play by Zelda Sears and Eve Greene. Directed by Sam Wood. Photographed by Leonard Smith. Cast: Marie Dressler, Polly Moran, Anita Page, Norman Foster, John Miljan, Jacquie Lyn, Jerry Tucker, John Roche. Released November 5, 1932.

(2) **Call Her Savage.** From the novel by Tiffany Thayer. Screen play by Edwin Burke. Directed by John Francis Dillon. Photographed by Lee Garmes. Sound recorder: E. Clayton Ward. Art director: Max Parker. Cast: Clara Bow, Monroe Owsley, Gilbert Roland, Thelma Todd, Estelle Taylor, Willard Robertson, Weldon Heyburn, Arthur Hoyt, Katherine Perry, John Elliott, Anthony Jowitt, Hale Hamilton. Released November 27, 1932.

(3) **Rockabye.** From the play by Lucia Brondor. Screen play by Jane Murfin. Directed by George Cukor. Art director: Carroll Clark. Musical director: Max Steiner. Film editor: George Hively. Photographed by Charles Rosher. Assistant director: Fred Spencer. Cast: Constance Bennett, Joel McCrea, Paul Lukas, Jobyna Howland, Walter Pidgeon, June Filmer. Released November 25, 1932.

(4) **If I Had a Million.** Based on a story by Robert D. Andrews, and written for the screen by Claude Binyon, Whitney Bolton, Malcolm Stuart Boylan, John Bright, Sidney Buchman, Lester Cole, Isabel Dawn, Boyce DeGaw, Walter DeLeon, Oliver H. P. Garrett, Harvey Gates, Grover Jones, Ernst Lubitsch, Lawton Mackaill, Joseph L. Mankiewicz, William Slavens McNutt, Seton I. Miller, Tiffany Thayer. Directed by Ernst Lubitsch, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter, H. Bruce Humberstone. Cast: Gary Cooper, Wynne Gibson, George Raft, Charles Laughton, Richard Bennett, Jack Oakie, Frances Dee, Charlie Ruggles, Alison Skipworth, W. C. Fields, Mary Boland, Roscoe Karns, May Robson, Gene Raymond, Lucien Littlefield, Joyce Compton. Released late in November, 1932.

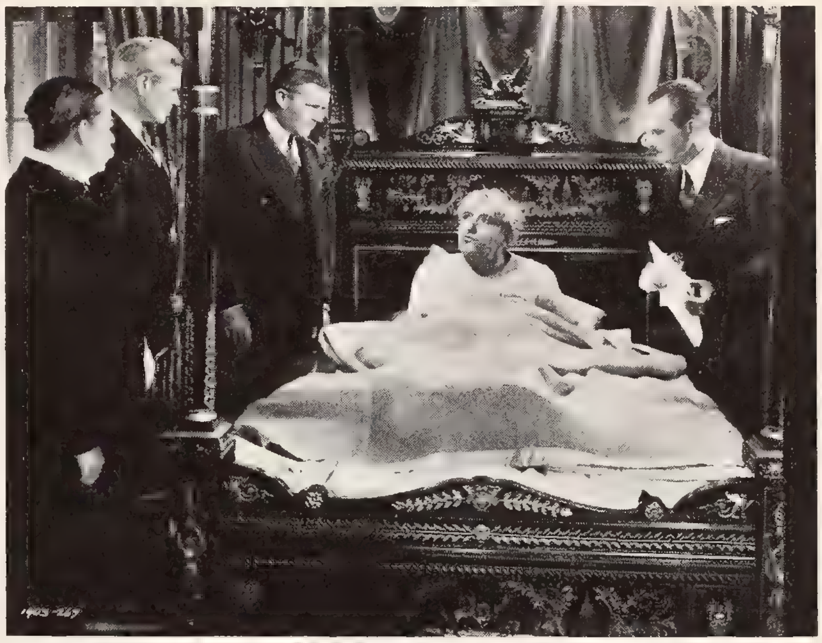
(4) **The Conquerors.** From the story by Howard Estabrook. Screen play by Robert Lord. Directed by William A. Wellman. Musical director: Max Steiner. Art director: Carroll Clark. Sound recordist: John Tribby. Film editor: William Hamilton. Photographed by Edward Cronjager. Cast: Richard Dix, Ann Harding, Edna May Oliver, Guy Kibbee, Donald Cook, "Skeets" Gallagher, Walter Walker, Wally Albright, Marilyn Knowlden, Julie Haydon, Harry Holman, Jason Robards. Released November 18, 1932.

(4) **Silver Dollar.** Based on the book by David Karsner. Screen play by Carl Erickson and Harvey Thew. Directed by Alfred E. Green. Photographed by James Van Trees. Film editor: George Marks. Art director: Robert Haas. Cast: Edward G. Robinson, Bebe Daniels, Aline McMahon, Jobyna Howland, DeWitt Jennings, Robert Warwick, Russell Simpson, Harry Holman, Charles Middleton, John Marston, Marjorie Gateson, Emmett Corrigan, David Durand, Lee Kohlmar, Wade Boteler, Walter Rogers, Teresa Conover, Christian Rub, Virginia Edwards, Leon Waycoff, William LeMaire, Niles Welsh. Released December 3, 1932.

(5) **Strange Interlude.** From the stage play by Eugene O'Neill. Directed by Robert Z. Leonard. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Photographed by Lee Garmes. Film editor: Margaret Booth. Cast: Norma Shearer, Clark Gable, Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall, Mary Alden, Tad Alexander.

(5) **You Said a Mouthful.** From a story by William B. Dover. Screen play by Robert Lord and Bolton Mallory. Directed by Lloyd Bacon. Photographed by Richard Towers. Cast: Joe E. Brown, Ginger Rogers, Preston S. Foster, Sheila Terry, Farina, Guinn Williams, Oscar Apfel, Harry Gribbon, Edwin Maxwell, Walter Walker, William Burress, Harry Seymour, James Eagles, Arthur Byron, Mia Marvin. Released November 26, 1932.

ROCKABYE RKO Radio



IF I HAD A MILLION Paramount

THE CONQUERORS RKO Radio

STRANGE INTERLUDE M-G-M

SILVER DOLLAR First National

YOU SAID A MOUTHFUL First National

KENT PROPOSAL IN ITS FINAL FORM

Final Text of Kent Plan for Appeals Board and Contract

Following is the official and final revised form of the Sidney R. Kent proposals which several distributors have adopted, and which is now going forward to the motion picture industry for study prior to February 1, when the program becomes effective:

PROPOSAL FOR A NATIONAL BOARD OF APPEALS AND CONCILIATION

In order to solve within the motion picture industry many of the problems involved in the inter-relationship of exhibitor and distributor and to provide a means whereby these problems can be examined in a fair, openminded and impartial manner by the people who best understand them and can best contribute to their solution, two principal proposals for a machinery of industry self-regulation and settlement of controversies are made:

1—The formulation of an Optional Standard License Agreement to be offered by the respective distributors who adopt the same, as an alternative to the distributors' own form or forms of annual exhibition contract, the exhibitor to have the free option of choosing which form of contract he desires to accept.

  a—The standard form to contain an arbitration clause for the arbitration of all controversies and disputes arising under this contract, this arbitration clause to be included at the option of the exhibitor.

2—A national board representative of the distributors and exhibitors to act as a National Board of Appeals under the arbitration clause of the Optional Standard License Agreement in the specific cases hereafter mentioned, and otherwise to act as a national conciliation board.

The Optional Standard License Agreement

A definite standard form of contract has been formulated as the result of the most thorough and careful study of the problem and this definitive contract has been presented to the individual distributors for their adoption respectively.

The contract is not intended to determine the respective sales policies of the distributors, but to make uniform the handling of those features of the business which are necessarily common to all interests. It is believed that this form of contract is so fundamentally sound that it can be adopted and used for a definite period of three (3) years.

In the interests of exhibitors an innovation has been incorporated in the arbitration clause of this standard contract. It is provided that if an exhibitor elects arbitration under the standard contract and the local arbitration board either by a unanimous or by a majority vote, after finding the facts of the particular controversy under the contract, are of the opinion that the strict enforcement of the contract according to its terms would work a hardship upon either of the parties thereto because of the unusual conditions beyond the control of either party to the contract and arising after the contract was made, such local arbitration board may then recommend to the parties to the contract a settlement of the controversy outside the strict provisions of the contract and give to the parties an opportunity of either settling in accordance with the recommendations of the Board or in such other fashion as the parties themselves may mutually agree. If in such case the parties do not adopt the recommendation of the Board or otherwise settle the matter, then the arbitration board or either party to the arbitration proceeding may refer the matter to the National Board of Appeals which will have full power to pass upon the whole controversy involved in the arbitration and to determine what settlement of the controversy is to be made between the contracting parties, and the decision of the National Board of Appeals in this respect is to be final and binding upon the parties and to be carried out by them.

Matters for Conciliation

Wholly apart from matters of contract which are to be determined by arbitration, many problems and differences arise in the carrying on of the business between exhibitor and distributor which ought to be susceptible of fair and friendly settlement, and to this end it is proposed that local committees of conciliation should be set up, to which exhibitors and distributors may carry their differences in an effort to adjust them. If such differences cannot be conciliated and adjusted after the local conciliation machinery has been invoked, it is proposed that the matter be referred to a national board for conciliation. Such important and difficult questions as protection and run will immediately occur to the industry as appropriate subjects for such local and national bodies to deal with.

It is proposed that exhibitors locally endeavor to arrive at conclusions as to fair, reasonable and workable protection and run schedules and that they call to their aid for this purpose the local conciliation committees, and if they are unable to arrive at definite conclusions on the subject, they present the questions to the National Board for conciliation. The findings and recommendations of this National Board will without doubt be regarded as so representative and so convincing that they will be freely accepted and followed.

It is not intended to compel any exhibitor or any distributor to resort either to the local or to the national conciliation boards, nor to bind any of them by contract to do so, but it is intended to make available to all parties earnestly and honestly seeking aid in working out their common problems, a machinery in which they can have confidence of a fair, impartial and understanding hearing and consideration.

In order that the National Board of Appeals and Conciliation shall not be unreasonably burdened with matters which should from their very nature be disposed of locally and in order that it may function with the best results, the National Board of Appeals should have final authority in itself to determine in any specific instance other than those recommended by any local arbitration board under the arbitration provisions of the optional standard license contract, whether it will or will not undertake to hear any complaints submitted to it upon appeal from any of the local committees. If this rule is followed, a majority of the National Board could decide to hear and attempt to conciliate any extraordinary or unforeseen controversy not possible of conciliation locally.

It must be borne in mind that it is not intended that the National Board shall be concerned with the rentals of pictures which have been fixed in the negotiations which preceded the execution of any exhibition contract, nor attempt to raise or lower film rentals agreed upon by Contract.

In contract disputes, the procedure to be followed is specified in the optional arbitration clause (Clause Twentieth) of the Optional Standard License Agreement. Contract disputes not arising under an Optional Standard License Agreement as to which the exhibitor has elected to include the arbitration clause, will not be considered by the National Board of Appeals.

Personnel and Selection of Members

For the purpose of hearing appeals or conciliating complaints not involving a circuit of theatres affiliated with a producer or distributor, the National Board of Appeals shall consist of three unaffiliated exhibitors and three distributor representatives.

For the purpose of hearing appeals or conciliating complaints involving a circuit of theatres affiliated with a producer or distributor, the National Board of Appeals shall consist of either (a) four unaffiliated exhibitors, two distributor representatives and two affiliated circuit representatives; or (b) two unaffiliated exhibitors, one distributor representative and one affiliated circuit representative, and the action of a majority shall be the action of the National Board.

It is important that both parties to the controversy have fair and equal representation of disinterested parties who are generally familiar with the business. Selection of unaffiliated exhibitor members can be made by the national exhibitor associations or by lot from a panel of unaffiliated exhibitors conveniently located.

Procedure for Referring Complaints for Conciliation to National Board

Before referring any matter to the National Board of Appeals, the proper local arbitration board, protection committee or conciliation committee must hear the complaint or controversy and shall first exhaust their efforts to determine, conciliate or dispose of the controversy. After this is done the local board or committee may then refer the complaint or controversy to the National Appeal Board for a hearing. The local board or committee will forward to the National Board, in connection with each case or complaint:

(1) A full and complete statement of their finding of facts.

(2) All of the evidence submitted to them in the case or controversy.

(3) Their recommendations for a settlement which was not accepted by the parties.

Each party to the controversy will be permitted to also submit their own statements of facts, arguments and recommendations.

In regard to *protection and run controversies,* it is contemplated that a local committee representative of all first and subsequent run exhibitors will be established in the city or territory where it is desired that an attempt be made to work out by conferences a protection and run schedule or arrangement that will be acceptable to all such exhibitors. If these negotiations become deadlocked and all reasonable efforts are exhausted to bring about a local agreement, then the questions in dispute may be referred to the National Board for conciliation by such local committee.

If a protection and run schedule is agreed upon by the local exhibitors and established in the territory, and in connection therewith a continuing zoning committee is established to hear and conciliate complaints in connection with the established protection and run plan, this continuing committee may submit any disputed question they are unable to agree upon to the National Board for conciliation after they have exhausted their efforts to effect an acceptable adjustment.

In regard to complaints of alleged *unreasonable overbuying* by a circuit or any other exhibitor, it is contemplated that a local Conciliation Committee on which there is a fair and equal representation of distributors and exhibitors should be established to whom complaints of unreasonable overbuying by any exhibitor may be referred for investigation and conciliation. If the local Conciliation Committee is unable to bring about an acceptable adjustment, and in their opinion there is merit to the complaint, then this Committee may refer the complaint to the National Board for conciliation, hearing and recommendation.

The National Board of Appeals and Conciliation will by its prestige and personnel give impartial consideration and arrive at fair and intelligent solutions of the more troublesome and irritating controversies and problems not possible to solve locally, as well as solve the unforeseen difficulties that may arise in the future. It should be considered as the industry's supreme court of self-regulation. Because of its standing in the industry, if properly conducted, its findings and recommendations will carry great influence.

The success of this program will depend obviously upon the earnestness and open-mindedness with which it is applied by the Industry. Being an innovation it cannot at the outset be presented in complete detailed form in all respects and many details of procedure may arise from time to time which must be determined as the occasion presents. The spirit and principle, however, underlying the proposals appear to be so fundamentally sound and fair that we have complete confidence in its successful outcome.

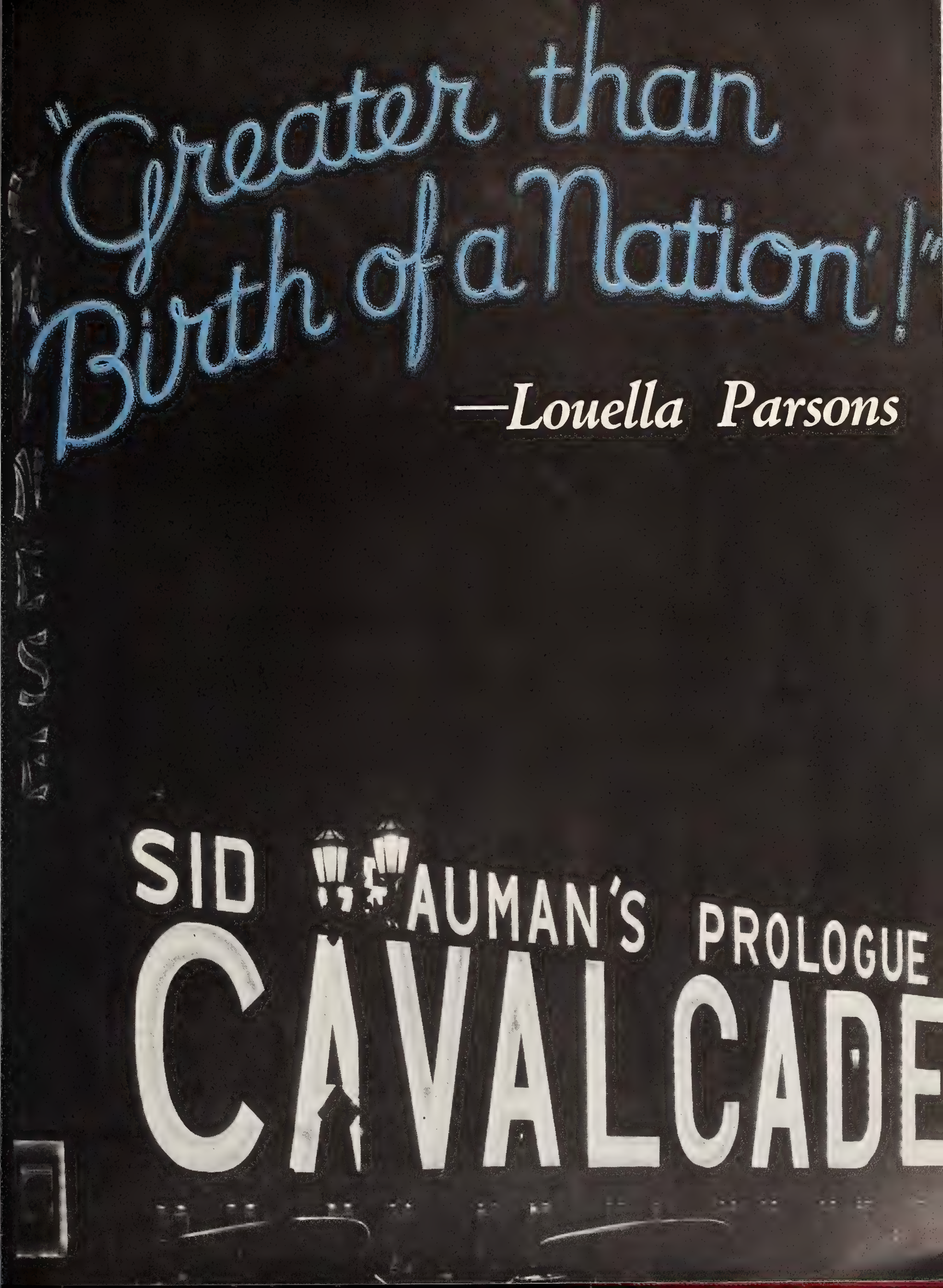
RKO, Paramount Approve Plan

Large distributors this week continue individual adoption of the Sidney R. Kent proposal for a national appeals board and a standard form of exhibition contract and arbitration. Before leaving from New York for Hollywood, Ned E. Depinet, vice-president in charge of sales for RKO, officially announced that his company had agreed to use the new optional contract, and had approved the national board. The new license will be made to RKO exhibitors on March 1. Paramount has also approved all three planks of the plan.

Previously MGM, Fox and Educational-World Wide officially indicated acceptance. Metro accounts may use the contract on and after February 15, Fox after February 1. Paramount on January 10 sent word to M. A. Lightman, MPTOA president, that it had approved the proposals and would place the contract before its customers February 1. Universal is supposed to start the contract about February 15.

The complete final revised form of the proposals which distributors have signed and which are now being offered to state exhibitor units for ratification appear elsewhere on this page. The pact is to be effective for three years from February, 1933. Work on the organization of the appeals board will commence about March 1. Distributors are now printing the final form of the contract, which, with the appeals pact, were not completely revised until a few days ago. Copies of both are now going forward to the industry.

Idaho Theatre Owners Association wired Sidney R. Kent at his headquarters at Fox, vigorously denouncing the contract and indicating that it will fight its presentation to the trade.


"Greater than
'Birth of a Nation'!"
—Louella Parsons
SID AUMAN'S PROLOGUE
CAVALCADE

Greater Glories Heaped on

Grauman's Chinese packed to the doors . . . thousands clamoring for admittance.

Hollywood's mightiest figures . . . picture-wise, blase . . . hushed to awed silence by "Cavalcade's" stirring theme . . . then bursting into deafening applause . . . heart-felt tribute to the one production that mounts to the glorious heights scaled only by immortal "Birth of a Nation."

CAVA

A FOX ACHIEVEMENT

"Cavalcade" in Hollywood

We told you to…

WATCH FOX THIS YEAR

And "Cavalcade" is only one of the reasons…one of the mighty genius-inspired FOX productions issuing from Movietone City to win the millions back to picture theatres. Watch FOX..destiny-marked industry leader!

LCADE

Tremendous in New York (Gaiety Theatre). Sensational in Los Angeles (Grauman's Chinese.) Opening in Boston (Majestic Theatre) Jan. 26th.

PICTURE of the GENERATION

Now

IN YOUR OWN LANGUAGE

Read what the trade press says:

VARIETY: A big picture from and on every angle. Once in the first-run houses in the keys it should be a cinch. It'll call forth all the adjectives all the critical boys in the dailies can think up. *"The Woman's Angle":* Fascinating to women. Picture wins them utterly.

HARRISON'S REPORTS: The best talking picture yet made. Its appeal is universal. Will touch one's heartstrings deeply. "Cavalcade" will make history in the picture business.

CAVALCADE

A FOX ACHIEVEMENT

"MADAME BUTTERFLY" AS MUSIC-FILM

Producers Did Not Take Full Advantage of Puccini's Operatic Material, Declares O'Sullivan

by JOSEPH O'SULLIVAN

The processes of inter-relation between sound and picture are still on their tedious way. The American screen more conspicuously than the European has refused seriously to endeavor to evaluate relatively sight and sound as parallel components with any consistent line of production sufficient to evoke a public appraisal.

Paramount's "Madame Butterfly," released December 30, is decidedly a case in point. It is true enough that it was first a play and subsequently Puccini's musical inspiration. But it is exceedingly clear that its survival as a piece of material today has been a musical manifestation.

Mr. Joseph O'Sullivan, who discusses the piece in the ensuing article, in addition to his considerable motion picture experience in various sectors, is a musician with extensive operatic background and experience. TERRY RAMSAYE

For more than a quarter of a century "Madame Butterfly" has been the most effective lachrymose opus in the repertoire of major opera companies throughout the world, the tragic story of Cho-Cho-San as tonalized by Puccini wringing tears and kopecks from confirmed opera-goers as well as those who don't know a grand opera from a horse opera.

When David Belasco made a stage piece from the John Luther Long story of the little Geisha girl, with Blanche Bates in the role, there was no dramatic history made. Subsequently, Valerie Bergere played the role with some success, and then the drama lapsed into innocuous desuetude.

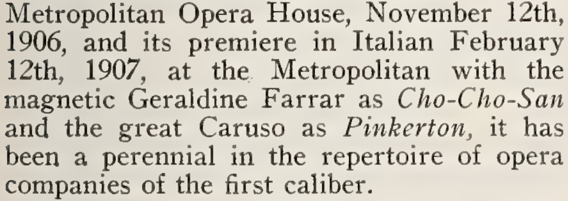
It was only when the great Italian melodist, Giacomo Puccini, saw the play in London at the Duke of York's Theatre with Evelyn Millard in the leading role and decided it was ideal material for opera treatment, that the real career of "Butterfly" was forecast. In 1904, the opera of "Madame Butterfly," the most poignantly pathetic of all pieces for the lyric stage, came into being.

From its first production in English at the Metropolitan Opera House, November 12th, 1906, and its premiere in Italian February 12th, 1907, at the Metropolitan with the magnetic Geraldine Farrar as *Cho-Cho-San* and the great Caruso as *Pinkerton,* it has been a perennial in the repertoire of opera companies of the first caliber.

With such a positive record of success as an opera and a negligible one as a purely dramatic vehicle, it is strange that the producers of the audible screen version of "Madame Butterfly" did not take more advantage of the operatic material as Puccini conceived it, for assuredly the music of the famous Italian composer has been the breath of life to the tragic saga of *Cho-Cho-San.* Despite its undeniable appeal as drama, without the exalting pathos of the great melodist's score John Luther Long's touching story would long since have been lost in that limbo that is the fate of the ephemeral.

Although the makers of the screen version of "Madame Butterfly" have utilized some of the music of the operatic score, chiefly to give tonal atmosphere, the dramatic and pictorial adaptation of the story is such that the musical interpretation which has really given enduring life to the piece cannot be applied with anything approaching the intent of the composer; nor is there evidence that such an attempt has been made. There are moments, however, when the action and the music of Puccini synchronize as in the opera version, and at such times there is no mistaking the profound appeal. An instance in point is where *Cho-Cho-San, Suzuki* and the little child seat themselves at the window to watch and await the coming of *Pinkerton.* As evening fades into night and nightfall deepens, the three figures are seen silhouetted against the background and the plaintive music of the "Humming Chorus" is heard throughout their lonely vigil. This is as it was in the opera, and the effect is enchanting. This "Humming Chorus" theme is used by Puccini in a reminiscent manner as a background to dialogue when *Sharpless* reads *Pinkerton's* letter to *Cho-Cho-San,* in the opera, and the significance is unmistakable. But in the picture this letter scene does not occur.

THE VIGIL ("The Humming Chorus")



The plaintive music of the Humming Chorus *is heard as* Cho-Cho-San, Suzuki *and little* Trouble *seat themselves at the window to watch and wait the coming of the faithless* Pinkerton. *Heard throughout their lonely vigil, the music has a haunting effect and is a poignant note to a pathetic scene.*

Such scenes as those which inspired the delectable flower duet of *Cho-Cho-San* and *Suzuki;* the entrance of the numerous relations and the piquant scene which follows when the little Geisha girl is questioned by *Sharpless* and *Pinkerton,* with the typical underscoring of the composer; the scene in the last act where *Cho-Cho-San* sings the lullaby to little *Trouble* just before she learns of *Pinkerton's* faithlessness; all these have no counterpart in the picture, hence no opportunity to utilize the music of the opera score. Nor can the many motifs with which Puccini pointed the significant action of the drama;—the curse of *Lo Zio Bonzo* with its eerie whole-tone progression in thirds, that recur throughout the opera; the fate motif that reminds her "Better to die with honor than live with dishonor"; and other meaningful musical motifs that have made of a simple pathetic story an intense lyric drama that has lived because of its musical transcription; these have no fitting place in the picture. It is evident they were not considered important, or else were not fully understood.

As noted in a foregoing comment, one hears underscored some of the music of Puccini, notably the curtain music of the first act, portions of the love-duet of the first act and of *Un Bel Di* ("One Fine Day"), and fragments of the opera throughout. With no sequential plan that permits reiterative thematic development or amplification, there can, naturally, be no real concept of the musical interpretation.

As a touching photodrama with a colorful tonal background "Madame Butterfly" will have its sympathetic audience. To those who accord to the "Butterfly" that has brought distinction to the careers of Geraldine Farrar, Tamaki Kiuri, Emmy Destinn, Florence Easton and other famous singers, a niche all its own among the great works of the lyric-dramatic stage, this production of the audible screen will be but a source of regret that the producers did not grasp the opportunity to do something really notable in photoplay-music production.

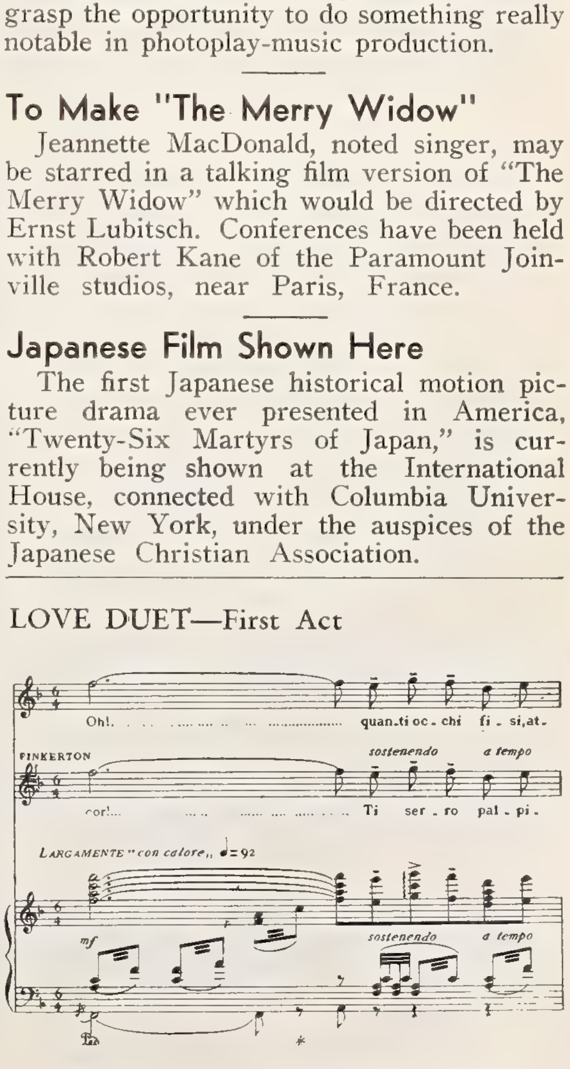
To Make "The Merry Widow"

Jeannette MacDonald, noted singer, may be starred in a talking film version of "The Merry Widow" which would be directed by Ernst Lubitsch. Conferences have been held with Robert Kane of the Paramount Joinville studios, near Paris, France.

Japanese Film Shown Here

The first Japanese historical motion picture drama ever presented in America, "Twenty-Six Martyrs of Japan," is currently being shown at the International House, connected with Columbia University, New York, under the auspices of the Japanese Christian Association.

LOVE DUET—First Act


Oh!. . . quan.ti oc.chi fi.si,at.
PINKERTON
sostenendo
a tempo
cor!... Ti ser.ro pal.pi.
LARGAMENTE "con calore," ♩=92
mf
sostenendo
a tempo

The love theme of Cho-Cho-San *and* Pinkerton, *from the first act of the opera, is heard underscored at appropriate moments throughout the picture.*

SILENT SCREEN ACTORS MUST TRAIN FOR SOUND, SAYS JUNIOR LAEMMLE

All Will Have to "Buy Stage," Executive Warns, Saying "Buy Hollywood" Policy of 18 Months Has Been Costly

Studios Wasting Half Million a Year Hunting Talent, Declares Universal Executive; Day of Beauty sans Ability Is Over

Actors of the silent screen must train themselves for the talking picture or producers will be forced to "Buy Stage," says Carl Laemmle, Jr., the ruling voice of Universal's studio. "Buy Hollywood" as a practice has proved "not so good" in the last 18 months, in the view of the youthful executive of production, who declares he has the records to support his assertion that several really great stories have been pigeon-holed or at least have been impaired in the making by the scarcity of capable lead players, even with the help of Broadway.

For precisely this purpose of discovering new talent the studios are wasting half a million dollars a year in trying out college students, former silent picture players and star athletes, Mr. Laemmle said. Universal alone, he added, has expended $300,000 in the last twelvemonth searching for actors with ability equal to their publicity build-up; John M. Stahl has postponed production of "Only Yesterday" nearly two months during the hunt for a suitable actress; a six months' canvass of available material has failed to bring forth a young actor to play "Laughing Boy."

Situation Acute

"The casting situation is acute right now," declared Mr. Laemmle, who has built up his own stock company at Universal City. "What about tomorrow if Hollywood actors do not prepare themselves to meet the demands of the screen? The screen has no place for a 'ham' actor. To put a star with a mere publicity reputation and no acting ability into a good picture today not only makes the actor look ridiculous in comparison with good performances by well trained actors in minor roles but costs the producer who gave him the break a fortune when the picture fails. Minimizing dialogue to aid international appeal of new pictures also demands more active acting ability than has been heretofore demanded.

"The standards of pictures have been raised so much by improved stories and mechanical perfection that the public has become far more critical than ever before, and while a great performance may make a star overnight, a bad or only fair performance makes any actor a liability rather than an asset. It used to be that a screen actress' principal assets were the beauty she too frequently got from the cosmetician, and shapely limbs, and that a good looking sheik could win stardom with publicity and fan letters from love-sick girls but—these things are gone forever. Future advancement depends more upon great acting performances than anything else.

Mr. Laemmle offered the information that the vogue of most silent picture players in Hollywood has been reduced from five years to a few months, explaining:

"They have not delivered performances equal to those by the seasoned stage actors who have served an apprenticeship in dozens of characters and learned every phase of showmanship and sincere, sympathetic interpretation. A great many of the featured players of today's pictures are the stage actors who 'stole' scenes away from silent film stars by superior performances in minor parts.

"Motion pictures today are no longer a get-rich-quick haven for 'fakirs' and 'sensationalists.' They are the proving ground for real actors who, having learned their craft, are flexible enough to accept direction and adjust themselves to the talking picture technique, taking advantage of the greater opportunities film closeups offer for naturalness and that sound recording offers for vocal expression.

Twenty to 40 new stars must be created this year, the executive said, one factor being the necessity for making pictures of international appeal.

"Improved foreign marketing is one of the surest means to take the business out of the red ink," Mr. Laemmle added. "With all the world our screen, producers cannot gamble with questionable performers. All producers are watching story preparation more closely than ever; dialogue is showing marked improvements and application; direction likewise. This advancement cannot be impaired by inferior acting. If producers cannot get better actors from Broadway than from Hollywood they will have to go to London, Paris, Berlin or anywhere else.

"All foreign actors should learn English with a view to ultimately playing in Hollywood. American actors should learn French, German and Spanish for their own advancement. All leading players who appear in our Berlin productions must learn English so that they may be brought to Hollywood when their European box office reputations are established.

Dramatic Schools Out of Date

"Progress demands a never ending search for talent. Little theatres' semi-professional acting groups must point their players toward talking pictures. College dramatic schools will have to adopt new training methods—some of them are 20 years behind the times. 'One part' actors must broaden their scope, avoid type classification and realize that merely looking a part is by no means sufficient today."

Mr. Laemmle pointed out that the outstanding performances in 1932 were by stage actors more than 40 years old and stage women near 30, indicating that the public does not draw the age line as it once did, also that the leading men and young actresses have been unable to compete with the seasoned troupers.

LAEMMLE, 66, SAYS ACTION'S THE THING

"If producers could feel the public pulse, they could make good pictures unerringly," said Carl Laemmle, observing his 66th birthday this week in Hollywood. "Today, however, that is impossible. The world is in too chaotic a state as a result of the depression. Regardless of this, I believe the public needs more entertainment than ever before. Apparently it wants more action and less talk. My organization is trying to supply that need. There is no cheapening of production costs. The industry is merely eliminating wasted, dead overhead, and is making every dollar invested in entertainment visible on the screen."

Surrounded by more than a hundred friends and employees, Mr. Laemmle celebrated his anniversary by cutting a 66-pound cake presented by workers at Universal City.

"I feel hale and hearty, and I believe that I will be connected with the industry for many more years," he said. "I also believe that the depression is at an end, and that conditions are improving."

Regent Formed To Distribute

Regent Pictures, Inc., has been formed to operate in the independent field, with headquarters at 1540 Broadway, according to announcement this week by Harry N. Blair, vice-president, who said the company is prepared to handle features and short subjects.

Contracts are now being negotiated with two-feature units for product. While the company will distribute principally, it plans first to produce 12 features and approximately 52 shorts, consisting of one, two and three-reel subjects.

Negotiations were said to be under way with numerous independent distributors for state right distribution of the program about to be produced.

Roxy Houses Art Exhibit

An exhibition of paintings and sculpture by destitute artists is now on view at the Seventh Avenue Roxy through this week. Howard S. Cullman, receiver operating the theatre, has arranged to have the Roxy bear all the expenses of the venture, and proceeds of any sales arranged will go to the artist direct without any reductions.

New Mexico Owners Meet

The New Mexico Theatre Owners Association, with headquarters in Santa Fe, held a meeting this week at which were discussed matters pertinent to the membership of the association. Nathan Salmon is president of the organization.

THE CAMERA REPORTS

ON EXPEDITION. (Left) Ernest B. Schoedsack, who has gone to the Near East to film another adventure picture for RKO Radio. His latest, "King Kong," is scheduled for early showing at Radio City.

SHADOW STUDY. (Above) An interesting new portrait of Patricia Ellis, who advanced further in her young career in Warner Brothers' "Picture Snatcher."

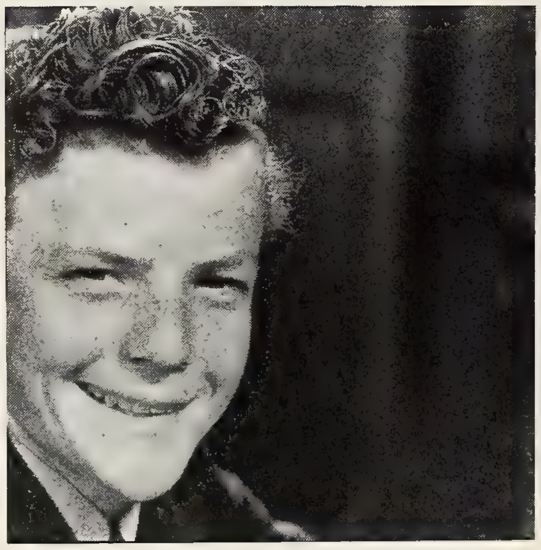
FILM STAR, TOO. (Right) Kate Smith, long an outstanding radio star, as she arrived with her manager, Ted Collins, in New York from Hollywood, after making Paramount's "Hello Everybody."

HOLLYWOOD PREMIERE. General view of Grauman's Chinese theatre in the film capital the night of the West Coast opening of the Fox spectacle, "Cavalcade." The premiere proved one of Hollywood's most brilliant events, with scores of the motion picture world's celebrities attending. CBS broadcast the event.

AT NEW YORK PREMIERE. Among the many notables present at the Strand theatre for the opening performance of Warner Brothers' "20,000 Years in Sing Sing"—Major Albert Warner, vice-president of Warner Brothers (right) and Mrs. Warner, shown arriving with friends, Mr. and Mrs. Joseph Levey.

ON CONTRACT. (Below) Ruby Keeler (Mrs. Al Jolson) who has been signed to a long-term contract by Warner Brothers following first showings of "42nd Street." Her next is to be started soon.

CELEBRATING ANOTHER MECHANISM. Will Hays at the Pre-Motor Show ball in New York, shown with Lucius Boomer, president of the Waldorf-Astoria, where the ball was held; R. H. Grant, vice-president of General Motors; Joseph P. Day, realtor; L. P. Fisher, head of Cadillac.

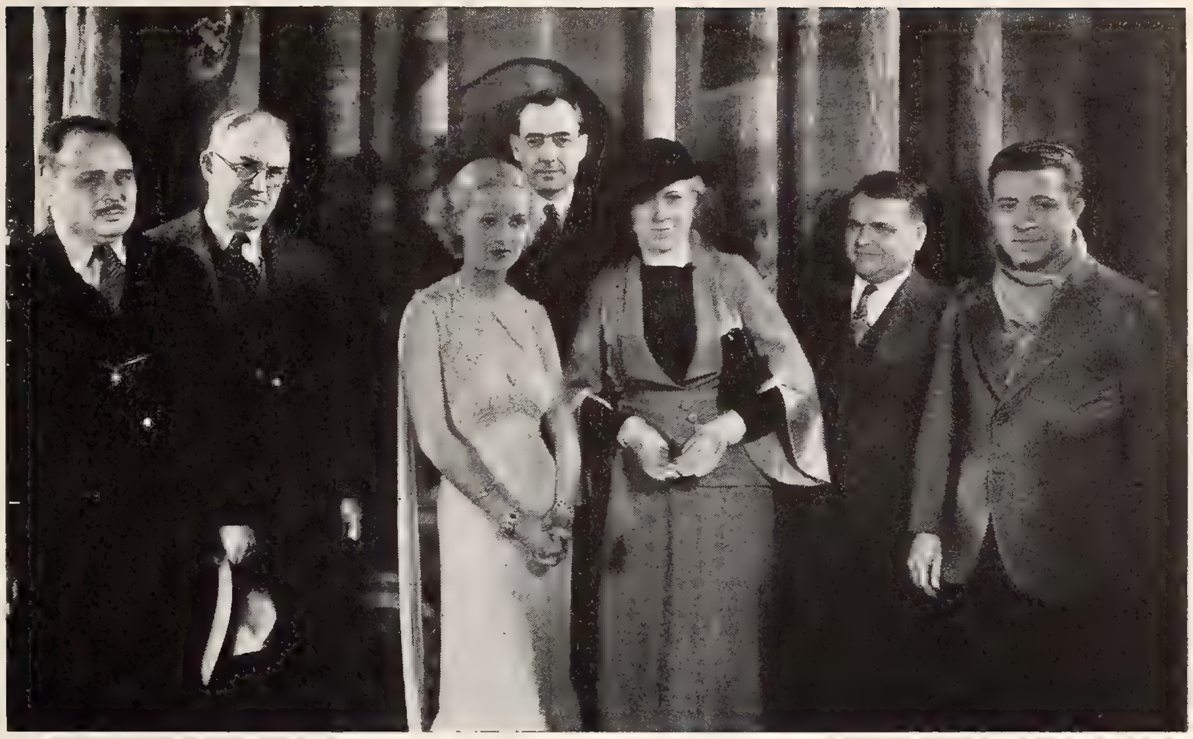


IN NEW ROLE. (Left) Tommy Conlon, whose work in World Wide's "Those We Love" has resulted in his being assigned an important part in that company's "Auction in Souls."

MEETS FILM FOLK. Francis Lederer, new sensation of the New York stage recently signed by RKO Radio, with Francine Larrimore, noted actress, at last week's luncheon of the AMPA in New York.

HELPING ARTISTS. (Below) Pauline Lord, the actress, buying a painting from Howard S. Cullman, head of the original Roxy, New York, where the works of needy artists were displayed this week in the main foyer in a special benefit exhibit.

POLLY HERSELF. (Below) A new portrait of Polly Moran, this time without her esteemed teammate, Marie Dressler. The MGM featured player's most recent appearance was with Miss Dressler in "Prosperity."

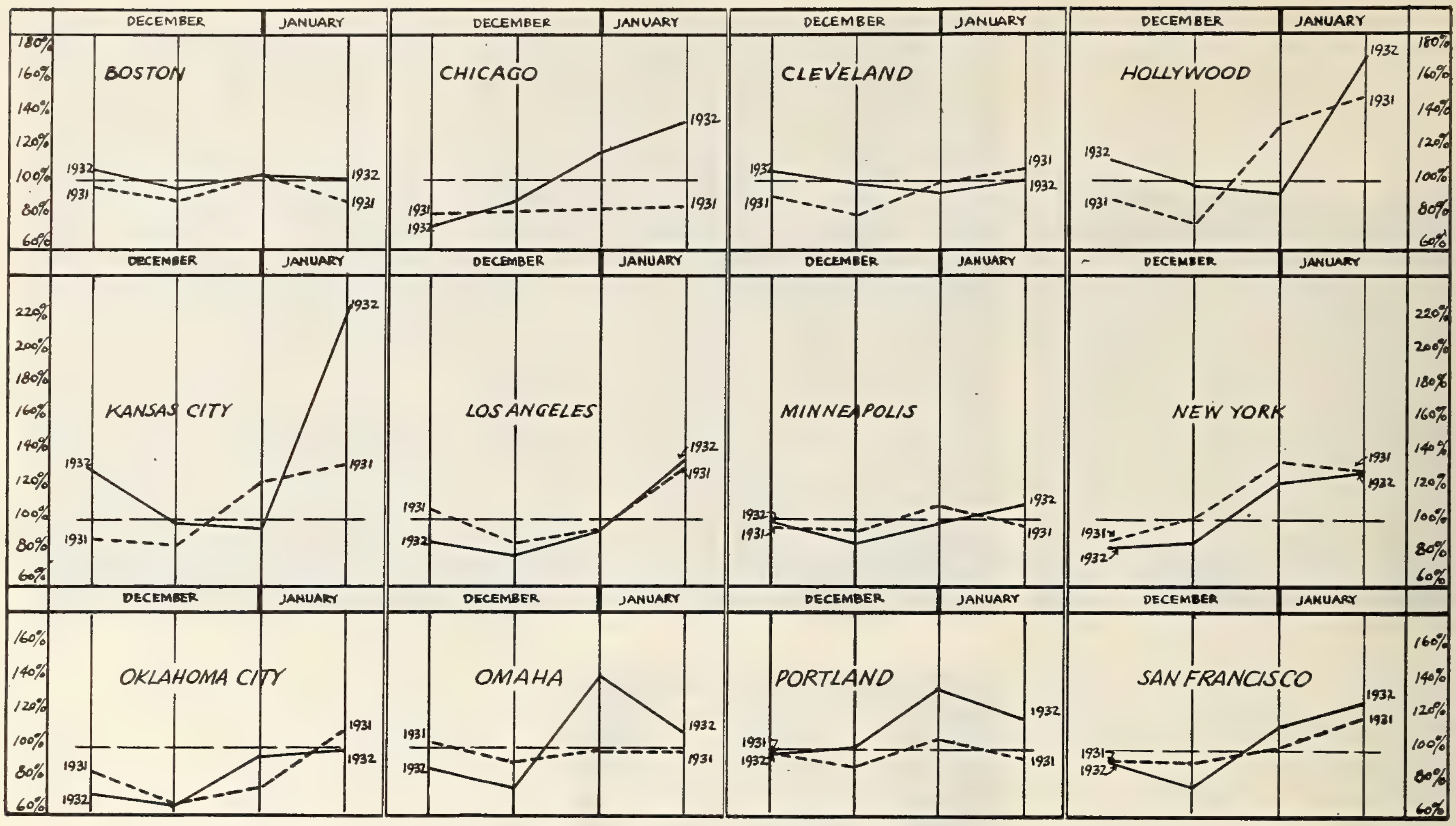


VISIT STUDIO. As University of Pittsburgh representatives were guests of Warner Brothers while on the Coast for the Rose Bowl game. Shown are: Don Harrison, athletic director; W. L. Guthrie, Warner location manager; Bette Davis, Dr. V. Lamphier, Mrs. Harrison, John Weber of the university, and Frank McHugh.

TURNED PLATINUM. (Right) An effective disguise for one so decidedly a brunette, is this coiffure of Mary Brian's. Miss Brian has that kind of a part in Warners' "Hard to Handle."

AT CATALINA. (Below) A delightful seascape not a bit the worse for the intrusion of human interest in the person of Miriam Jordan, Fox player. Scenes for the Fox production, "Dangerously Yours," in which Miss Jordan appears, were taken there.

DISCOVERY. So they say at Universal, where she, caught above in so celebrant a mood, is making her headquarters. She is Rosalie Rey, and Universal has cast her in "Clancy of the Mounted."



Improved box office business for the last three weeks in December and the first week of January, as compared with the same period in 1931, is reflected in the graph, from a compilation of theatre receipts appearing weekly in MOTION PICTURE HERALD. Relative fluctuations in weekly grosses in the twelve indicated cities are shown for the period in 1932 and in the year previous. The gross in each city for the first week in December in each year is taken as 100 per cent and the figures for the succeeding four weeks are plotted accordingly, using the first December gross in 1931 as the baseline for all figures for that year and employing the corresponding 1932 figure in the same way.

Hays Sees Shorter Week as Film Aid

There is more substantial foundation for faith in the future of motion picture entertainment than ever before, Will H. Hays said upon his arrival in Hollywood this week. "Notwithstanding the problems of readjustment which the motion picture industry, as well as industry generally, have before them, film leaders already are projecting plans for the greater era of entertainment that must arise from the shorter work week in American industry," declared the president of the Motion Picture Producers and Distributors of America.

"The motion picture must rise or fall upon the essential commodity—entertainment—with which it serves the American public, and indeed a world-wide public. The MPPDA has just summarized the results of the most critical opinion of film features produced during the past 12 months, and we find that as many as 150 separate and distinct full-length features produced by the American industry during that period were named in the choices of the '10 best pictures' of the year."

Mr. Hays said that Hollywood need make no apology for the character of entertainment thus produced and that artistically each month has shown some new phase of improvement.

"A new horizon is opening for screen entertainment," he said, "with the dawn of greater leisure. The need of a shorter week is no longer a theory; it is a condition which industry and government must meet. Such an era is no longer a mere hope. We have reached the point where the machine must be utilized for its greatest social purpose: the production of leisure as well as labor.

"American industry should have no excuses to make for the fact that we have built upon a plane of prosperity, not a plane of depression. The place to begin, in the return to normal business conditions, is from where we've left off."

Mr. Hays pointed out that from a social standpoint the motion picture screen is only now at the beginning of its career and that it still is to show its special possibilities in the field of selective or higher entertainment.

S.O.S. Company Buys Used Equipment from Government

The Sales On Sound Corporation, New York sound equipment company, has purchased from the United States government considerable motion picture equipment. Included in the lot bought are 76 projectors of various types, most of which were in use on ships of the United States Navy and at shore stations.

The shipment is expected to reach New York early in February, when the machines will be repaired where necessary. When repairs are completed the equipment will be placed on the market.

Loew's Declares Dividend

Loew's, Inc., has declared a dividend of $1.62½, the regular quarterly payment on its preferred stock, payable February 15.

Schenck to Drop Production Work

Joseph M. Schenck, president of United Artists, is understood retiring from production on his own. The contemplated inactivity of Art Cinema Corporation as a production unit for United Artists is connected with the decision. Current theatre conditions are understood to be an important factor in his decision, with a desire to devote more time to other business interests.

The decision is understood to have no effect on Mr. Schenck's position as United Artists president, nor is he expected to step completely out of the production field. As United Artists head, he will make distribution deals. Edward Small will make pictures for United Artists, in which films Mr. Schenck will have an interest. Art Cinema will not be dissolved but will merely become inactive.

Nudist Film Barred, Board Hears Appeal

Dr. Frank P. Graves, New York state commissioner of education, has reserved decision in the appeal to the board of regents of the department of education by George Dembow and Michael Mindlin, sponsors of the picture "This Naked Age," for showing in the state. The motion picture division of the department had refused to permit exhibition of the production, which purports to depict the cult of Nudism. Louis Nizor represented them in hearings at Albany.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

AT the bottom of Long Island Sound, close to Manhattan Island, sea-exploring Dr. William Beebe last week slapped at a wayward fish, caught a clam in the mud and a starfish sprawled lazily over some sea-weed, without getting wet. A new-type little submarine, demonstrated for the first time by Simon Lake, submarine pioneer, enabled Dr. Beebe to make his gesture. *Times Magazine* reported that B. S. Moss, Manhattan showman, is financing the venture. Probably with some of the money which he got when he sold his circuit to the interests which are now controlled by RKO.

The newest Lake product is 22 ft. long, 6 ft. wide, weighs 10 tons, has room for four. Other Lake inventions have been used to film the bottom of the sea. Paramount was negotiating with him last year for filming rights to a salvaging expedition.

Mr. Lake, who at 66 still hopes to make a stable fortune from submarines, enthusiastically projects "possibilities for the submarine in the recovery of gold and oil," etc.

Entrepreneur Moss, invoking his powers as money man, insisted on naming the new vessel *Explorer*. This disappointed Designer Lake, who ached to call her *Crab*.

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One wag insists that, with business as it is, a picture theatre hold-up now is only petty larceny.

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James Farley, Roosevelt vote harvester, is understood to be the only one who is definitely set for a cabinet post in the new Administration. Mr. Farley was told to arrange his affairs in time for removal on March 4 to Capitol Hill, whence he will hold forth as Postmaster General.

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Ex-Princess Pola Negri, speaking without her Polish accent and with a dash of American slang, slipped this line to reporters last week while playing RKO's Mainstreet, Kansas City: "Pola has been battling the depression and she's got it licked. I've been a big success at every movie theatre I've played during the last 18 months. I've pulled theatres out of the red everywhere I've gone." The young lady, who appears to be the answer to every circuit manager's prayer, "confided" to the news writers that she soon will be available for bookings.

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Just about this time, after editors of the country have said their pieces about "Junior's" Rockefeller Center, John D., Sr., reclining in Florida away from the blasts of weather and press, is probably remarking, "And I thought the young feller was comin' along all right."

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Young Al Zimbalist, publicist for Warner theatres in New Jersey, frequently breaks into print with notices about his machinations in theatre press agentry. Mr. Zimbalist's latest contribution is a piece about his new play, "Publicity Is My Racket," which he hopes to have produced in Hollywood and on Broadway. "The theme of the play," he says, "is based on the aspirations of the young publicist whose greatest desire is to constantly trick the (circuit) efficiency expert who is a close relation to a relation of a relation to the company's president.

HORSE SENSE

Now it leaks out that six horses were cast and rehearsed for the big equestrian scene in the Radio City Music Hall "Carmen," but that two of them refused to go on.

AMEN

Sam Kaplan, deposed union head, in testifying the other day in defense of a supreme court suit, told a judge and jury, "I am a godsend to the motion picture operators!"

Mr. Kaplan mentioned threats which had been made upon his person in the form of telephone calls from an anonymous man, who Kaplan said described himself as a friend and told him there was a plot hatching to kidnap him.

"You don't mean a threat, do you?" asked Judge McCook. "You mean a warning." Regardless, Kaplan related that police raided a house and found "kidnapping apparatus" of goggles, tape and handcuffs. Asked how he knew the apparatus was intended for him, Kaplan replied, "The police told me so."

Kaplan also said that his bodyguards were employed only six days a week, and when the court asked how he was protected on the seventh day, he replied, "Other folks took me out."

TAY Garnett and Robert Fellows, Universal directors, are now resting comfortably, and safely, on the sun deck of the *Europa*, en route to Germany to make scenes for "SOS Iceberg."

Alighting from the *Chief* at Chicago, the two were approached by strangers who said they were news photographers, and asked them out of the station for "better views." In the train yard, the strangers produced pistols and forced the directors to accompany them "on a little ride," later demanding $15,000 for their release. Garnett recalled a Chicago racketeer acquaintance, and on the pretext of calling a friend for financial aid, he called the racketeer, who arrived poste haste and arranged for the directors' release in consideration for their cash on hand, about $400. This left them without carfare to New York, whereupon they borrowed $100 from the racketeer acquaintance and proceeded speedily on their way. They arrived here quite "shaky."

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Lynn Farnol, Sam Goldwyn's publicity man Friday, hopped out to Kansas City the other day to inject a bit of his ebullient brand of press agentry into hinterland newspaper copy for "The Kid From Spain." Mr. Farnol was at his best, as witness the following ad copy of Loew's Midland: "Torero! Torero! . . . and that's no yodel! That's a bull-fighter! That's Eddie! . . . with a murderous man-cow charging him and making him pay and pay! And the *Glorious Goldwyn Girls* . . . a perfect string of 74 matched pearls, selected from 8,300 beauties. . . . *Fun* as fast as Eddie can Cantor with a bull behind him. . . . Little pop-eye throwing the bull for a loss of seven stockyards."

That's Lynn Farnol!

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The 74 members of the New York "Alimony Club" now languishing in jail chose for a recent showing "They Just Had to Get Married."

AD copy and illustrations run by theatres in the metropolitan papers would have little chance with W. A. Black, Ray County, Mo., editor. Mr. Black, of the Lawson, Mo., *Review*, received a three-column plate of current news pictures in his feature service. Among other pictures was a revealing view of Lady Godiva astride a spotted horse. The horse was wearing a bridle and Lady Godiva was wearing—nothing.

Lady Godiva, portrayed by Sally Rand at the recent Chicago artists' ball, sat demurely atop the noble steed. But why, reasoned Mr. Black, should his readers be allowed to view such pictures. News was scarce, however, and Mr. Black needed the plate to fill space. Accordingly, he ordered the nude Godiva beaten up. The result of the assault could plainly be seen in the *Review*. Lady Godiva was a sad and formless smear of ink—just a blot above ten-hands of horse flesh.

Once Lady Godiva rode nude through the streets of a Saxon town and thus removed an oppressive tax upon the people. But "Peeping Tom," a tailor of Coventry, took one peep and was stricken blind. Editor Black spared from this fate readers of the *Review* at Lawton.

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Artie Block, manager of Warners' Boyd theatre, in Philadelphia, played "Frisco Jenny" the other day. As an exploitation stunt, he had printed and widely distributed, "calling cards" which read: "'Frisco Jenny' —1908 Chestnut Street—No Phone."

Warner home office publicity to the trade called it a "nifty stunt" and reported that "Chestnut Street was the theatre address and plenty of curious men showed up to see what it was all about."

"The stunt tied in perfectly with the character portrayed by Ruth Chatterton," the publicity continued. The cards were also distributed in lots to "several well-known men in town, who passed them out to friends as a gag."

Some gag.

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Chico Marx has been complaining of spots before his eyes ever since he arrived in California. "At first we hoped they would be five-spots," said Grocho.

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Someone succeeded last Friday in rounding up a dozen RKO executives for a screening of an Italian-made silent picture about "The Last Days of Pompeii." It was quite difficult to follow the piece and evidently the home office projectionist thought it would make little difference if he mixed up a few reels. As a result, the public trial of an accused assassin was being held in the city square two reels before the crime was committed. The Pompeians were running away from an angry volcano long before it erupted. The executives were glad to get back to their offices.

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Bankers sometimes cannot understand why breakable properties are built in triplicate, so the director will be able to obtain "re-takes." They probably don't understand why re-takes are necessary in the first place.

ANOTHER SIDELINE

Publicity from RKO's home office says, "RKO Radio Pictures is prepared to go into the street sweeping business on a metropolitan scale."

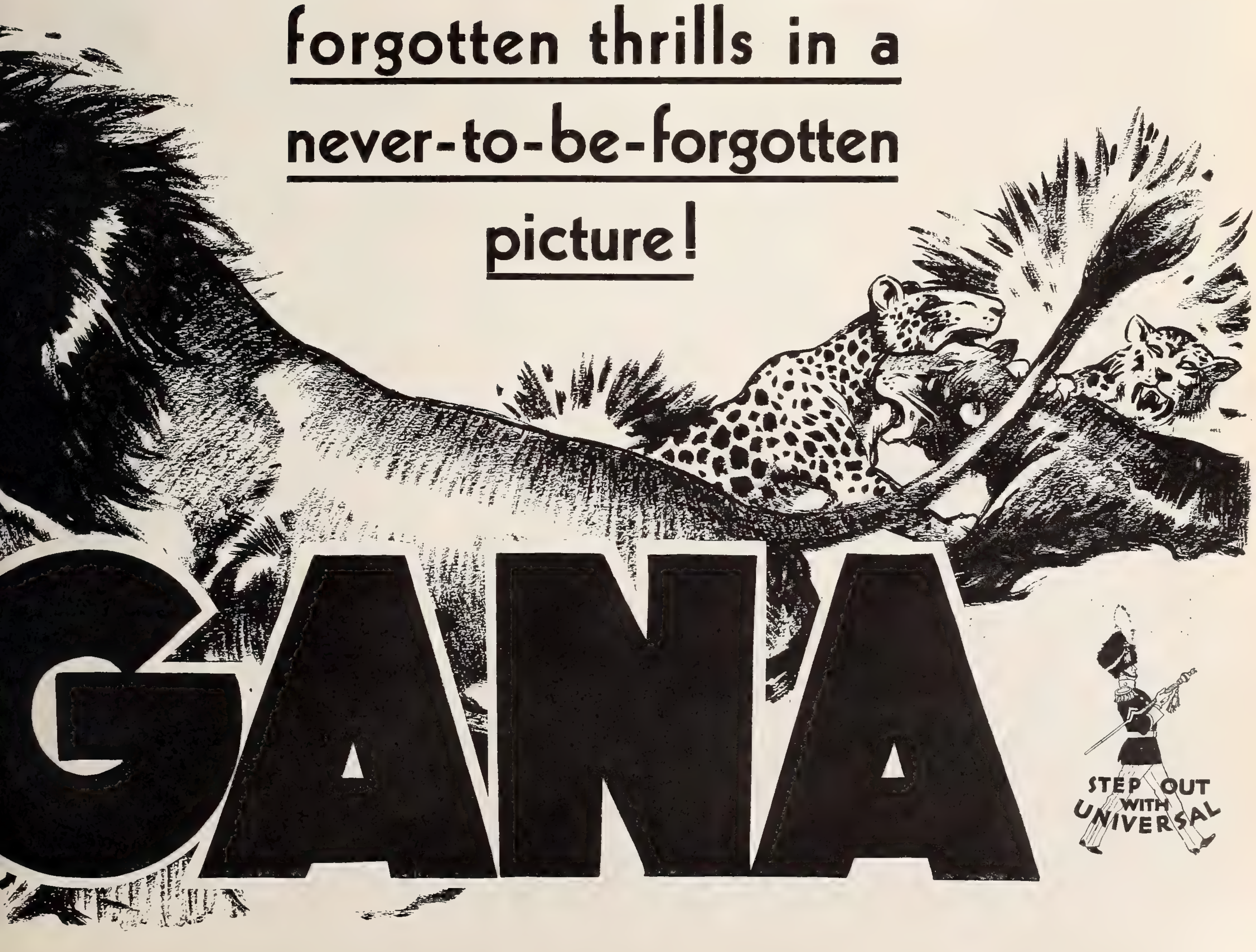
The BATTLE
JUNGLE

With TALA BIRELL, MELVYN DOUGLAS, Onslow Stevens, Everett Brown, William H. Dunn, Miki Morita, Frank Lackteen. Directed by Ernst L. Frank. Story by Lester Cohen. Produced by Carl Laemmle, Jr. Screenplay by Dale Van Every and Don Ryan. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

ROYAL of the BEASTS!!!

—Just ONE of the never-to-be-forgotten thrills in a never-to-be-forgotten picture!


GANA
STEP OUT WITH UNIVERSAL

MUSICOMEDY COMEBACK

Exemplified in "42nd Street"; Also in "The Secret of Madame Blanche" and Mae West Film

by LEO MEEHAN
Hollywood Staff Correspondent

The other day Leo Peterson, general manager of the Black Hills Amusement Company of Rapid City, S. D., dropped in for a chat. He had driven down to southern California for a holiday vacation. Asked what sort of product he would like to see made this year he put pictures with music first. "My patrons like anything with music," he said. "And I believe a series of good music pictures will appeal strongly these next few months."

Well, Leo, it looks like you and any others who feel the same way about it will get your wish. There are a number in the immediate offing which will be out and out musicomedy or some modification thereof. Others will have musical numbers either incidental to them, or essential factors in the development of the stories.

A Real Musicomedy

Among the first to be made ready is Warner Bros.' "42nd Street." This is frankly patterned after that pioneer musical film, "Broadway Melody," only of course the technique, the sound and just about everything else has been vastly improved since the days when that picture set box offices on their ears. But it is an intimate story of backstage life, recording the conception, development and presentation of a big Broadway musical comedy smash, and revealing in gripping fashion the trials, failures and triumphs of some 200 persons connected with the production. The story has much interesting human drama, and the actual production numbers are very neatly woven into it. The little chorus gal becomes a star and all that sort of thing. Incidentally, the little chorus gal is Ruby Keeler, who is Mrs. Al Jolson, and she does a good job in her first stellar spot. It also has Bebe Daniels, Guy Kibbee, Ginger Rogers, Dick Powell, Lyle Talbot, Warner Baxter, George Brent, Una Merkel and others—more big-time names than the biggest real Broadway musicomedy. Busby Berkeley has provided some eye-filling dance routines, and the girls are pulchritudinous knockouts. They are so good that Warners has signed up 14 on contracts.

"The Secret of Madame Blanche," from MGM, is not a musical play, but incident is some stage atmosphere, with Irene Dunne as a showgirl, who goes to London with her troupe and marries the scion of an aristocratic family, with disastrous results. It starts back in the gay nineties and moves up to the present, and in the early sequences Miss Dunne reveals a voice of singular charm and sweetness. It is based upon a Martin Brown play called "The Lady." Once more Miss Dunne shows her remarkable ability to play both young and old characters.

The other picture this week carrying musical numbers features none other than the spectacular author-star of such Broadway sensations as "Diamond Lil," "Sex" and "Pleasure Man," the two last named of which were too much even for Manhattan. Mae West is quite as spectacular and unique on the screen as she is behind the footlights, as you already know if you saw her in "Night After Night" with George Raft. She is an extraordinarily vivid personality, one that has something very definite to contribute to the screen, providing her talents can be kept within reasonable bounds of propriety. "She Done Him Wrong," her first starring picture, is nothing more or less than her stage play, "Diamond Lil." Its only disguise is the title, and the fact that she is called "Lou" instead of "Lil." If you happen to come within censored areas, it is difficult to tell just what you are going to have left to show when the censors get through.

Paramount previewed Ben Schulberg's second independent picture, "Luxury Liner." It is "Grand Hotel" on a steamboat. While the big steamer crosses the Atlantic from Bremen to New York we witness the drama that teems from the steerage to the royal suite. Action revolves around a substitute ship's doctor, played by George Brent, who made the voyage so he could pursue his wife, who is running off with a millionaire. There are such things as birth, death, suicide, murder, the stock market crash, romance, tragedy, all happening kaleidoscopically within the great steel shell as she plows through the sea. Settings are luxurious, photography and costuming gorgeous. Outstanding is an excellent comedy performance by Alice White, too little seen of late on the screen.

Columbia has made a very entertaining screenplay from Preston Surges' story, "Child of Manhattan." In its comedy sequences it is particularly good, having been directed by Eddie Buzzell, himself a Broadway comic of note. Features are Nancy Carroll, John Boles, Buck Jones. It's interesting to see Buck get away from the "horse operas," although he plays a cowman from the wide-open spaces who falls for a little taxi dancer when he visits New York, though the little taxi dancer falls for the rich young man, of course. Noteworthy is the screen debut of Jessie Ralph, veteran stage character woman.

The talk of Hollywood is "Cavalcade," which opened Thursday night at the Chinese. HERALD readers have already been apprised of its magnificence. What I wish to report is that no picture ever has received more unanimous praise from the makers of pictures. It is generally conceded to be one of the finest productions ever made and Winfield Sheehan, Frank Lloyd and all others concerned in its making are being showered with congratulations by their Hollywood neighbors.

Significant is the reception of Diana Wynard. The picture colony enthusiastically proclaims her as a new and great cinema star. She is under contract to MGM, and after a visit in England, where she will appear in a play, is to return to Culver City to star in "Reunion in Vienna."

TRAVELERS...

SIDNEY R. KENT, president, and SPYROS SKOURAS, in charge of theatres for Fox, returned to New York from Movietone City.

CLAYTON P. SHEEHAN, foreign executive of Fox, sails from New York on Saturday for Scandinavia, England and France.

NICHOLAS M. SCHENCK, FELIX FEIST, J. ROBERT RUBIN, MGM executives, left New York for production conferences at Culver City.

HARVEY B. DAY, of Terry-Toons, is en route to Los Angeles, from New York, for exchange tour.

EMANUEL COHEN, Paramount production executive, returned to Hollywood from New York.

CLAUDETTE COLBERT, United Artists player, will return next week to Hollywood.

W. J. KUPPER, western division manager of Fox; HARRY BALLANCE, southern director, and TOM BAILEY, of Chicago, are on sales tours of their respective territories.

WILLIAM D. SHAPIRO, vice-president of Majestic, left New York on nationwide exchange tour.

HERMAN WOBBER, aide to Sidney R. Kent, is touring exchanges in the west.

AMBROSE J. DOWLING, foreign manager of RKO, left New York for Hollywood.

NATE C. BLUMBERG, RKO midwest division director, arrived in New York from Chicago.

HOWARD DIETZ, MGM advertising director, left for the Coast on Tuesday.

KAY FRANCIS, Warner player, is due in New York from the coast.

NED E. DEPINET, RKO vice-president in charge of sales, left New York for Hollywood.

SPENCER TRACY, Warner player, is due in New York from Hollywood.

ED MCAVOY, eastern sales manager of RKO, left New York on exchange tour.

JACK L. WARNER, vice-president in charge of Warner productions, arrived in New York on Wednesday from the Coast.

LESTER COWAN, secretary of Academy of Arts and Sciences, arrived in Hollywood from New York.

MARCUS BENN, Philadelphia exhibitor, sails Saturday for southern trip, returning Feb. 4.

RAY PALMER, Warner sales executive, returned to New York from Boston.

WILLARD MCKAY, counsel, and CHARLES PAINE, Universal executive, returned to New York from Boston.

GRADWELL SEARS, Warner sales executive, left for four weeks' exchange tour.

EDWARD G. ROBINSON, Warner player, returned to Hollywood from New York.

NED DEPINET, RKO sales head, left New York for Hollywood.

HECTOR TURNBULL, Jesse L. Lasky's associate producer, resigned and left Hollywood for New York.

MOE SILVERS, JOSEPH BERNHARDT, I. J. HOFFMAN, DAVE WESHNER, Warner theatre executives, left New York for key city tours.

NAT W. FINSTON, in charge of music at Paramount's studio, arrived in New York from Hollywood.

ERNST LUBITSCH, director, returned to New York and Europe.

COL. E. A. SCHILLER, Loew executive, left New York for Florida.

GILBERT MILLER, producer, returned to New York from Europe.

WILLIAM BRENNER, of National Screen, accompanied HERMAN ROBBINS, president, to Hollywood.

JOHN STRASNER, costume designer, arrived in New York from Europe, en route to Fox studio.

BUDDY FISHER, player, arrived in New York from Los Angeles to start vaudeville tour and to arrange for publication of his book, "Reel People."

HANS GEFRINGER, representative of Austrian Authors and Composers Society, arrived in New York from Vienna.

IRVING MILLS returned to New York from Europe.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Rome Express

(Universal)

Drama

Utilizing the single setting, as has been done in several American productions recently, this Gaumont British picture, which Universal is releasing in this country, is excellent drama, strong entertainment. Set exclusively on the speeding express running from Paris to Rome, the production combines drama, smartly handled comedy, a bit of pathos and technical excellence in a manner which serves to make of it a feature entirely entertaining.

The production values, as regards photography, sets, atmospheric backgrounds and the development of a clear impression of a fast train speeding through the night, are highly effective. The performances are smooth, capable throughout, with no single exception. From the standpoint of the American exhibitor selling the picture to his patronage, the players, with only a few exceptions, are unfortunately quite unknown.

The names which will count to a certain extent, at least, are those of Esther Ralston, Conrad Veidt and perhaps Gordon Harker. The rest cannot be counted upon for selling value, however satisfactorily they handle their roles. The best results, from the advertising angle, will probably lie with a concentration upon the story, the dramatic elements and the unusual setting, rather than with the cast.

A cross-section of the train on the trip reveals an official of the French Surete, or police, on a holiday; a man and a woman, both married, on a clandestine journey; a thief making his getaway with a stolen portrait; his two former compatriots hot on his heels, without his knowledge; a garrulous Englishman, proud of his own wit; a millionaire whose hobby is rare paintings, and his secretary, a meek, downtrodden individual; a motion picture actress of note, whose rise to fame drew her from a much lesser station, and her publicity-seeking manager.

The paths of this strangely mixed group oddly cross, become involved in a murder, an investigation, the renewing of old acquaintances, a denouement as the murderer leaps to his death from the flying train.

There is not a moment's lagging of interest in the picture. The oddly shaped pieces of the plot all dovetail smartly to produce a well-rounded, well executed film story. The comparative lack of names of selling value in this country will necessitate the exhibitor putting added pressure behind his selling effort. His first showing, however, should bring others into the theatre. The opportunity for unusual lobby display on the basis of the speeding express train setting, is too good to overlook.—Aaronson, New York.

A Gaumont British production. Distributed by Universal. Directed by Walter Forde. Author, Clifford Grey. Scenario by S. Gilliat. Dialogue by Clifford Grey, Frank Vosper, Ralph Stock. Running time, 94 minutes.

CAST

Asta Marvelle	Esther Ralston
Tony	Hugh Williams
Zurta	Conrad Veidt
Poole	Donald Calthrop
Mrs. Maxted	Joan Barry
Grant	Harold Huth
Tom Bishop	Gordon Harker
Mills	Eliot Makeham
Alistair McBane	Fredric Hardwicke
Monsieur Jolis	Frank Vosper
Spinister	Muriel Aked

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

No Other Woman

(RKO Radio)

Drama

Considerably by reason of the presence of massive Charles Bickford, "No Other Woman" takes on an atmosphere of rapid and vigorous action which should appeal fundamentally to the audience of almost any type or place. Also responsible for the effectiveness of the picture as entertainment is the splendid work of Irene Dunne, who again demonstrates her ability and versatility, in the role of the long-suffering wife who sticks by her husband through hardship, wealth and scandal, until he returns chastened to the fold.

From the play, "Just a Woman," the story is not in any sense new, novel or unusual, but the direction has succeeded in moving the narrative at a rapid pace, with the locale and settings doing their share and the unceasing activity of Bickford carrying the weight of the pace.

The cast offers opportunity for exploitation, with Bickford and Miss Dunne of course foremost. Miss Dunne's popularity and ability are a foregone conclusion and selling her is up to the exhibitor. In support, and all performing ably, are Gwili Andre, the blonde, foreign-accented feminine menace in the Bickford-Dunne marital situation; Eric Linden, and Christian Rub, as the best of the assisting players.

The story moves from the squalor, noise and activity of a typical Pennsylvania steel mill town, which is atmospherically highly effective, to the lavishness of mansions and New York apartments, and back to the mill town, where the two, finally reconciled, are left to recommence a life which they had won away from. Miss Dunne marries Bickford as the film opens, and she makes drastic efforts to make him leave the squalor of the "hunky" town. Through the chemical discovery of young Linden, working with a byproduct of the mill, they achieve fame and immense fortune. The impulsive Bickford becomes entangled with Miss Andre, tries to divorce his wife. The crooked divorce proceedings reach the point of throwing dirt on the character of his wife, when Bickford comes to his senses, calls off the suit, and serves a sentence for perjury. The business smashed, he returns to the mill town and a job, where his wife finds him.

The rather time-worn story angle of wife and husband as outlined will necessarily have to be a selling angle, but with that the performances and persons of Miss Dunne and Bickford should be emphasized. Not great, not unusual, the film is nevertheless well executed, ably performed and contains those elements of entertainment which should find it reasonably successful at the exhibitor's box office.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. From the play, "Just a Woman," by Eugene Walter, and a story by Owen Francis. Screen play by Wanda Tuchock and Bernard Schubert. Cameraman, Edward Cronjager. Sound recordist, Clem Portman. Film editor, William Hamilton. Release date, January 6, 1933. Running time, 58 minutes.

CAST

Anna	Irene Dunne
Big Jim Stanley	Charles Bickford
Margot	Gwili Andre
Joe	Eric Linden
Bobbie Stanley	Buster Miles
Susie	Leila Bennett
Eli	Christian Rub
Bonelli	A. Carrol Naish
Governess	Hilda Vaughn
Chauffeur	Brooks Benedict
Butler	Joseph E. Bernard
Anderson	Frederick Burton
Sutherland	Theodore Von Eltz
Judge	Edwin Stanley

Child of Manhattan

(Columbia)

Romance—Drama

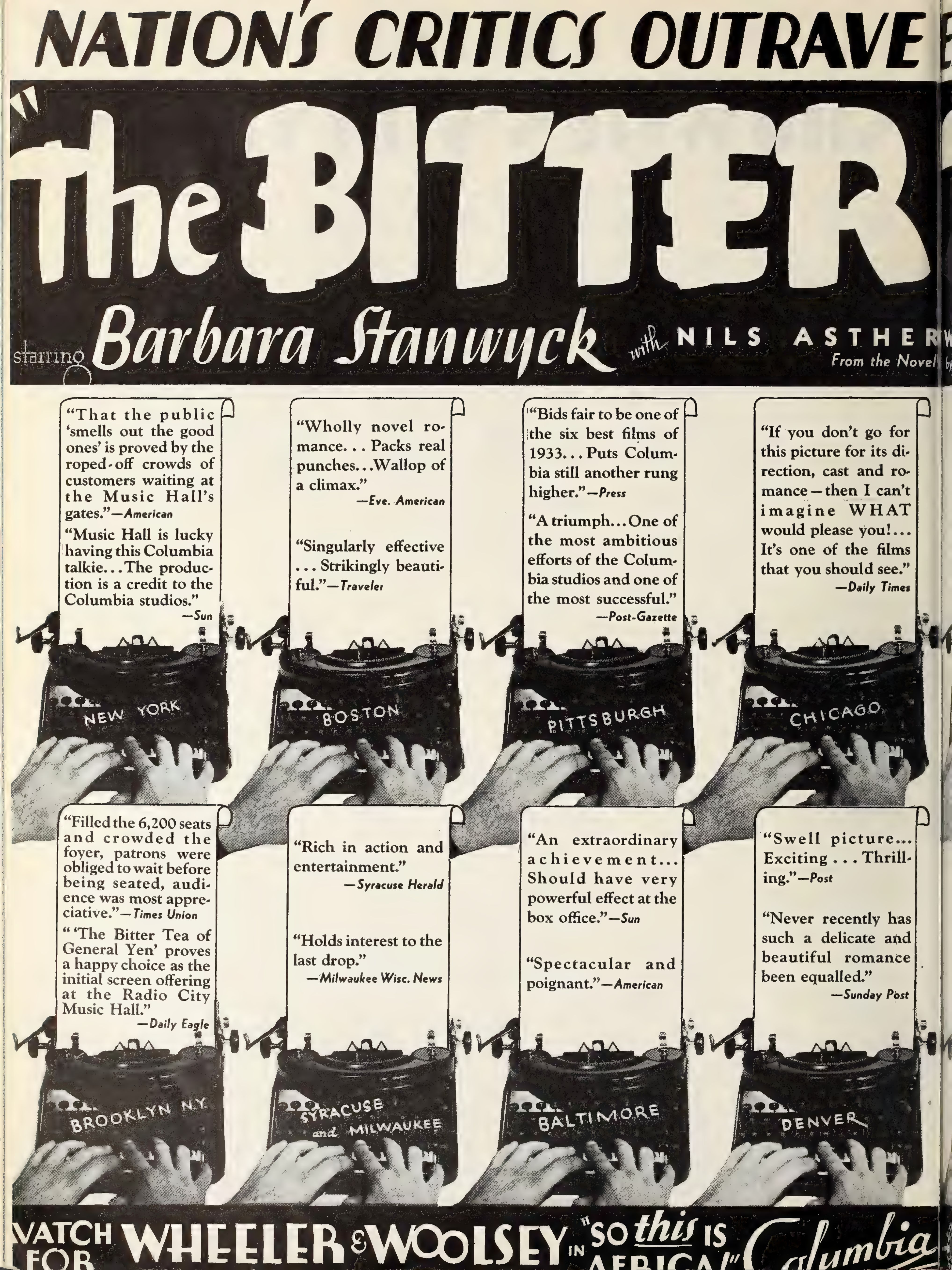
Here is a neat little romance-drama to which have been added several deft comedy touches and all made coherent by a novel suspense angle. Considered all together, these factors give it an audience interest unusual in the type of program picture that it is.

There's nothing startling or pretentious about it, although Nancy Carroll's acting is much more colorful than any of her most recent pictures and certain liberties have been taken with the development of the story which add to the interest.

The story is a simple down-to-earth proposition. The fabulously wealthy Vanderkill falls in love with the dancehall hostess, Madeline. Her family are not so sure of Paul's motives and when they characterize him as a wolf in sheep's clothing and term Madeline "a little tramp" for maintaining the association, she leaves home. These scenes, although full of heart interest, are nevertheless made comic by the dialogue and antics provided by Ma, Charlie and Sis.

In her luxurious apartment, Madeline discovers that she is to have a baby and the theme looks dangerous for a while, but it becomes understood that Paul is really proposing matrimony, secretly, on account of Paul's social position. The baby is born and dies, providing scenes which permit Madeline to become forcefully dramatic.

Madeline goes to Mexico for an easy divorce, without notifying her husband. The story turns lively again as she meets "Panama," a pal of her dancehall days, and promises to marry him as soon as she gets her divorce. A lawyer's visit to Paul complicates things in a hilarious, yet semi-tragic manner. The incident, however,



NATION'S CRITICS OUTRAVE

"the BITTER

starring **Barbara Stanwyck** with **NILS ASTHER**

From the Novel

"That the public 'smells out the good ones' is proved by the roped-off crowds of customers waiting at the Music Hall's gates."—*American*

"Music Hall is lucky having this Columbia talkie... The production is a credit to the Columbia studios." —*Sun*

"Wholly novel romance... Packs real punches...Wallop of a climax." —*Eve. American*

"Singularly effective ... Strikingly beautiful."—*Traveler*

"Bids fair to be one of the six best films of 1933... Puts Columbia still another rung higher."—*Press*

"A triumph...One of the most ambitious efforts of the Columbia studios and one of the most successful." —*Post-Gazette*

"If you don't go for this picture for its direction, cast and romance—then I can't imagine WHAT would please you!... It's one of the films that you should see." —*Daily Times*

"Filled the 6,200 seats and crowded the foyer, patrons were obliged to wait before being seated, audience was most appreciative."—*Times Union*

"'The Bitter Tea of General Yen' proves a happy choice as the initial screen offering at the Radio City Music Hall." —*Daily Eagle*

"Rich in action and entertainment." —*Syracuse Herald*

"Holds interest to the last drop." —*Milwaukee Wisc. News*

"An extraordinary achievement... Should have very powerful effect at the box office."—*Sun*

"Spectacular and poignant."—*American*

"Swell picture... Exciting ... Thrilling."—*Post*

"Never recently has such a delicate and beautiful romance been equalled." —*Sunday Post*

VATCH FOR WHEELER & WOOLSEY IN "SO *this* IS AFRICA" Columbia

EACH OTHER IN PRAISE OF

TEA of GENERAL YEN"

WALTER CONNOLLY
by Grace Zaring Stone

a *Frank Capra* production

DETROIT
WASHINGTON D.C.
SAN FRANCISCO
PORTLAND (Me)
NEW ORLEANS
KANSAS CITY and HOUSTON
ATLANTA
BIRMINGHAM and CLEVELAND

"Ever exciting drama."—*Free Press*

"Welcome tonic for jaded screen appetites. . . A splendid, thrilling film."
—*Evening Times*

"Action drama of the most picturesque and exciting sort. . .Vivid situations, thrilling climaxes."—*Post*

"Stanwyck - Asther combination good. . . Expertly directed. . . Consistently entertaining."—*Herald*

"Powerful picture, thrillingly dramatic, splendidly produced and well acted."
—*Chronicle*

"Drama, spectacle, romance and beauty in satisfying proportions."—*Call Bulletin*

"Maybe we were in the mood to enjoy heartily the show, but the rest of the crowded house seemed to share our view. It is as entertaining as we were hoping it would be."—*Evening News*

"Excellent entertainment... 100 per cent."
—*States*

"Interesting and arresting film."
—*Times-Picayune*

"Meets the demand for thrilling, spectacular action and exotic romance... Will click with movie-goers in a big way."
— *Kansas City Journal Post*

"Nothing so spectacular has yet come from the Columbia studios."
—*Houston Chronicle*

"Another feather in the already well feathered hat of Columbia pictures."—*Georgian*

"Exquisite picture... Outstanding production."—*Constitution*

"'The Bitter Tea of General Yen' is a swell picture."
—*Birmingham News*

"Add it to your list of films worth seeing."
—*Cleveland News*

COLUMBIA PICTURES

SET YOUR DATES *for* NANCY CARROLL *in* "CHILD *of* MANHATTAN" *with* JOHN BOLES puts him on his wife's trail and he arrives in her Mexican hideaway just in time to convince Madeline that he really loves her, and "Panama" makes things happy all around by proving that he is a swell guy.

Much can be done to attract better-than-average box offices. The names Miss Carroll and John Boles have a definite draw with widely varied types of patrons and this has been supplemented by the inclusion of "Buck" Jones in the cast—an angle which should stimulate some clever showmanship. Billing should emphasize that it is romance, drama and comedy, and the main advertising drive should be directed at the shop girls and stenographers in your locality; in other words the ages that patronize public dancehalls. Yet the more mature adults should not be ignored, as you have plenty to interest them.

One sequence, when Madeline is trying to tell Paul that she is going to have a baby, may prove to be a little too strongly suggestive for some minds, but the situation is cleared up later in the picture.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Edward Buzzell. Story by Preston Sturges. Screen play by Gertrude Purcell. Photographed by Teddy Tetzlaff. Release date, Feb. 4, 1933. Running time, 71 minutes.

CAST

Madeline McGonegal	Nancy Carroll
Paul Vanderkill	John Boles
"Panama" Kelly	Buck Jones
Aunt Minnie	Jessie Ralph
Sophie	Clara Blandick
Bustamente	Luis Alberni
Ma McGonegal	Jane Darwell
Charlie	John Sheehan
Eggleston	Warburton Gamble
Sis	Betty Grable

Scarlet River

(Radio)

Comedy Farce

Properly introduced, this should prove to be different and satisfactory entertainment in smaller cities. It's a comedy farce that assumes the acting and production technique demonstrated in "Screen Souvenirs," modernized along the lines exemplified in the Masquer Club efforts. In the smaller houses you'll probably find them, as the preview audience did, hissing the villains and cheering the heroes and their high theatrics.

The story, which first concerns the efforts of a picture company to find locations that will not immediately be usurped by real estate subdividers and hot dog stands, is a 10-20-30 mixup, to which there doesn't seem to be any head or tail. It becomes further ludicruously complicated when the company moves into Scarlet River Ranch and takes on the aspect of one of those vivid old harum-scarum westerns, which is never a western. It has the hero kayo one of the villains without having to pick himself up off the ground at all.

Such being the case, it opens the door for all kinds of queer advertising and exploitation. In the first place, don't announce it as a western. Try to strike a new note. It might be a good idea to tell your patrons to forget all about their Gables, Crawfords, Shearers, Marches, Garbos, Dietrichs, Gaynors and all the rest of the glamorous names; to forget their heart-moving romances and blood-quickening dramas; and come prepared to laugh and hoot and hiss at the picture's incongruities and absurdities.

The more kidding you do in advance, the better the audiences will understand that the only thing that awaits them is a hurly-burly hodgepodge of nonsense. The youngsters should go for this in a big way.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Otto Brower. Story and screen play by Harold Shumate. Photographed by Nick Musaraca. Release date, March 17, 1933. Running time, 57 minutes.

CAST

Tom Baxter	Tom Keene
Judie	Dorothy Wilson
Ulysses	Roscoe Ates
Jeff	Creighton Chaney
Sam Gilroy	Edgar Kennedy
Buck	Billy Butts
Clink McPherson	Hooper Achley
Dummy	Jimmie Mason
Babe	Betty Furness
Bennie	Jack Raymond

The Secret of Madame Blanche

(MGM)

Romantic Drama

Starting as a bright romance, animated by the atmosphere of a "gay 90" theatrical troupe voyaging to and playing in London, this production, formerly titled "The New Desire," suddenly turns into a ponderous human interest drama, whose motivating theme is motherly affection and sacrifice. To all intents and purposes it is almost exclusively a woman's picture, its chief hope for box office success dependent upon the interest with which the feminine part of patronage can be inspired.

In the story, sympathy continually accrues to the show girl, Sally, who, first spurning St. John's "proposition," marries him. Unable to make a go of the marriage, which has the opposition of the elder St. John, Leonard kills himself. Stranded, Sally is singing in a drab Marseilles cafe, but is happy with her baby. The older St. John legally abducts the child.

Years pass until it's 1918 and the war. St. John, Jr., entices a little French peasant girl, with whom he is enamored, to a Parisian cafe. Making himself obnoxious, he is beaten up, and the now aged proprietress, Sally, learns his name from Eloise. The reuniting of mother and son only leads to tragedy as the boy kills Eloise's father. In court, Sally tries to take the blame, but circumstances unearthed by the prosecuting attorney pin the guilt on the boy. In the climax, the boy in jail is visited by his mother and they plan a trip to America when his sentence has expired.

Despite the heaviness of the major portion of the picture, Irene Dunne, Phillips Holmes and Douglas Wilton contribute effective performances, and where the first two names have any pull at the box office, they should be used to the maximum. Straight advertising and publicity will have to carry the brunt of the introductory campaign as there is nothing in the story that suggests special exploitation. A special "Mother's Matinee" for opening day might excite interest.—McCarthy, Hollywood.

Produced and distributed by MGM. Directed by Charles Brabin. From the play "The Lady," by Martin Brown. Screen play by Frances Goodrich and Albert Hackett. Photographed by Merritt Gerstad. Release date, Feb. 4, 1933. Running time, 78 minutes.

CAST

Sally	Irene Dunne
Leonard St. John	Phillips Holmes
St. John, Sr	Lionel Atwill
Ella	Una Merkel
Eloise	Jean Parker
Prosecuting Attorney	C. Henry Gordon
Leonard St. John, Jr	Douglas Wilton
Detective	Jameson Thomas
Maizie	Eileen Percy
Lawyer	Ivan Simpson
French Nurse	Adrienne D'Ambricourt

The Bachelor Mother

(Goldsmith Pictures)

Drama

This is definitely program fare with little or nothing to bring it above that category. Its possibilities as entertainment unquestionably confine it to the smaller houses in the smaller towns.

Done in time-honored fashion as to story, it concerns the rich boy whose clever lawyer friend induces him to hire an inmate of the old ladies' home as his mother in order to escape a jail sentence for careless driving. The woman, played by Mary Seddon, believes it an adoption, not a "job." James Murray is the rich young man. He develops a fondness for Miss Seddon, and wants to adopt her as his mother in reality. He develops a different fondness for Evalyn Knapp, official at the home, but Astrid Allwyn temporarily disarranges that affair by claiming an engagement to Murray and revealing the truth to Miss Seddon.

The "mother" permits the boy to go to jail to offset the marriage plans of Miss Allwyn. Paroled, Murray engages in an altercation with Miss Allwyn. Miss Seddon shoots her to save Murray's life. There is a courtroom scene which borders on the ridiculous as each attempts a sacrifice for the other. It all comes straight in the end, of course, but there was never any reason to expect otherwise. Miss Knapp, Murray and Miss Seddon are the only players whose names could possibly mean anything to the audience at large.

There is in general an impression of weakness in the picture, from the standpoints of story, performance, development. The players are themselves reasonably capable, but they fail in their hard-working effort to make something of consequence of the elderly story. The exhibitor using the picture will be under the necessity of using the extremely conventional selling material for which a feature such as this calls.—Aaronson, New York.

Produced and distributed by Goldsmith Pictures, Directed by Charles Hutchison. Original story by Al Boasberg. Screen play by Paul Gangelin and Luther Reed. Release date, January 5, 1933. Running time, 71 minutes.

CAST

Mary Somerset	Evalyn Knapp
Joe Bigelow	James Murray
Cynthia Wilson	Margaret Seddon
Arthur Hall	Paul Page
Lola Butler	Astrid Allwyn
Judge Yates	Harry Holman
Mrs. Stone	Virginia Sale
District attorney	Eddie Kane
Lamkin	James Aubrey
Mr. Cameron	J. Paul Jones
Judge Boland	Henry Hall
Mrs. Price	Margaret Mann
Mrs. Waters	Bess Stafford
Mrs. Smith	Stella Adams

Second Hand Wife

(Fox)

Drama

Marital complications in a not uncommon form comprise the basic plot material for this drama, which has a selling advantage in the name of its leading performer, Sally Eilers. Miss Eilers' popularity is beyond question, and though her role here is not directly in line with the casting in which her audience is most accustomed to see her, she handles her part in a fashion to create sympathy, making stronger her physical attractiveness.

The story deviates but little from the pattern of many predecessors in one form or another, but its origin should prove a reasonably valuable selling point. It is an adaptation of a novel of the same title by Kathleen Norris, whose popularity, especially with feminine readers, should serve of itself to bring a certain number of women to the box office, if the fact is emphasized. Local book shops immediately become excellent tieup possibilities.

The narrative concerns the wealthy business man, Ralph Bellamy, his dissatisfied wife, Helen Vinson, and his secretary, Miss Eilers, who becomes his wife following his divorce. Sympathy falls with Miss Eilers, Miss Vinson being the scheming, unfaithful person in love with the violin teacher of the talented child, played by Karol Kay.

The office-wife and the child custody angles will naturally appeal most effectively to the women, especially when connected with the story's authorship. Aiming toward the masculine portion of the patronage, the exhibitor will have the angle of the business man, the wife lacking affection and the competent and lovable secretary.

The picture is entertaining, and the performances are quite adequate. The selling must be more or less along conventional lines for this sort of picture. It is adult fare, of course.—Aaronson, New York.

Produced and distributed by Fox. From the novel by Kathleen Norris. Screen play by Hamilton MacFadden. Directed by Hamilton MacFadden. Photographed by Charles Clarke. Sound recorder, A. L. Von Kirbach. Release date, January 1, 1933. Running time, 64 minutes.

CAST

Sandra Trumbull	Sally Eilers
Carter Cavendish	Ralph Bellamy
Betty Cavendish	Helen Vinson
Lotzi Vadja	Victory Jory
Patsy	Karol Kay
Rose Bray	Dorothy Christy
Mrs. Trumbull	Esther Howard
Miss Curtis	Ara Haswell
Peter Cavendish	Clay Clement
Mrs. Hough	Effie Ellsler
Mrs. Cavendish	Nella Walker

COMING to thrill your audiences in the FOX CAVALCADE OF HITS

Lew Ayres | Warner Baxter | Joan Bennett | Joan Blondell | John Boles

Clara Bow | El Brendel | Clive Brook | Marion Burns | Ricardo Cortez

Frank Craven | James Dunn | Sally Eilers | Stuart Erwin | Norman Foster

Henry Garat | Janet Gaynor | Minna Gombel | Lillian Harvey | Miriam Jordan

Victor Jory | Alex. Kirkland | Elissa Landi | Edmund Lowe | Philip Merivale

Victor McLaglen | Boots Mallory | Ralph Morgan | Chester Morris | Herbert Mundin

Marian Nixon | George O'Brien | Will Rogers | Genevieve Tobin | Spencer Tracy

Ernest Truex | Lupe Velez | Diana Wynyard | Loretta Young | Roland Young

FOX PICTURES

Brilliant personalities who add lustre to your marquee

THEATRE RECEIPTS

Receipts from 123 theatres in 20 key cities of the country for the calendar week ended January 14, 1933, totaled $1,428,319, a decrease of $269,911 from the previous calendar week, ended January 7, when 125 houses in 20 major cities reported a total gross of $1,698,230. During the more recent period no new high individual figures were established, while six new low individual house grosses were noted.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Island of Lost Souls" (Para.) and "Billion Dollar Scandal" (Para.)	15,000	"Lawyer Man" (W. B.) and.... "Handle With Care" (Fox)	14,000	....
Keith's	3,500	30c-50c	"Bitter Tea of General Yen".... (Col.) (35c-50c)	21,000	"Animal Kingdom" (Radio)	21,000	High 12-5 "Frankenstein"............ 27,000 Low 3-25-32 "Explorers of the World". 16,000
Keith-Boston ..	2,900	25c-55c	"They Just Had to Get Married" (U.) (25c-50c)	21,000	"Uptown New York" .... (World Wide)	20,500	High 4-9-32 "Steady Company"....... 26,000 Low 7-9-32 "By Whose Hand?"....... 16,500
Loew's Orpheum	**2,200**	**25c-55c**	"The Son-Daughter" (MGM).... (25c-50c)	20,000	"Strange Interlude" (MGM)	21,500	High 1-24 "Hell's Angels"............ 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State...	**3,700**	**25c-55c**	"The Son-Daughter" (MGM)..... (25c-50c)	21,000	"Strange Interlude" (MGM)	23,000	**High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000** **Low 7-18 "Man in Possession"....... 19,000**
Metropolitan ..	4,350	35c-65c	"No Man of Her Own" (Para.)..	38,000	"A Farewell to Arms" (Para.)..	39,000	**High 1-31 "No Limit" .... 44,500** **Low 7-4 "I Take This Woman"....... 30,000**
Paramount	1,800	30c-50c	"Island of Lost Souls" (Para.) and "Billion Dollar Scandal" (Para.)	16,000	"Lawyer Man" (W. B.) and.... "Handle With Care" (Fox)	16,500	....
Buffalo							
Buffalo	**3,500**	**30c-65c**	"Cynara" (U. A.)................	14,000	"No Man of Her Own" (Para.)..	23,000	**High 3-28 "My Past" .... 39,500** Low 1-13-33 "Cynara" 14,000
Century	3,000	25c	"Penguin Pool Murder" (Radio).. and "Age of Consent" (Radio)	5,000	"Three on a Match" (F. N.) and "Little Orphan Annie" (Radio)	7,000	**High 2-14 "Cimarron"............... 25,600** **Low 12-9-32 "Rain"..................... 4,700**
Court Street ..	1,800	25c	"The Match King" (F. N.)...... (4 days)	3,000	"Scarlet Dawn" (W.B.).......... (4 days)	1,800	....
Great Lakes ..	3,000	25c-40c	"Flesh" (MGM)	8,300	"A Farewell to Arms" (Para.)..	11,000	**High 8-8 "Politics" .... 35,100** Low 11-25-32 "Night After Night"..... 7,800
Hippodrome ...	**2,100**	**25c**	"The Half-Naked Truth" (Radio)	7,900	"Me and My Gal" (Fox)..........	6,900	**High 2-14 "Free Love"............... 26,300** **Low 7-16-32 "New Morals for Old".... 4,200**
Hollywood	300	25c-40c	"Goona Goona" (First Div.)...... (3rd week)	2,100	"Goona Goona" (First Div.)...... (2nd week)	2,600	....
Lafayette	**3,300**	**25c**	"All-American" (U.) and......... "Breach of Promise" (World Wide)	7,600	"Night Club Lady" (Col.)........ (4 days)	6,000	**High 4-11 "Ten Cents a Dance"...... 24,100** **Low 6-11-32 "The Secret Witness".... 5,800**
Chicago							
Chicago	**4,000**	**35c-68c**	"No Man of Her Own" (Para.)..	43,000	"Lawyer Man" (W. B.)..........	54,000	**High 1-23-32 "Two Kinds of Women". 67,000** Low 12-22-32 "The Match King"...... 20,000
McVickers	2,284	25c-55c	"Silver Dollar" (F. N.)...........	15,500	"The Devil Is Driving" (Para.)..	16,000	**High 2-7 "Doorway to Hell"......... 38,170** Low 12-20-32 "The Big Drive"........ 15,000
Oriental	3,940	**35c-68c**	"A Farewell to Arms" (Para.).... (3rd week)	13,000	"A Farewell to Arms" (Para.).. (2nd week)	25,000	**High 3-7 "My Past"................... 46,750** Low 12-22-32 "Secrets of the French Police" 13,000
Palace	**2,509**	**35c-75c**	"No More Orchids" (Col.)	23,000	"Animal Kingdom" (Radio)......	31,000	**High 4-2-32 "Cheaters at Play"....... 33,000** Low 12-15-32 "False Faces"........... 14,000
Roosevelt	1,591	25c-55c	"Virtue" (Col.)	8,000	"Fast Life" (MGM)............	12,000	High 4-11 "Dishonored" .... 30,350 Low 1-13-33 "Virtue" 8,000
State Lake	2,776	25c-55c	"Afraid to Talk" (U.)	8,200	"Penguin Pool Murder" (Radio)..	11,000	High 12-12 "Frankenstein" .... 44,000 Low 6-25-32 "Is My Face Red"........ 7,000
United Artists.	1,700	35c-68c	"Cynara" (U. A.) .... (3rd week—5 days)	7,200	"Cynara" (U. A.)................ (2nd week)	13,000	High 3-21 "City Lights"............... 46,562 Low 11-18-32 "Magic Night".......... 8,200
Cleveland							
Allen	3,300	15c-35c	"Parisian Romance" (Allied) and "Manhattan Mary" (Para.) (10c-25c)	3,000	"Virtue" (Col.)	3,800	High 1-30-32 "Hell Divers"........... 26,000 Low 1-14-33 "Parisian Romance" and "Manhattan Mary" 3,000
Mall	**753**	**15c-25c**	"Me and My Gal" (Fox).........	1,500	"Kongo" (MGM)	13,500	....
RKO Hippodrome	3,800	15c-40c	"The Death Kiss" (World Wide) (15c-25c)	7,500	"Uptown New York" .... (World Wide)	7,600	....
RKO Palace ..	3,100	25c-40c	"Bitter Tea of General Yen".... (Col.)	14,000	"Animal Kingdom" (Radio)......	13,500	**High 5-2 "Laugh and Get Rich"...... 40,000** Low 12-30-32 "Little Orphan Annie" and "Half Naked Truth" 12,000
State	3,400	25c-50c	"A Farewell to Arms" (Para.)...	23,000	"Strange Interlude" (MGM)	21,500	High 12-5 "Possessed" .... 30,000 Low 6-20 "Vice Squad"............. 14,000
Stillman	**1,900**	**25c-35c**	"The Devil Is Driving" (Para.)	4,000	"Fast Life" (MGM)	6,100	....
Terminal	535	20c-40c	"Theft of the Mona Lisa"........ (Radio)	1,800	....		....
Warner's Lake.	**800**	**15c-50c**	"Lawyer Man" (W. B.).......... (25c-50c)	5,100	"The Match King" (F. N.)....... (5 days)	3,000	**High 10-3 "Five Star Final"......... 15,000** **Low 7-4 "Big Business Girl"......... 2,000**
Denver							
Denham	**1,700**	**15c-25c**	"Uptown New York" .... (World Wide)	4,100	"Strangers of the Evening"...... (World Wide)	4,500	....
Denver	**2,500**	**25c-50c**	"No Man of Her Own" (Para.)	10,000	"A Farewell to Arms" (Para.)..	9,000	**High 8-8 "Politics" .... 25,000** Low 11-30-32 "If I Had a Million".... 8,000
Huffman's Rialto	**900**	**20c-40c**	"The Fourth Horseman" (U.).... (3 days) "Afraid to Talk" (U.)............ (4 days)	1,200 1,800	"Virtue" (Col.) .... (3 days) "Sherlock Holmes" (Fox)........ (4 days)	1,200 1,800	....
Orpheum	**2,600**	**25c-50c**	"Bitter Tea of General Yen" (Col.)	12,000	"Animal Kingdom" (Radio).......	11,000	....
Paramount	**2,000**	**25c-40c**	"Wild Horse Mesa" (Para.)...... (3 days) "Madame Butterfly" (Para.).... (4 days)	2,000 3,800	"Under-Cover Man" (Para.)...... (3 days) "Island of Lost Souls" (Para.).. (4 days)	3,000 3,000	**High 1-10 "Hell's Angels"........... 22,000** **Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450**
Detroit							
Downtown	2,750	25c-40c	"Animal Kingdom" (Radio)...... (2nd week)	10,500	"Animal Kingdom" (Radio)...... (1st week)	9,800	....
Fisher	2,700	25c-50c	"Madame Butterfly" (Para.)......	11,400	"The Devil Is Driving" (Para.)..	11,200	....
Fox	**5,100**	**25c-50c**	"The Mummy" (U.) .... (25c-40c)	16,500	"Handle With Care" (Fox)......	16,400	....
Michigan	4,000	25c-75c	"The Match King" (F. N.).......	22,700	"No Man of Her Own" (Para.)..	21,750	....
United Artists.	2,000	25c-75c	"A Farewell to Arms" (Para.)..	8,800	"Cynara" (U. A.)................ (2nd week)	8,500	....

Just Like Old Times!

Zip!—Boom!—BANG!

Crowds jamming box-offices—word of mouth sweeping all over town—telegrams flashing the good news across the country!

Universal has another big hit picture. It's in the bag!

KARLOFF—"THE MUMMY"—IT COMES TO LIFE!—and how! After boosting business sky-high in Washington—doubling it in Milwaukee—popping into high figures in Pittsburgh—jamming them in at Chicago—old kid KARLOFF himself thought it was time to visit New York and he made his bow at the Mayfair Theatre last Friday.

Bang—the fight was on! The fight to get into the theatre. Crowds waiting in line before the opening—SRO at noon time! Crowds all week. PICTURE HELD OVER. Just like old times again!

BUSINESS TOPPED THE OPENING OF "BACK STREET" AT THIS THEATRE! Imagine that!

What's the use of telling you about what the picture is doing. Let's get down to business. Now that you know what it has done and is doing, set your plans to see that you, too, get your full share of the mazuma that is ready to roll into your box-office if you put some real pep into your campaign.

Make "THE MUMMY" come to life in your city and bring the whole city to life with it. Give it the old circus exploitation that is possible with it. It's a natural and there have been loads of smash showmanship angles worked up for it.

STEP OUT
WITH
UNIVERSAL

Get set to campaign "THE MUMMY" big—spend a little extra money on it to bring you big money in return—good sized ads—flash front and circus billing! You cannot miss on this one if you do right by KARLOFF.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

STEP OUT
WITH
UNIVERSAL

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-40c	"Man Against Woman" (Col.)	6,200	"Handle With Care" (Fox)	13,000	**High 4-30-32 "Careless Lady" 22,400** Low 1-11-33 "Man Against Woman" 6,200
W. B. Hollywood	3,000	25c-55c	"Frisco Jenny" (F. N.) (25c-50c)	14,700	"Silver Dollar" (F. N.)	17,000	**High 2-7 "Little Caesar" 30,000** **Low 11-7 "Honor of the Family" 7,000**
Indianapolis							
Apollo	1,100	35c-50c	"Second-Hand Wife" (Fox) (25c-50c)	3,500	"The Half-Naked Truth" (Radio)	4,000	**High 6-13 "Daddy Long Legs" 10,000** **Low 8-20-32 "Jewel Robbery" 2,500**
Circle	2,800	35c-50c	"Island of Lost Souls" (Para.) (25c-40c)	5,000	"Silver Dollar" (F. N.)	6,000	**High 2-14 "Cimarron" 13,000** **Low 7-30-32 "Westward Passage" 3,500**
Indiana	3,300	35c-65c	"Madame Butterfly" (Para.) (25c-65c)	14,000	"No Man of Her Own" (Para.)	13,000	**High 1-17 "Her Man" 25,000** **Low 9-10-32 "Bring 'Em Back Alive" 5,000**
Lyric	2,000	35c-50c	"They Just Had to Get Married" (U.) (25c-50c)	8,000	"Robbers' Roost" (Fox)	8,000	....
Palace	2,800	35c-50c	"Son-Daughter" (MGM) (25c-50c)	8,000	"Strange Interlude" (MGM)	8,000	**High 5-2 "Trader Horn" 22,000** Low 12-30-32 "Fast Life" 4,000
Kansas City							
Liberty	1,000	15c-25c	"Secrets of the French Police" (Radio)	2,500	"Night Club Lady" (Col.) (2nd week)	2,500	....
Mainstreet	3,049	25c-40c	"No Other Woman" (Radio) (25c-50c)	12,000	"Animal Kingdom" (Radio)	6,000	High 1-9-32 "Peach o' Reno" 25,500 Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth" 5,000
Midland	4,000	25c-50c	"Cynara" (U. A.) (7 days and Sat. midnite show)	11,000	"Strange Interlude" (MGM) (7 days and Sat. midnite show)	30,000	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"No Man Of Her Own" (Para.) (7 days and Sat. midnite show)	8,000	"A Farewell to Arms" (Para.) (8 days)	14,000	**High 2-27-32 "Shanghai Express" 25,000** Low 12-8-32 "Evenings for Sale" 5,000
Uptown	2,000	25c-40c	"Me and My Gal" (Fox)	3,500	"Silver Dollar" (F. N.)	6,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-65c	"Fast Life" (MGM)	9,600	"Son-Daughter" (MGM)	22,000	**High 10-25 "Susan Lenox" 39,000** **Low 3-5-32 "The Silent Witness" 6,963**
Paramount	3,596	35c-70c	"Island of Lost Souls" (Para.) (25c-50c)	23,000	"No Man of Her Own" (Para.)	30,000	**High 10-31 "Beloved Bachelor" 41,000** **Low 2-6-32 "Tomorrow and Tomorrow" 7,500**
RKO	2,700	25c-55c	"Secrets of the French Police" (Radio)	5,500	"Animal Kingdom" (Radio)	11,600	....
United Artists	2,000	25c-55c	"A Farewell to Arms" (Para.)	13,500	"Cynara" (U. A.)	11,900	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"Frisco Jenny" (F. N.) (25c-50c)	12,500	"Silver Dollar" (F. N.)	16,750	**High 2-7 "Little Caesar" 27,000** **Low 4-23-32 "Destry Rides Again" 6,200**
W. B. Western	2,400	25c-55c	"Silver Dollar" (F. N.)	6,000	"The Match King" (F. N.)	8,000	....
Minneapolis							
Century	1,640	25c-40c	"Flesh" (MGM)	3,500	"Madame Butterfly" (Para.)	4,500	....
Lyric	1,238	25c-40c	"They Just Had to Get Married" (U.)	2,500	"Air Mail" (U.)	2,500	**High 5-30 "Kiki" 4,000** Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"Bitter Tea of General Yen" (Col.)	12,500	"Animal Kingdom" (Radio)	14,000	**High 12-14 "Cimarron" 30,000** Low 12-24-32 "The Sport Parade" 11,000
State	2,300	25c-55c	"No Man of Her Own" (Para.)	7,500	"A Farewell to Arms" (Para.)	8,000	**High 1-2-32 "Sooky" 10,000** Low 12-24-32 "Rain" 6,000
Montreal							
Capitol	2,547	25c-75c	"Call Her Savage" (Fox) and "Rackety Rax" (Fox)	12,000	"The Conquerors" (Radio) and "Most Dangerous Game" (Radio)	12,000	**High 1-10 "Just Imagine" 18,000** **Low 12-23 "The Guardsman" and "The Tip-Off" 8,000**
His Majesty's	1,600	30c-85c	"The End of the Road" (Hygiene) (2nd week) (35c-80c)	7,500	"The End of the Road" (Hygiene) (1st week-6 days)	9,500	....
Imperial	1,914	15c-50c	"Le Roi de Palaces" (French) and "La Chance" (French)	3,000	"Enlevez-Moi" (French) and "Cain" (French)	4,000	**High 1-17 "Office Wife" 10,000** Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre" 1,800
Loew's	3,115	25c-75c	"The Half-Naked Truth" (Radio)	13,000	"Secrets of the French Police" (Radio)	14,000	**High 4-2-32 "Fireman, Save My Child" 16,500** **Low 7-18 "Stepping Out" 9,000**
Palace	2,600	25c-75c	"Strange Interlude" (MGM)	14,000	"A Farewell to Arms" (Para.)	13,500	**High 4-2-32 "One Hour With You" 19,500** Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"The Kid From Spain" (U. A.) and "Speed Demon" (Col.) (2nd week)	10,500	"The Kid From Spain" (U. A.) and "Speed Demon" (Col.) (1st week)	12,000	**High 4-1 "City Lights" 22,500** Low 12-23-32 "The Crusader" and and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM) (3rd week)	16,143	"Rasputin and the Empress" (MGM) (2nd week)	20,159	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"Men and Jobs" (Amkino) (2nd week)	2,350	"Men and Jobs" (Amkino) (1st week)	3,800	....
Capitol	4,700	35c-$1.65	"Strange Interlude" (MGM)	60,000	"Son-Daughter" (MGM)	56,625	**High 1-9-32 "Mata Hari" 110,466** **Low 7-2-32 "New Morals for Old" 29,767**
Embassy	598	25c	All Newsreel	6,498	All Newsreel	6,962	**High 1-3 Newsreels 9,727** Low 11-3-32 Newsreels 5,200
Gaiety	807	55c-$1.65	"Cavalcade" (Fox)	12,100	....		....
Mayfair	2,300	35c-85c	"The Mummy" (U.)	21,250	"The Half Naked-Truth" (Radio)	24,750	**High 12-12 "Frankenstein" 53,800** **Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600**
Palace	2,500	55c-$1.65	"Rockabye" (Radio) (35c-$1.10)	10,000	"The Kid From Spain" (U. A.) (7th week-9 days)	14,000	....
Paramount	3,700	40c-$1.10	"Billion Dollar Scandal" (Para.) (35c-99c)	55,500	"No Man of Her Own" (Para.)	65,700	**High 2-7 "Finn and Hattie" 85,900** Low 12-23-32 "The Devil Is Driving" 35,200
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.) (6th week—6 days)	9,500	"Sign of the Cross" (Para.) (5th week)	9,700	**High 2-27-32 "Shanghai Express" 64,600** Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Cynara" (U. A.) (3rd week) (40c-85c)	24,400	"Cynara" (U. A.) (2nd week)	36,800	**High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100** **Low 7-29-32 "Igloo" 8,000**
RKO Roxy	3,700	35c-$1.65	"Animal Kingdom" (Radio) (2nd week)	59,000	"Animal Kingdom" (Radio) (1st week)	71,267	....
Roxy	6,200	35c-$1.10	"Frisco Jenny" (F. N.) (35c-$1.25)	37,001	"No More Orchids" (Col.)	39,487	High 1-1-32 "Delicious" 133,000 Low 12-22-32 "Man Against Woman" 23,000
Strand	3,000	35c-$1.10	"Silver Dollar" (F. N.) (3rd week—4 days)	28,200	"Silver Dollar" (F. N.) (2nd week)	32,802	**High 1-17 "Little Caesar" 74,821** **Low 4-2-32 "The Missing Rembrandt" 8,012**
Warner	1,490	25c-55c	"Twenty Thousand Years in Sing Sing" (F. N.) "The Match King" (F. N.) (3rd week—3 days) "Lawyer Man" (W. B.)	1,776	"The Match King" (F. N.) (2nd week)	2,413	High 1-3 "Viennese Nights" 16,968 Low 8-22 "Disraeli," "General Crack," "Noah's Ark," "Weary River," "Son of the God," "On With the Show," "Gold Diggers of Broadway" 1,646
Winter Garden	1,949	35c-$1.10	"Laughter in Hell" (U.) (2nd week) (35c-75c)	3,601	"Laughter in Hell" (U.) (1st week)	10,315	**High 9-19 "Five Star Final" 59,782** **Low 8-20-32 "Hollywood Speaks" 5,690**

MORE RKO-RADIO MONEY PICTURES

The Four Star Smash ★ ★ ★ ★
Now in its third week at the
Radio City RKO Roxy Theatre

ANN HARDING
LESLIE HOWARD
in
"THE ANIMAL KINGDOM"

JOHN BARRYMORE
in
"TOPAZE"
The New York, London and Paris
stage hit

Thrill-Romance of Hollywood's
Death Defying Stunt Men!

LUCKY DEVILS
with
BILL BOYD
WILLIAM GARGAN

Destined to Startle
the World!

KING KONG

RICHARD DIX
as
"THE GREAT JASPER"
A modern Don Juan who worked
at love—and loved his work

LIONEL BARRYMORE
in
"SWEEPINGS"
From
Lester Cohen's Sensational Book

CONSTANCE
BENNETT
More alluring than ever . .
more gorgeously gowned in
"OUR BETTERS"

Lovely IRENE DUNNE triumphs again in a drama close to every woman's heart!

When a man rises in life it's always a *new* house for the old . . . *new* furniture for old . . . then why not a *new*, a glamorous woman for the one who served while he rose to riches? — it's every woman's problem . . . but no other woman would have dared to do the desperate thing this woman did to hold her own!

"NO OTHER WOMAN"

with

IRENE
DUNNE
CHARLES
BICKFORD
GWILI ANDRE
ERIC LINDEN

From Eugene Walter's
Stage Success "Just
A Woman"
Directed by J. Walter Ruben

RKO
Radio
PICTURES

DAVID O. SELZNICK, *Executive Producer*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-40c	"The Half-Naked Truth" (Radio)	3,000	"Lawyer Man" (W. B.)	3,300	High 2-7 "Illicit" 11,000 Low 1-14-33 "The Half-Naked Truth" 3,000
Criterion	1,700	10c-55c	"Strange Interlude" (MGM)	7,400	"The Kid From Spain" (U. A.) (10c-75c)	8,600	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Robbers' Roost" (Fox) (4 days) "Man Against Woman" (Col.) (3 days)	1,100 1,200	"The Match King" (F. N.) (4 days) "Afraid to Talk" (U.) (3 days)	1,400 950	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"The Mummy" (U.)	3,300	"Tess of the Storm Country" (Fox)	3,500	High 9-19 "Young As You Feel" 11,000 Low 12-24-32 "They Call It Sin" 3,000
Omaha							
Orpheum	3,000	25c-40c	"Goona Goona" (First Div.) and "Slightly Married" (Chesterfield) (4 days)	3,750	"Rockabye" (Radio) (4 days) "Hell's Highway" (Radio) (3 days)	5,500 6,000	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-50c	"Madame Butterfly" (Para.) (4 days)	3,250	"No Man of Her Own" (Para.)	6,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous 4,000
State	1,200	25c	"The Big Drive" (A. L. Rule)	1,650	"Robbers' Roost" (Fox) (5 days)	800	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	2,500	25c-40c	"One Way Passage" (W. B.) and "He Learned About Women" (Para.)	5,750	"Call Her Savage" (Fox) and "Three on a Match" (F. N.)	6,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Aldine	1,300	50c-$1.50	"The Sign of the Cross" (Para.) (3rd week-6 days) (55c-$1.65)	8,000	"The Sign of the Cross" (Para.) (2nd week-6 days)	9,500	....
Arcadia	600	30c-55c	"Red Dust" (MGM) (7 days) (25c-50c)	4,000	"False Faces" (World Wide) (3 days)	1,300	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"A Farewell to Arms" (Para.) (2nd week-5 days) (40c-55c)	10,000	"A Farewell to Arms" (Para.) (1st week—5 days)	15,000	....
Earle	2,000	40c-65c	"The Half-Naked Truth" (Radio) (6 days)	15,000	"Breach of Promise" (World Wide) (6 days)	29,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Maedchen in Uniform" (Krimsky & Cochran) (6 days)	21,000	"Daring Daughters" (Monogram) (6 days)	22,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Penguin Pool Murder" (Radio) (5 days) (30c-50c)	3,000	"Silver Dollar" (F. N.) (7 days)	7,000	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Keith's	2,000	15c-35c	"Savage Girl" (Freuler) (6 days)	8,000	"Self Defense" (Monogram) (6 days)	11,500	High 1-30-32 "Arrowsmith" 27,000 Low 5-28-32 "Steady Company" 6,500
Stanley	3,700	35c-75c	"The Kid From Spain" (U. A.) (6 days) (40c-55c)	25,500	"The Wife He Bought" (MGM) (6 days)	14,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Hot Saturday" (Para.) (6 days) (35c-55c)	8,500	"Lawyer Man" (W. B.) (5 days)	7,500	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"Frisco Jenny" (F.N.) (25c-40c)	11,000	"No Man of Her Own" (Para.)	11,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Fox Liberty	1,800	15c-25c	"They Call It Sin" (F.N.)	1,000	"Evenings for Sale" (Para.)	1,000	....
Oriental	2,040	25c-35c	"The Sport Parade" (Radio)	3,000	"Three on a Match" (F. N.)	2,500	....
RKO Orpheum	1,700	25c-55c	"Penguin Pool Murder" (Radio)	10,000	"Animal Kingdom" (Radio)	9,000	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-35c	"Strange Interlude" (MGM) (25c-50c)	8,200	"A Farewell to Arms" (Para.) (2nd week)	4,000	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,909
San Francisco							
Filmarte	1,400	25c-50c	"Love Waltz" (German)	1,200	"Queen of San Souci" (Foreign)	1,350	....
Geary	1,551	25c-85c	"Maedchen in Uniform" (Krimsky & Cochran) (3rd week)	7,500	"Maedchen in Uniform" (Krimsky & Cochran) (2nd week)	8,300	....
Golden Gate	2,800	25c-65c	"Bitter Tea of General Yen" (Col.)	16,500	"Animal Kingdom" (Radio)	21,000	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"No Man of Her Own" (Para.)	15,500	"A Farewell to Arms" (Para.)	20,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists	1,200	25c-55c	"The Kid From Spain" (U. A.) (3rd week) (25c-50c)	11,000	"The Kid From Spain" (U. A.) (2nd week)	16,000	....
Warfield	2,700	35c-90c	"Central Park" (F. N.)	16,000	"The Devil Is Driving" (Para.)	19,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 12-29-32 "Handle With Care" 14,000
Warner Bros.	1,380	35c-75c	"A Farewell to Arms" (Para.)	6,000	"Silver Dollar" (F. N.)	6,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 12-29-32 "He Learned About Women" 3,500
Seattle							
Blue Mouse	950	25c-55c	"Rockabye" (Radio)	4,000	....		....
Fifth Avenue	2,750	25c-55c	"Under-Cover Man" (Para.) and "Second Hand Wife" (Fox)	7,000	"Me And My Gal" (Fox) and "Fast Life" (MGM)	7,500	High 7-30-32 "Milion Dollar Legs" 18,500 Low 12-30-32 "Wild Horse Mesa" and "Handle With Care" 6,500
Liberty	2,000	10c-25c	"Men of America" (Radio)	3,750	"Self-Defense" (Monogram)	3,750	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"Cynara" (U.A.)	5,000	"Trouble in Paradise" (Para.) (2nd week)	3,500	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"No Man of Her Own" (Para.)	6,500	"A Farewell to Arms" (Para.)	9,500	High 1-10 "Paid" 18,000 Low 1-14-33 "No Man of Her Own" 6,500
Washington							
Columbia	1,232	25c-40c	"The Death Kiss" (World Wide)	2,500	"Heritage of the Desert" (Para.)	3,250	....
Earle	2,323	25c-66c	"The Devil Is Driving" (Para.)	18,000	"Frisco Jenny" (F. N.)	20,000	....
Fox	3,434	25c-66c	"Evenings for Sale" (Para.)	21,000	"Fast Life" (MGM)	26,500	....
Loew's Palace	2,363	35c-55c	"A Farewell to Arms" (Para.)	16,250	"Strange Interlude" (MGM)	17,250	....
Metropolitan	1,600	25c-55c	"20,000 Years in Sing Sing" (F.N.)	7,500	"Silver Dollar" (F. N.) (2nd week)	4,500	....
Rialto	1,900	25c-55c	"They Just Had to Get Married" (U.) (8 days)	8,000	"The Mummy" (U.) (2nd week)	5,000	....
RKO Keith's	1,832	25c-55c	"The Animal Kingdom" (Radio) (2nd week)	7,000	"The Half-Naked Truth" (Radio) (2 days) "Animal Kingdom" (Radio) (1st week-5 days)	1,500 12,000	....

PLAYED TWO BIG WEEKS AT THE GAIETY THEATRE N.Y.

VARIETY

TRAILING THE KILLER

This shouldn't be confused with the average jungle picture. It's far too good for that. 'Trailing the Killer' as a whole is in a class by itself. It is a great picture and will entertain all classes of fans.

Making 'Killer' must have been a difficult job. It required patience and more patience to get the dogs to register in such a way that audiences subconsciously would liken them to human beings doing human things.

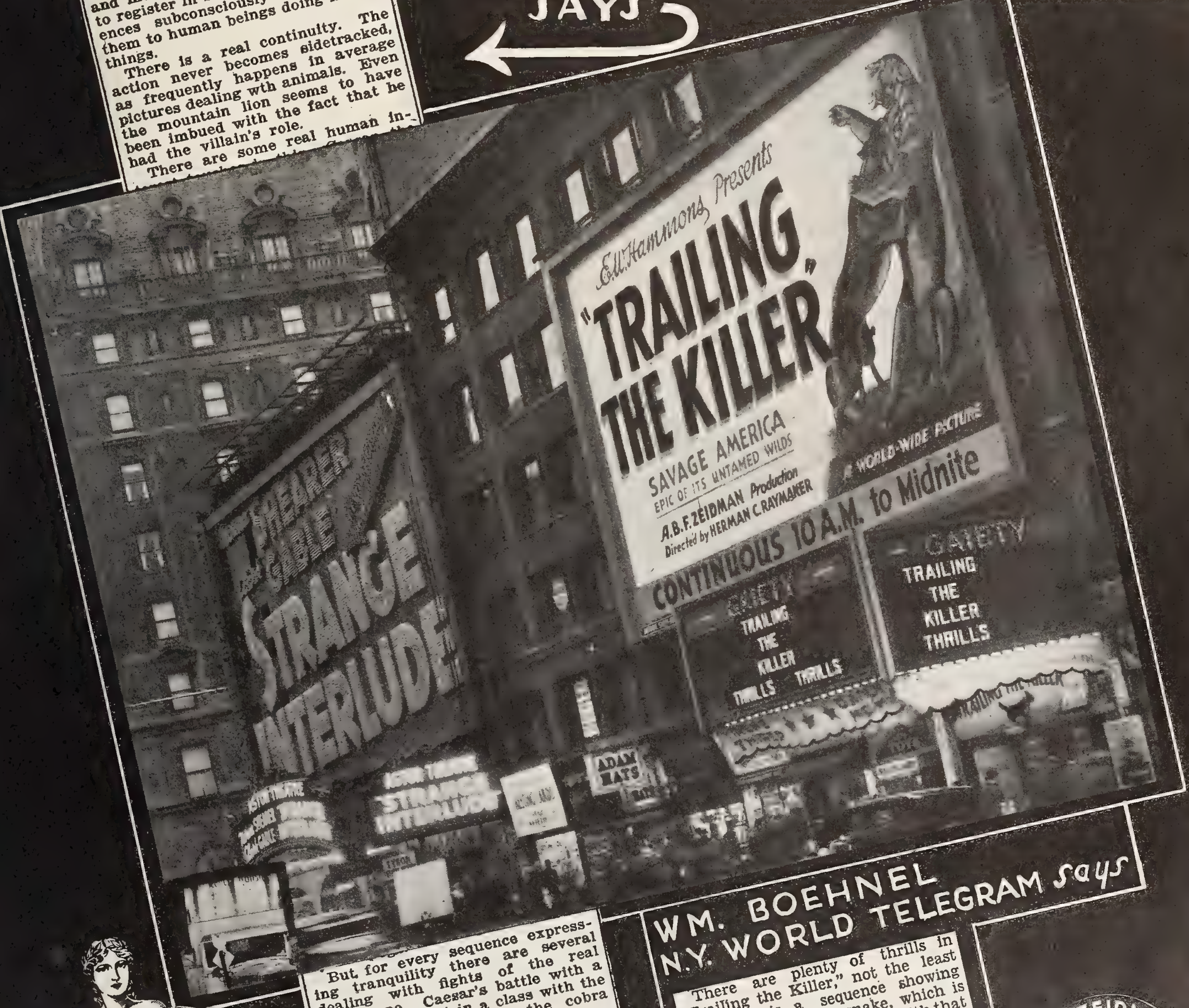
There is a real continuity. The action never becomes sidetracked, as frequently happens in average pictures dealing wth animals. Even the mountain lion seems to have been imbued with the fact that he had the villain's role.

There are some real human in-

READ WHAT VARIETY SAYS ←

★ ★ ★

NOT ONLY A 3 STAR RATING BUT PLACED ON IRENE THIRER'S HONOR ROLE OF THE SIX BEST PICTURES OF THE MONTH


E.W. Hammons Presents
"TRAILING THE KILLER"
SAVAGE AMERICA
EPIC OF ITS UNTAMED WILDS
A.B.F. ZEIDMAN Production
Directed by HERMAN C. RAYMAKER
A WORLD-WIDE PICTURE
CONTINUOUS 10 A.M. to Midnite
GAIETY
TRAILING THE KILLER THRILLS
SHEARER GABLE
STRANGE INTERLUDE
ASTOR THEATRE
ADAM HATS

But for every sequence expressing tranquility there are several dealing with fights of the real thrill type. Caesar's battle with a rattler is almost in a class with the famous mongoose and the cobra short.

The feature bout is in the finale, when Caesar, suspected of being the killer, grips with the mountain lion and saves the life of a shepherd.

There is a strong suggestion of western influence in the story. Had the roles been substituted by actors the yarn, for that matter, would been one of the familiar plots. But animals feature therefore

WM. BOEHNEL N.Y. WORLD TELEGRAM *says*

There are plenty of thrills in "Trailing the Killer," not the least of which is a sequence showing Lobo killing a rattlesnake, which is on full par for excitement with that famous Ufa short, "Killing the Killer."

Here is a picture that affords both novel and exciting entertainment.

WORLD WIDE Pictures

B.F. ZEIDMAN PRODUCTIONS, LTD. BFZ

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

JANUARY

19—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

21—**Motion Picture Salesmen:** General meeting, at the Hotel Astor, New York.

22—**Film Forum:** First meeting, at New School for Social Research, New York.

24—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

Allied Theatre Owners of New Jersey: Regular meeting, at Hotel Lincoln, New York. Headquarters, 303 West 42nd Street, New York. President, Sidney Samuelson.

25—**Allied Theatres of Illinois:** Directors' meeting, at Room 411, 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

26—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm Board of Trade: Regular luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

28—**Warner Club:** Ball and Dinner, at Hotel Commodore, Pershing Square, New York.

31—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

FEBRUARY

1—**MPTO of Wisconsin and Upper Michigan:** Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

9-10—**National Board of Review:** Ninth annual conference, at Hotel Pennsylvania, New York. Director, Wilton Barrett.

19—**Film Forum:** Regular meeting, at New School for Social Research, 66 West 12th St., New York. Association's headquarters, 125 West 45th St. President, Sidney Howard; Secretary, Margaret Larkin.

21—**New York Motion Picture Club:** Annual Ball and Dinner, at Waldorf Astoria Hotel, Park Avenue, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Ball Chairman, William Brandt; Treasurer, Louis F. Blumenthal.

WEST

JANUARY

19—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge, William B. Cullen.

Northwest Exhibitors: Open meeting, at Radisson Hotel, Minneapolis. Otto N. Raths, in charge.

New Mexico Theatre Owners' Association: Special meeting, at Santa Fe. President, Nathan Salmon.

23—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Allied Theatre Owners of Iowa and Nebraska: Annual convention, at Savery Hotel, Des Moines.

24—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors' weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

25—**The Wampas:** Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

The Breakfast Club: Weekly meeting, at 3213 Riverside drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**International Alliance of Theatrical Stage Employees, Coast Branch:** Directors' semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

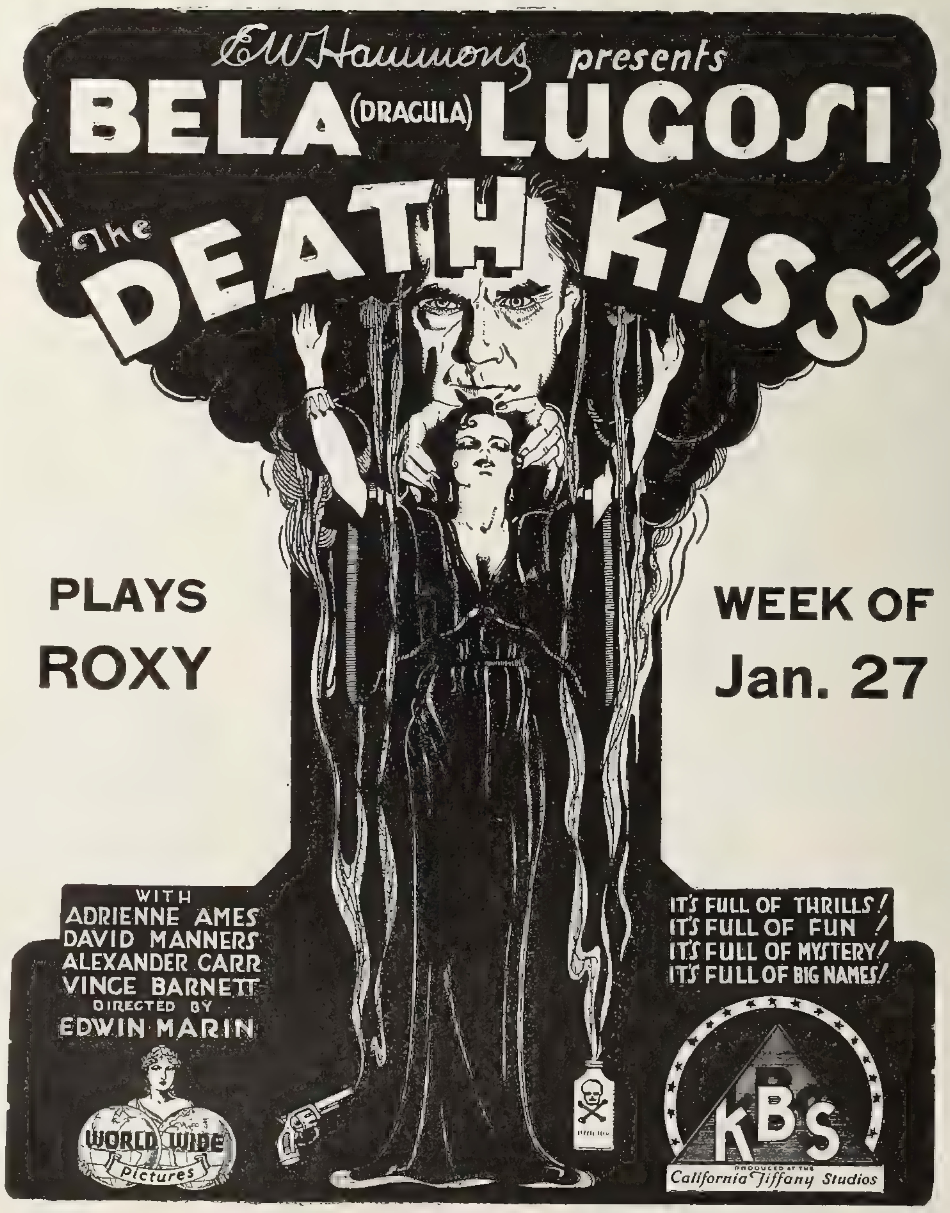
30—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

31—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Hollywood Association of Foreign Correspondents: Semi-monthly meeting, at Hotel Christie, 6724 Hollywood Boulevard. President, Joseph B. Polonsky.



How are you going to sell your audience those tempestuous love moments in your coming attraction with MERE WORDS or STILL PICTURES? It can't be done—not 100%.

●

When Garbo nestles into her leading man's arms—A-h-h-h! Joel McCrea puts a headlock on the girl of his dreams. WOW! Marlene Dietrich glides into a half-nelson with the handsome army officer. WHAM! Clark Gable gets a strangle hold on a jungle maiden in a tropical love scene. ZAM!

●

That's the REAL THING—the PULSING, VITALIZED ACTION that will get every femme in your audience—flapper, matron and grandma. Do the MEN GET IT TOO? Boy—and HOW! When Lupe Velez throws those torrid lips against the hot ones of her lover, every guy in the house is imagining he's right there.

●

ACTUAL SCENES—ACTUAL DIALOGUE—RIGHT FROM THE PICTURE ITSELF—AND YOU'VE GOT A SAMPLE THAT SELLS.

NATIONAL SCREEN SERVICE

NEW YORK · CHICAGO · LOS ANGELES · DALLAS · ATLANTA

JENKINS' COLYUM

Dallas, Texas

DEAR HERALD:

We would like to suggest to those who are trying to find a remedy for this socalled Depression, that they get Vash Young's book, "Let's Start Over Again," and read it, especially the ninth and concluding chapter, in which, among other things, he says:

"Everywhere people are wondering about the future. Business organizations are uncertain in their policies. Individuals glance fearfully ahead. 'What does the future have in store for us?' they ask. That question, to millions of men and women, has become the most important of the day; but to my way of thinking it is the wrong one to ask. The mere asking of it comes perilously close to an admission of doubt, and doubt always weakens action. The question we should be asking ourselves today is not the passive, almost negative, 'What does the future have in store for us?' but the aggressive, positive query, 'What do we have in store for the future?'

"This is no time for wringing our hands impatiently, furrowing our brows with the frowns of resentment and regret, clouding our vision with gloom and pessimism while waiting for the future to pour riches into our laps. Riches, whether material or spiritual, never follow such an attitude of mind and heart."

Just go back and read that over again; it won't hurt you a bit, and then ask yourself whether you are sitting down and waiting for a rainbow to be cast across your pathway or making some effort to remedy the situation. The remedy lies within ourselves. Just keep that in your minds. The Republican administration hasn't been able to cure it and the Democrats won't know any more about it.

The result of the last election indicated that a large majority of the people are expecting Beer and Prosperity to come marching back hand in hand. We hope they do, for we would relish a little of both right now, but personally we don't think they will; they travel in opposite directions; but if they do, we'll meet 'em at the front gate and lock arms and march down the highway of prosperity together.

We realize that a lot of people will say we are crazy. We hope they do, for when they tell us we are crazy it is evident that blank minds have started to function, and when the public mind begins to function and realizes that prosperity depends upon individual effort and not upon the Government, we will begin to see our way out of the woods.

If you theatremen have a motto over your desks reading "All things come to those who wait," tear it down and throw it into the waste basket and put this one up, "Time and tide wait for no man," then buckle that belt up another notch and tell Uncle Sam to keep his beans and sowbelly—you are going after your own.

We have met a lot of delightful people around the exchanges here in Dallas. These Longhorns are certainly the salt of the earth and the hope of Texas (if there is any hope for Texas) and we will leave here with pleasant memories and some regrets, with a consciousness that we will find a big snow shovel waiting us on our front porch when we get home.

▽

The mail has just brought us a batch of Christmas greetings. Mr. and Mrs. L. C. Snyder of Okley, Kan., send us their best wishes. Lyle Talbot, a Warner Bros. player in Hollywood, sends us a picture of a guy lifting a cocktail glass and says "Here's how to wish you a Merry Christmas."

We knew Lyle when his mother used to spank him for not telling her about it, but he's a big boy now, and we predict that it won't be long until his name will shine forth in the electric lights.

Joe Hewitt of Robinson, Ill., and Dinty Doneldson of Omaha, Neb., both send us Christmas greetings on toilet paper. That's all right, because these are trying times and those boys are trying to make both ends meet. We commend them for their spirit of economy and their desire to be useful.

▽

The mail also brought us the sad announcement of the passing of our good friend, Crockett Brown of Nashwauk, Minn. We regret to learn this, for that community has lost a valuable citizen and the picture industry an important factor, and we have lost a very good friend. The HERALD, as well as ourself, extends to the family our deepest sympathy.

▽

It might be well to pause here and take a backward glance over the 365 days that have come and gone and to take an invoice of our past to determine whether or not we have accomplished anything worth while. We have said a lot of things that probably we should not have said, and for which we now offer our sincere apologies. We have tramped on a lot of you birds, but a lot of you had it coming to you. We have advocated a lot of theories, and you have shown your good judgment by not paying any attention to a lot of them. That's one of the hopes for the future of this industry.

We have tried to point out some of the defects in this business, only to find that we have been barking up the wrong sapling. We have tried to tell you that the success of your business will depend largely upon your individual energy and initiative.

And so, as we glance over the past, we arrive at the conclusion that this business would have survived, even without the fatherly advice and counsel of this rambling columnist.

But we are approaching a new day. We are entering upon a new period. The mistakes we have made in the past should be helpful to guide us away from the mudholes of the future. The time will never come when the highway to success will be free from mudholes. There will always be detours. At times the pavement will be slippery and it will be a good thing to keep a firm hold on the wheel and not step too hard on the gas. We have seen a lot of wrecks along the highways, the most of which could have been avoided by the use of a little common sense.

If there was ever a time when common sense was needed in this business it is right now. The road is going to be rough and full of chuckholes, but we have seldom seen a road we couldn't travel if we made up our mind to, and if we meet that old guy anywhere along the route we are going to kick the whey out of him. So now, if you want a seat in our car just hop right in; otherwise you can hoof it; but don't try to flag us down after we get going—we never stop for hitchhikers.

J. C. JENKINS,
The Herald's Vagabond Colyumnist

THE NEW DEAL
SPECIAL FEATURES
of the new
SILENT AUTOMATIC TICKET REGISTER
ABSOLUTELY NOISELESS IN OPERATION.
GREATER SPEED IN SELLING TICKETS.
SELF-SHARPENING KNIVES.
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TICKETS CANNOT JAM, TEAR OR CUT SHORT.
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BONDED GUARANTEE OF RESPONSIBILITY.
A QUALITY BARGAIN—DISTINCTIVE and DIFFERENT
THE Standard TICKET REGISTER CORP.
1600 BROADWAY NEW YORK, N. Y.

RKO Seeking Lower Rentals

At the suggestion of DeWitt Millhauser, a partner of Speyer and Company, Wall Street banking house, and a director of RKO, that the Speyer firm might assist in bringing about reductions in theatre rentals and adjustments of mortgages, Ralph Wolf has begun activity along these lines.

Mr. Wolf will work with Louis Cohen, theatre operator who recently joined RKO, to bring about reductions in fixed charges. Mr. Wolf is also a member of the Speyer company.

Kohn Named Aid To Adolph Zukor

Ralph A. Kohn, treasurer of Paramount, has been named executive assistant to Adolph Zukor by the executive committee of the corporation. Mr. Kohn will continue to function in his other posts, as treasurer, as vice-president of Paramount Productions, Inc., Paramount Picture Distributing Corporation, and a member of the company board of directors and executive committee.

Katz Fails of Re-election To Balaban and Katz Board

Sam Katz failed of re-election to the directorate of Balaban and Katz, Chicago circuit, it was announced at a stockholders' meeting this week. Mr. Katz had resigned his executive post with the company at the time of his resignation from Publix, it was said. F. L. Meltzer, another director, was not re-elected. To the board were added Charles A. McCulloch, co-receiver for Middle West Utilities, and Walter Immerman, vice president of the circuit.

Two Fox Circuit Receiverships Extended

Efforts are being made by W. E. Atkinson, a co-receiver for Fox Theatres Corporation, to induce Harry C. Arthur to continue as operating head of Fox New England Theatres, a subsidiary, operating 16 houses.

Receiverships for two Fox circuits have been extended by the courts, each for six months. Judge Mack yesterday morning continued the present receivership of Fox Metropolitan Playhouses for another half year with Irving Trust Co. and Simon Fabian as co-receivers. Fox Theatres Corporation, for which William E. Atkinson and John F. Sherman are co-receivers, was granted an extension January 10.

7th Ave Roxy Keeps Policy

The Seventh avenue Roxy announced this week that it would maintain its present policy of feature pictures and stage shows. A new cut in prices beyond that of the 35-cent balcony price at all times was also announced. Starting next week, all seats will be 25 cents until 1 P. M., and from 1 until 6 P. M. the orchestra price will be 40 cents, and the balcony 35 cents to closing. After 6 P. M., orchestra price will be 55 cents to closing.

WHAT THE PICTURE DID FOR ME

Columbia

AMERICAN MADNESS: Walter Huston—A very good picture that won many comments. I mailed 32 letters about this picture to bank directors and officers here. Two of them came to see the picture. Played Dec. 6-7.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

THE BIG TIMER: Ben Lyon, Constance Cummings—A prize fight story, but a very good one, well attended and pleased all, me too. You can't go wrong with this, lots of action. Played Jan. 3-4.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

WHITE EAGLE: Buck Jones, Barbara Weeks—A good Saturday night picture.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—One of the season's best pictures and should be good for any house. While it did not follow the original novel, the comments were all favorable, even from those who had read the book. Drew far better than average and was well liked. Barthelmess is getting too old to play such parts. Played Dec. 26-27. Running time, 78 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

THE CRASH: Ruth Chatterton—If your patrons like Chatterton, you will get them on this one. If not, then it is just too bad, for this is her poorest picture. Drew for us because star is a favorite here. Did not satisfy all but went over to a big business. Short running time allows for plenty of good shorts to build up program. Played Dec. 31. Running time, 58 minues.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

FIVE STAR FINAL: Edward G. Robinson—I was late running this picture but I want to say to every exhibitor who has not already done so to buy it and run it as soon as possible. The print is still good, and your patrons will come out to see it, and go home and send their friends and relations the second and third nights. One of the finest pictures of all time. Take it from me. Get it and run it regardless of age. S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MISS PINKERTON: Joan Blondell—A good mystery play, but too many wisecracks from John Blondell and some of them fall flat. This girl is a swell little actress and the female detective part would have been more effective if they had let her play it straight, just as Mary Roberts Rinehart wrote the story. Played Dec. 24-25.—Roy W. Adams, Mason Theatre. Mason, Mich. General patronage.

TENDERFOOT: Joe E. Brown—Just the kind of picture for right now. One big belly laugh from start to finish. Thrills, comedy, action, romance, heart interest—everything to make a good show. I still maintain that the best thing in the world is a good story and next good players, but "the play's the thing," says old Bill Shakespeare and that still holds good. S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

TIGER SHARK: Edward G. Robinson—Drama with tense situations and plenty of excitement. Not this star's best picture, but novel plot can be played up, for it is a new idea. Some patrons thought it a bit too gruesome, but on the whole the picture was well liked. Business just average, probably due to the days it played. Played Dec. 23-24. Running time, 80 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

Paramount

WILD HORSE MESA: Randolph Scott and Sally Blaine—A good western, with wonderful herds of wild horses. Personally I liked it, but my western crowd are all broke, and consequently I can't get them out on this class of picture any more.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Fox

CALL HER SAVAGE: Clara Bow—This is an excellent picture. Good story, good cast and Bow gets the money.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Grand hokum for the kids and those who have followed the radio broadcasts. Not to be taken seriously, and with that idea in mind, will afford plenty of laughs and thrills. The kids ate it up and the older folks had a good time. Drew far above average and in our case, pleased a good 90 per cent of the patrons. Played Dec. 30-31. Running time, 74 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

DELICIOUS: Janet Gaynor and Charles Farrell—Just a sweet story and a good picture. Charley Farrell much better in this than in "The First Year." Gaynor very good as the Scotch lassie. Photography and Sound okay. It looks like Charley had a haircut. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

DOWN TO EARTH: Will Rogers—A typical Rogers picture of the program variety.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

DOWN TO EARTH: Will Rogers—Up to the Rogers standard, pleased 100 per cent and drew average business for two days. The story hits the spot and gives Rogers a good chance to get off some good stuff about the depression. If your patrons like Rogers, this one is in as a box office attraction. Played Dec. 25-26. Running time, 81 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

DOWN TO EARTH: Will Rogers—Business good. Rogers' fans were well pleased. Played Jan. 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—A grand picture and liked by all who saw it, but for some reason this pair are losing their drawing power. Above average business. Played Dec. 24-25. Running time, 70 minutes.—A. L. Lighter, Orpheum Theatre, Mellen, Wis.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Average program picture. Played Dec. 14-15. Running time, 65 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Considered "cute" and enjoyable by everyone. Played Jan. 1-2.—Elaine S. Furlong, Star Theatre, Heppner, Ore. General patronage.

RACKETY RAX: Victor McLaglen—Was disappointed in this. Did not draw any too good and did not please as well as expected. A man's picture. Played Dec. 28-29. Running time, 66 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

RACKETY RAX: Victor McLaglen—A good entertainment, a burlesque on college football. Business fair.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—As good as one could wish for. Pleased 100 per cent. Above average at box office. Played Nov. 23-24.—A. L. Lighter, Orpheum Theatre, Mellen, Wis.

SHERLOCK HOLMES: Clive Brook—Good entertainment and drew well.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

SIX HOURS TO LIVE: Warner Baxter—Drew fair business and pleased. A bit unusual for a theme, but we need something different more often. Played Jan. 4-5. Running time, 80 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter—A picture you will be proud of. Should please everyone except those who want smut only. Should be especially appealing to those religiously inclined. Baxter, Boles and Miriam Jordan are all ideally suited to their parts. Has an unhappy ending, but in this case it would have been almost impossible to end it otherwise without ruining story. Running time: 75 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

TOO BUSY TO WORK: Will Rogers—The very best Rogers to date. Just a simple story told in a simple way by simple, plain folks, but, boy, how they ate it up. Clean, wholesome story, with excellent dialogue. This shows that people still know and like real entertainment. S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

WILD GIRL: Joan Bennett, Charles Farrell, Eugene Pallette—Everyone liked this picture and raved about Eugene Pallette. The only objection we heard was "Where did the Wild Girl get her finger wave?" Played Dec. 25-26.—Elaine S. Furlongs, Star Theatre, Heppner, Ore. General patronage.

Mayfair

HONOR OF THE PRESS: Edward J. Nugent—Not bad. Played Dec. 18.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

Metro-Goldwyn-Mayer

BEN HUR: Ramon Navarro—Fine business. Picture makes you realize the progress that has been made since it was turned out. No complaints on lack of dialogue. Small towns should play this. Played Christmas.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

DIVORCE IN THE FAMILY: Jackie Cooper—The word "Divorce" should never have been put in the title of a picture starring a kid. Good picture to mediocre business. Played Jan. 3.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

EMMA: Marie Dressler—Will please all that see it. Director to be complimented in not showing persons dying or after death. Played Jan. 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FAST LIFE: William Haines, Cliff Edwards—A talkie with the action of a silent. Edwards is good for a lot of laughs. Pleased the customers. Sure a novelty to have some action on the screen. Title misleading unless you tell the story. Played Dec. 20-21. —Glenn Cardwell, Princess Theatre, Aurora, Mo. Small town patronage.

FLESH: Wallace Beery, Karen Morley—Picture failed to please and also failed to do any business with it. Beery very good in his part but story not good. Plenty of smut and no comedy at all. Picture ought to do a swell business over in Germany. Played Jan. 5-6.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

GRAND HOTEL: All star—Well, after reading how all the small towns had been having only fair success with this picture and the general dislike for the story, we were very pleasingly surprised. It not only satisfied us but we had a large number of patrons go out of their way to tell us how well they liked it. Played Jan. 1-2-3. Running time, 115 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GRAND HOTEL: Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Good picture but a box office flop for me.—W. H. Hardman, Royal Theatre, Frankfordt, Kansas.

NEW MORALS FOR OLD: Lewis Stone, Robert Young—A splendidly acted drama of an old plot. This Young fellow (no pun) is a comer. Your patrons, if you can get them in, will find this fine entertainment. Drew better than average for us and satisfied everyone. Played Dec. 28-29. Running time, 77 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—Good business and swell funny picture. Real comedy invention in the battle tank scene. Played Christmas.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

RED DUST: Jean Harlow, Clarke Gable—The same old "Devil Tropics" but the customers seemed to like it. No go for kiddies. Played Dec. 22-23.—Glenn Cardwell, Princess Theatre, Aurora, Mo. Small town patronage.

SKYSCRAPER SOULS: Warren William—Just fair. While I liked it there wasn't much response from the audience. Business fair. Running time, 80 minutes. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SKYSCRAPER SOULS: Warren William—For same reason this did not pull for us, but it is a mighty fine picture. Splendidly acted, a new idea in plot, marvelous settings, but we could not get them in. Those who came were loud in their praises and surprised that they had found it so entertaining. Played Jan. 1. Running time, 100 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—You can stand at the door and meet them when they come out on this picture. They'll tell you that it was just a little bit better than the best picture they ever saw. I didn't do much on it because of the cold weather, but am trying to trade it for a return date. I'd be better off, if I didn't do much on the return. Played Dec. 15-16. Running time, 100 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPEAK EASILY: Buster Keaton—This will make them all roll in the aisles. A very funny comedy with Jimmy Durante stealing the show. Running time, 82 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro—Can't see where this picture will create any extra business. Helen Hayes turns in a swell bit of acting, but that is all. Three of about the coldest-blooded killings in the last reel that you ever looked at. Sent all the kids out scared to death and most of the grown-ups not pleased. Played Jan. 4.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

WET PARADE: Walter Huston, Dorothy Jordon—Pleased neither wets nor drys. One mile too long. Drew first day only. Pass it up. Played Dec. 19-20. Running time, 117 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Monogram

LAND OF WANTED MEN: Andy Shuford, Bill Cody—Not so hot. The hero is just too small for such heavy work. He bounced back every time he hit the villain and they had to wait until he got his balance. And how those boys stood around just to get knocked down. They didn't get to them fast enough. Played Dec. 17.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Lelia Hyam, radio stars—One grand picture for Christmas. Was generally very well liked by our patrons and only goes to show that we should have more musicals. Played Dec. 25-26. Running time, 85 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THE BIG BROADCAST: Stuart Erwin, Lelia Hyam, radio stars—A dandy picture that pulls the small town folks. Not much to the story, but it doesn't need any. Everyone that has a radio will be there. Family picture. Played Dec. 25-26.—Glenn Cardwell, Princess Theatre, Aurora, Mo. Small town patronage.

BLONDE VENUS: Marlene Dietrich—A fairly good picture that did only fair at the box office. Running time, 85 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EVENINGS FOR SALE: Herb Marshall, Sari Maritza—An excellent picture that will please all. Plenty of comedy from Charlie Ruggles.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott, Sally Blane—Good, if you run Westerns. Played Jan. 7.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott, Sally Blane—Very nice little show holding up to the usual Zane Grey western standard. Blane makes a very nice western lassie. Played Dec. 30-31. Running time, 58 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott—A very good western plus Zane Grey's name means business at the box office. Pleased all and they are asking me when the next one is coming. Running time, 59 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

IF I HAD A MILLION: All star—In a business ridden with imitation, this stands out as a new idea. It gets money and gives your patrons a change from a steady diet of standardized, machine made, tasteless, film "manufacture." Business very good. Played Dec. 28.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. Family patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—Cold wave interfered with attendance. Those who did attend were pleased with the exception of now and then a person who objected because they considered it a bit risque. Played Dec. 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier—Not so hot and the poorest of this star's pictures. If he is a natural for you, then you are safe. Chevalier needs Ernest Lubitsch to put him over and this director apparently realizes this and tried to follow along these lines. The results were hardly successful. Only fair business and pleased the French star's fans, but not the others who came to be entertained. Played Jan. 2-3. Running time, 90 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—A finely directed and well acted picture from Paramount, but my opinion is the average exhibitor in small towns will have a hard time putting it over. Outside of it being a well known Belasco play, it has no other drawing power. Played Jan. 9-10.—R. W. Hickman, Lyric Theatre, Greenville, Ill .

MADISON SQUARE GARDEN: Jack Oakie—A good show from beginning to end. Paramount has been putting out fine programs this year so far. Sure hope they continue to do so. This picture has some fine shots of Madison Square Garden and while it is a story of boxing it will please women as well as men. I played this Christmas and it made a fine show. Running time, 74 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MOVIE CRAZY: Harold Lloyd—Plenty of laughs and pleased the few who came to see it. I still can't figure out why they stayed away from this picture. I sure lost plenty. Played Dec. 12-13-14. Running time, 96 minutes.—Mayme P. Mussellman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MOVIE CRAZY: Harold Lloyd—Satisfied majority but drew only moderately. Believe Llyod should produce oftener to keep public interested. Played Dec. 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Jimmy Durante, Claudette Colbert—Political pictures like football picture "date." Played it too late and did bad business. Good but by no means great picture. Business bad.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. Family patronage.

70,000 WITNESSES: Phil Holmes, Charles Ruggles—Don't pass this one up. It's a swell dish any way you look at it. Pleased 100 per cent. Did no extra business but no fault of picture. Nothing brings them in when they are broke. Ruggles steals picture. Played Dec. 31 and Jan. 1. Running time, 68 minutes.—A. L. Lighter, Orpheum Theatre, Mellen, Wis.

UNDERCOVER MAN: George Raft, Nancy Carroll—Picture drew very well and everyone seemed to enjoy it. George Raft is clever and Nancy Carroll unusually good. Sort of a gangster picture, but story very interesting and no one will object to it. Played Jan. 7.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

Principal

WITH WILLIAMSON BENEATH THE SEA: Authentic undersea picture which is pleasant diversion from the flock of wild animal stuff released to date. Contacted the schools and the kids sure came out and brought the parents with them. Owing to being more or less educational in theme, despite some swell thrills, advisable to show with a regular dramatic feature as well.—Eddie Rivers, Granada Theatre, Lewiston, Idaho. Small town patronage.

RKO Radio

THE AGE OF CONSENT: Richard Cromwell, Arline Judge—Just another picture that our business would have been better off if it had never been made. It's very suggestive and is not good entertainment for any kind of audience. Some of the flappers and drug store cowboys thought it very good but their parents thought it was awful and did not hesitate to tell me so. If they act like the characters in this one at the state universities we had all better keep our kids at home. Played Dec. 27. Running time, 60 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

ARE THESE OUR CHILDREN: Eric Linden, Arline Judge—Haven't had so many comments in years as this picture evoked, mainly from the older people, who thought it was a very timely lesson for the younger generation. It certainly is a tear-jerker. Arline Judge stands out like a lighthouse in the flip flapper role. Played Dec. 27-28.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

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BILL OF DIVORCEMENT: John Barrymore—A few women cried over it and the men asked where we got it. First day below average; second day 50 per cent less than first day. Not what small town audiences want for entertainment. Liberty's four stars caused me to tell my patrons it was a special. But it is not. It takes more than just talk and a one room setting to entertain family patronage. Played Jan. 2-3. Running time, 76 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

FANNY FOLEY HERSELF: Edna May Oliver—A very pleasing picture all in beautiful technicolor. Played Dec. 20-21.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

IS MY FACE RED?: Helen Twelvetrees, Ricardo Cortez—One of Cortez's best yet, pleased all patrons, and drew well considering times. Played Jan. 5-6. Running time, 60 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Children all came. Adults all stayed home. Adults today won't accompany their children even in town of seven thousand as remote as this. Children patronage don't pay and above all don't advertise your house or pictures. Producers will wake up in ten or twelve years to fact they should lay off straight kid stuff. Picture was a flop. Played Dec. 27.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. Family patronage.

THE MOST DANGEROUS GAME: Joel McCrea—Lay off this one. It's one of those things best left in the exchange's film vaults. If you do have to play it, double bill with another feature along the comedy lines, or build up a strong program of shorts and take the night off. Business just average and for once we were glad that no more came to see it than did. Played Dec. 24. Running time, 78 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

ROAR OF THE DRAGON: Richard Dix—The title frightened some people away. General comment was "Good picture but too much killing." Played Dec. 13.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre—Good hokum melodrama and we don't get nearly enough hokum since the producers have gone decadent. Gwili Andre should play leads in a wax works. Business good. Talk about the "Sphinxlike City of Paris" and its wonderful system of secret police in your advertisements. Played Jan. 1.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

THIRTEEN WOMEN: Irene Dunne, George Ratoff—Just another mystery story and not so much mystery after you see the first few feet of the story. Pleased some but others thought it very poor. Did not draw average business on our cheap admission night. Played Dec. 30. Running time, 73 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Tiffany

MAN FROM HELL'S EDGES: Bob Steele—A fair Western. Good for Saturday. Played Dec. 10. Running time, 61 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THOSE WE LOVE: Mary Astor—A better than average program picture. It is built for the lady patrons and went over big with them. The men thought it was not so hot. Drew a few dollars more at the box office than Maurice Chevalier did on the same night the week before. I think "Those We Love" deserves a little extra boosting on the dates you play it with advertising aimed at the women and girls. Played Dec. 23. Running time, 68 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

United Artists

ARROWSMITH: Ronald Colman—Artistic rating, 100 per cent. Financial rating, minus. Played, Dec. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

Universal

AFRAID TO TALK: Eric Linden—A very fine picture. Well liked but did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—Football pictures are not so hot till you see this. It's not another "Spirit of Notre Dame," but it's the best gridiron yarn we've screened since "Notre Dame." Business 30 per cent above average.—Eddie Rivers, Granada Theatre, Lewiston, Idaho. Small town patronage.

BACK STREET: Irene Dunne, John Boles—Excellent. Miss Dunne is sure one sweet actress. The only criticism to make with the production: it showed Boles dying and much footage after death, which detracted from, instead of adding to. Have never heard a person say they liked to see death scenes and they can be implied so easily. Played Jan 1-2.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BACK STREET: John Boles, Irene Dunne—Those who could come, did so. Practically unanimous praise. Very gratifying. Played Dec. 28-29.—Elaine S. Furlong, Star Theatre, Heppner, Ore. General patronage.

BACK STREET: Irene Dunne, John Boles—A women's picture and special appeal should be made to them. One of the finest acted pictures of any year. The ladies will talk about this one. No go for the kiddies. Played Dec. 29-30.—Glenn Cardwell, Princess Theatre, Aurora, Mo. Small town patronage.

BACK STREET: John Boles, Irene Dunne—Booked extra day and could have held over. Best woman's picture we have played in months. Doubled regular business and now have booked for a re-run. People still talking about it. No extra campaign needed; half the town has heard about it or read the book.—Eddie Rivers, Granada Theatre, Lewiston, Idaho. Small town patronage.

COHENS AND KELLYS IN HOLLYWOOD: George Sidney, Charlie Murray—Only fair business weather and basket ball opposition. Played Dec. 17. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

FAST COMPANIONS: Tom Brown, Maureen O'Sullivan, Mickey Rooney, James Gleason—A dandy program picture. If you have not played it, spot it on some Saturday; you'll not regret it. Mickey is great. Played Jan. 3-4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FAST COMPANIONS: Tom Brown—Pleasing performance. Played Dec. 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie, Louise Fazenda, Sidney Fox—Good business. Picture won't please all but most. Best laugher will be the exhibitor. Fazenda does swell work in this. Its great name insures business. Played Jan. 1.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Family patronage.

RACING YOUTH: Slim Summerville, Zasu Pitts, Tom Brown—This picture pleased, but drew lightly. Played Dec. 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y.

RADIO PATROL: Robert Armstrong, Lila Lee—This seemed to click. Fair business. Played Dec. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

TEXAS BAD MAN: Tom Mix—Tom and Tony still carry their good oldtime box-office draw in this town at least. The kids all flock out and bring the parents with them. It's a pleasure to play a well done Western and we for one are sorry that Tom is again to quit pictures.—Eddie Rivers, Granada Theatre, Lewiston, Idaho. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—A swell family entertainment but no draw.—Eddie Rivers, Granada Theatre, Lewiston, Idaho. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—Very nice business and a performance that pleased everyone. Played Dec. 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Small town patronage.

Warner Bros.

BEAUTY AND THE BOSS: Warren William—We had this one set for two days and heard from another exhibitor that it was not so hot at the box office or on the screen. We set it back for a one-day date and after seeing it, I would say we did the right thing. It's a good little program picture and drew 10% of average business on the night it played. Some of the dialogue is rather warm in spots. Played Jan. 3. Running time, 66 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BLESSED EVENT: Lee Tracy—Here is a peach of a picture that all classes pronounced very good and came to see. On Sunday and Monday it drew better than average business by 25%. It was a pleasure to run a picture like this. It's a little off-color in spots but they seemed to like the way it was put over and we had no kicks from anyone. Go after business with this good one, there are few and far between these days. Played Jan. 1-2. Running time, 84 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE CROWD ROARS: James Cagney, Joan Blondell—A very good picture and well pleased; this picture should do a good business on any day, an all star cast. Played Dec. 31. Running time, 75 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

JEWEL ROBBERY: William Powell, Kay Francis—Another good one which was shown to empty seats. Played Dec. 17-18.—A. L. Lighter, Orpheum Theatre, Mellen, Wis.

STRANGER IN TOWN: Charles "Chic" Sale—We gave this one an extra boost in advertising and it drew far above our expectations at the box office and pleased everyone who saw it. It's the kind of picture that will please any small town show crowd, for they know what it's all about. There is no sex, no booze, and no off-color dialogue in this one. Perhaps that is why our patrons went out after seeing it the first day and sent their friends in to see it on the second day. The day you run this one you have a show. Running time, 68 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TWO AGAINST THE WORLD: Constance Bennett, Neil Hamilton—A mighty nice show for anyone to look at. Pleased 100% and drew better than average business. Many thought it the best Bennett has given us in a long time. You can do a little extra boosting of this one and it will make good for you. Played Dec. 28-29. Running time, 70 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

A RESOLUTION WORTH WHILE

The writer, like many thousands of exhibitors, sincerely appreciates your efforts of the past, and the renewal of "What the Picture Did for Me" comes again at a time when most of us need it more than ever.

I regret that I have not been a constant contributor to this before, but with the new year one of my resolutions is to be "a report per week"; so kindly mail a supply of blanks.—L. Brewerton, Manager, Capitol Theatre, Raymond, Alta.

WINNER TAKE ALL: James Cagney—A peach. But did not draw half of film rental. The 12 who saw it were highly pleased. Played Dec. 21-22.—A. L. Lighter, Orpheum Theatre, Mellen, Wis.

World Wide

FALSE FACES: Lowell Sherman, Lila Lee—Excellent.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

Short Features

Columbia

SHAVE IT WITH MUSIC: A very high type two-reel comedy with music and dancing.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

Educational

AN OREGON CAMERA HUNT: A dandy single good on Sunday.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

BIG FLASH: Harry Langdon—Another dandy two-reel comedy from Educational.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

BROADWAY GOSSIP: A novelty that pleases.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

FOOL ABOUT WOMEN: Andy Clyde—Just about as good as any two-reel comedy you can buy. Pleases all.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

OUR BIRD CITIZENS: An excellent one-reel filler.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

Metro-Goldwyn-Mayer

CHILI AND CHILLS: One of the most interesting single reels we have had the pleasure of showing in many moons. It's one of the M-G-M Curiosities and certainly well placed. Running time, 9 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

COUNTY HOSPITAL: Stan Laurel, Oliver Hardy—Fine comedy. Laurel and Hardy always good for a laugh. Running time, 20 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GIRL GRIEF: Charley Chase—The best comedy from this star in a long time. Plenty of laughs and full of new gags. Will please everyone.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

WHAT PRICE TAXI: Taxi Boys—If you want slapstick comedies, you have a good one in this. This is the kind that will bring the kiddies back to the theatre.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Paramount

BUILDING WINNERS: Very good short. Some good athletic scenes. Running time, 10 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

COURTING TROUBLE: Okay for a slapstick comedy.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

HOLLYWOOD ON PARADE No. 1: All star—One of the best shorts I have ever seen. Pleased everyone. Running time, 10 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MA'S PRIDE AND JOY: Donald Novis—Good comedy with plenty of music. Novis is a fine singer. Running time, 18 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

MA'S PRIDE AND JOY: Donald Novis--Novis's singing is worth the price of admission.--Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

ROOKIE: Tom Howard—A nice one-reel act that will please.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

SCREEN SOUVENIRS: As good a reel as can be bought anywhere. Certainly pleased my people. Running time, 8 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SINGING PLUMBER: Donald Novis—Plenty of laughs and a thrill for those who have heard Novis on the air when he sings "Trees." He is no actor, but they forget that when he starts to sing. Running time, 19 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

RKO

EASY STREET: Charlie Chaplin—These Chaplin pictures synchronized are different and make good fillers.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

FEATHERED FOLLIES: (Cartoon) — Cleverly synchronized cartoon that had plenty of catchy tunes and some laughs. Recording fine. Running time, 6 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

FIREHOUSE HONEYMOON: Another good comedy that will get by. Average.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

MILLIONAIRE CAT: Bobby Clark, Paul McCullough—A lot of nonsense along the lines that have made this team famous. Good for some loud laughs. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

MILLIONAIRE CAT: Bobby Clark, Paul McCullough—Don't miss a single one of these Clark-McCullough comedies. All great.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

SHAMPOO, THE MAGICIAN: Roscoe Ates—A good two-reel comedy that will get by.—Charlie Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

United Artists

FLOWERS AND TREES: Here's the greatest color cartoon we have ever played. Don't miss it.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

Universal

STRANGE AS IT SEEMS: (John Hix)—Oddities from all over the world, photographed in color and always interesting. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

WHO, ME?: Fred Albertson—One of the best comedies we have had in a long time. Fine cast, clever dialogue and funny situations. Our patrons really laughed, and that's better than they do at most of the so-called comedies. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

Warner Vitaphone

C'EST PAREE: Broadway Brevity—Boys, here is a short that is equal to a feature. The most beautiful color you ever saw, showing they can make pictures as good as ever if they want to. Tell them you have a double feature when you play this one. Running time, 18 minutes. S. H. Rich, Rich Theatre, Montpelier, Idaho.

HEY, POP: Fatty Arbuckle—A good comedy which the kids ate up. Arbuckle pleases all.—Charles Wiles, Wiles Theatre, Anamosa, Iowa. Small town patronage.

MAYBE I'M WRONG: Richy Craig, Jr.—For sheer goofy nonsense, this one takes the prize. The dialogue is so fast, you have to listen every minute to catch all the wisecracks. Plenty of laughs, if you don't care what you laugh at. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

TEE FOR TWO: One of the technicolor musical revues and very, very pretty. A sprinkling of comedy intermingled and lots of pretty girls makes this a most enjoyable short. Running time, 16 minutes.—Horn and Morgan, State Theatre, Hay Springs, Neb. Small town patronage.

TIP TAP TOE: What a swell short this turned out to be. Many patrons spoke highly of this subject, especially of the dancing of the two leads. Running time, 19 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Serials

RKO

LAST FRONTIER: Creighton Chaney—A good serial when they want action. Eighth chapter holding up.—G. Carey, Strand Theatre, Paris, Ark.

LAST FRONTIER: Creighton Chaney—A fair Western serial.—Roy W. Adams, Mason Theatre, Mason, Mich.

WABASH AVENUE

CHICAGO

Put a red circle around the date March 4. Yes, it's inaugural day for President-elect Roosevelt, but that isn't all. It's the day—or rather the evening—or which local folks in the industry will gather at the Medinal Athletic Club for a big evening of merriment. The occasion is the Film Relief Dinner dance, sponsored by leaders in all branches of the industry as a means of raising funds for the relief of folk within the industry who are up against it. And what an evening it is going to be. From soup to the final star act it will be the biggest night's fun that cooperation, talent and the energy of local leaders are able to commandeer for a great cause. Everybody's behind this big party and everybody will be there. The various committees, as announced by Louis Abramson, certainly assure that this is going to be a memorable affair held on a memorable day. The committees are:

Executive Committee: Barney Balaban, Nate Blumberg, Floyd Brockell, J. E. Coston, Henry Herbel, Jack Miller, Johnny Mednikow, Louis Reinheimer, Aaron Saperstein, Arthur Schoenstadt, Edwin Silverman and M. O. Wells.

Entertainment Committee: Barney Balaban, Nate Blumberg, Will Harris, Harry Lasker, Louis Lipstone and Morris Silvers.

Publicity Committee: Herb Ellisburg, Bruce Godshaw, William Hollander, Harry Holquist, Calvin Hermer, John Joseph, Al Sobler and L. S. Stein.

Finance Committee: Barney Balaban, Henry Herbel, Jack Miller, Aaron Saperstein and Edwin Silverman.

Details, Letters, etc.: Emma Abplanalp, Louis L. Abramson, Myrtle Collins, Johnny Mednikow and M. O. Wells.

General Committee: Walter Babitz, Ben Bartelstein, Harry Beaumont, Walter Branson, W. W. Brumberg, Harry Corbett, Aaron Courshon, Dave Dubin, C. W. Eckhardt, Henri Ellman, Julius Goodman, Fred Gilford, Ed Grossman, Ed Haferkamp, Lou Harrison, B. N. Judell, Joe Koppel, Verne Langdon, Ben Lasker, Carl Lesserman, M. O. Levy, Harry Lubliner, V. T. Lynch, I. W. Mandel, Jack McPherson, Felix Mendelssohn, Jack Osserman, Abe Ostrovsky, Eddie Mager, Joseph Pastor, Chas. Reagin, Jack Rose, Sidney Selig, Sam Shirley, Ludwig Siegel, Earl Silverman, Simon Simansky, Max Slott, Sidney Spiegel, Emil Stern, Joseph Stern, Ludwig Sussman, Allen Usher and George West.

▽

Si Griever, who formerly operated the Griever exchange in the Universal building, was in town last week greeting friends along the Row. Mr. Griever is operating the Adams theatre in Detroit for Harry Balaban and the word is out that the house is doing a nifty business under Mr. Griever's direction.

▽

E. W. Hammons, president of Educational, passed through town on his way to the west coast from where he will continue his tour of the company's branches which he started before the Holidays.

▽

Lester Retchin of the Howard theatre, accompanied by Mrs. Retchin, has left for a six weeks' visit to California.

▽

Executives of air lines were guests of Bill Brumberg, Columbia branch manager, last week at a special screening of "The Air Hostess," starring Evalyn Knapp. Among those who saw the picture were: Harold Crary, advertising director, and K. A. Kennedy, traffic manager of United Air Lines; L. W. King, division traffic manager of Transamerica Air Lines; Geo. T. Wier, division traffic manager, Northwest Airways, Inc.; A. F. Hotton, division aviation manager, Postal Telegraph Co.; J. C. Graves, assistant traffic manager, Transcontinental & Western Air Lines.

▽

Al Blasko admits that he has been seriously punctured by one of Cupid's darts and it won't be long before he joins the ranks of benedicts. Al gained fame as the Row's reporter who crashed a closed luncheon of Allied directors disguised in a waiter's outfit and with a sprig of spinach under his nose to complete the masquerade. Al says he got away with it nicely until the spinach tickled his nose, causing him to sneeze. He is now managing the Metropolitan for Warner Bros.

▽

B. J. Sullivan and A. R. Johnson, factory representatives of RCA Victor Company, have established offices at 908 S. Wabash avenue. They are pushing the new RCA high fidelity sound apparatus, stage sound reinforcing systems using the new ribbon type microphone and the 35 mm. projector for small houses. They are covering northern Illinois, Wisconsin, Minnesota, North and South Dakota and Michigan.

▽

William Brumberg of Columbia announces that a special trailer of "The Bitter Tea of General Yen" is available to exhibitors free of charge. Columbia is also providing a one-sheet free and a series of sepia photos.

▽

Sidney Stern and D. R. Abramson, who recently opened the Stern Trailer Service at 838 S. Wabash avenue, announce that business has spurted upward since the first of the year.

▽

Mr. and Mrs. Leonard Rorh of the Dixon theatre, Dixon, Ill., are the proud parents of a new eight and one-half pound boy.

▽

Harry Klein, president of Western Theatre Premium Company, is back from New York where he negotiated a deal for a new cosmetic proposition for theatres.

▽

Aaron Courshon of the Portage Park, Admiral and Drake theatres has hied himself off to the warm sands of Miami to acquire the first coat of tan of the 1933 season.

▽

E. W. (Red) Johnson, who recently suffered a stroke of paralysis and was confined to bed for four weeks, is back at the Columbia office and able to get about with the aid of a cane. He can't cover much territory as yet, so he is inviting all friends to drop in and see him.

HOLQUIST

NEWS PICTURES

FOX MOVIETONE NEWS—No. 33—Oil tanker burns at sea off California—Uncle Sam's aces thrill Florida—Coolidge laid to rest in Vermont hills—Woman directs orchestra of 200 in New York—Italian horsemen perform for king.

FOX MOVIETONE NEWS—No. 34—Craig Wood wins golf title at Los Angeles—New Year's parade honors Hindenburg in Germany—Jimmy Walker writing book in Paris—Yachtsmen happy in Florida sun.

HEARST METROTONE NEWS—No. 232—Storms tie up Atlantic liners—W. R. Hearst launches "Buy American" campaign—Craig Wood wins golf classic at Los Angeles—Jim Londos wins wrestling match in New York

HEARST METROTONE NEWS—No. 233—Skating aces race at Newburgh, N. Y.—Professor Piccard arrives in New York—United States Marines arrive from Nicaragua—New dancing method used in Hollywood—Attack dry law on 13th birthday.

PARAMOUNT—No. 47—Mine bombing kills four at Taylorville, Ill.—Toronto sculptor discards mallet for glue-pot—New Rochelle woman reviews the years—Asia prays for peace—United States welcomes Einstein—Auto show opens in New York.

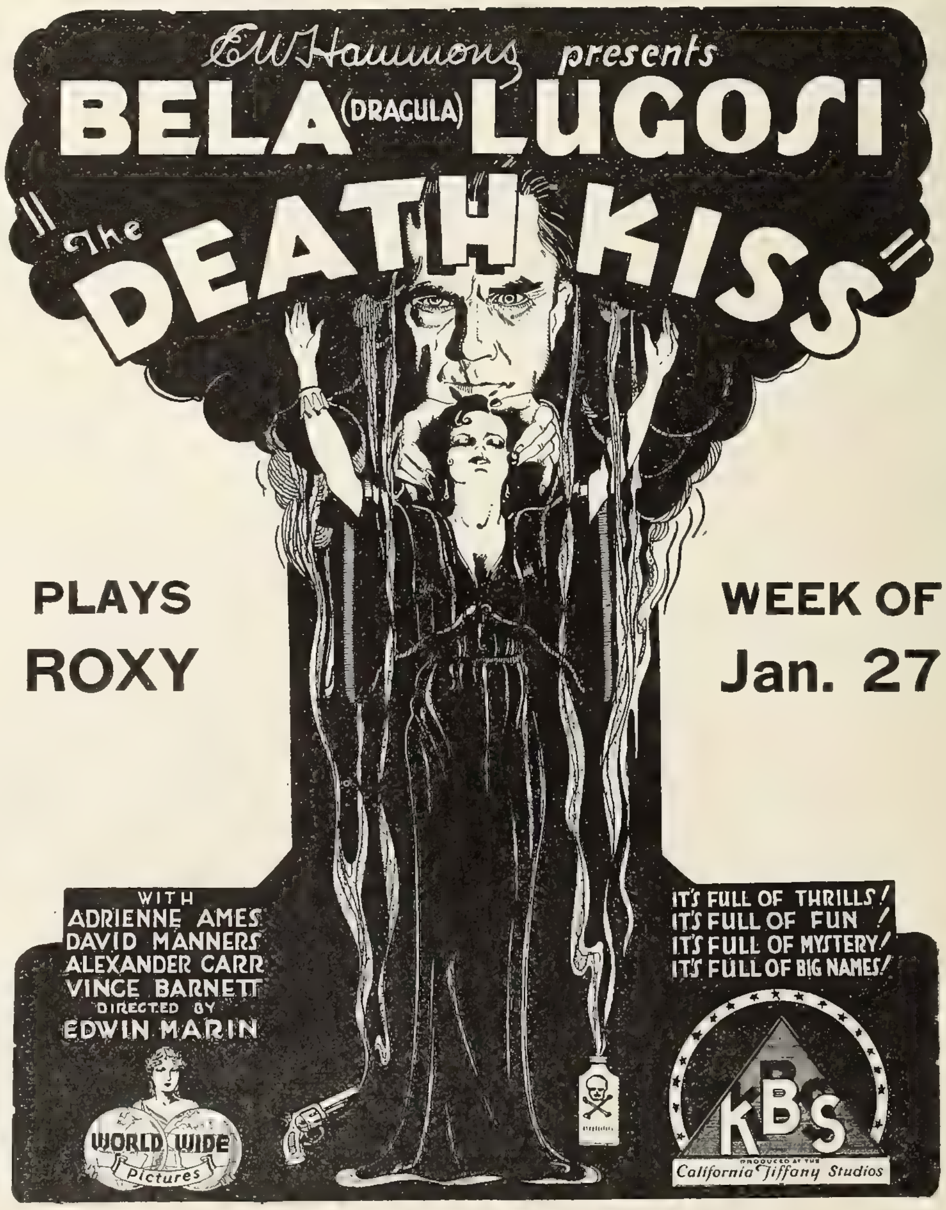
PARAMOUNT NEWS — No. 48 — United States Marines return from Nicaragua—New York welcomes Piccard—Liner destroyed by fire in English Channel—Dance atop Chicago hotel—Banking bill draws fire in Washington—Holding skiing meet at Cary, Ill.

PATHE NEWS—No. 48—Highlights of Calvin Coolidge's life; nation pays last tribute at Northampton, Mass.—Wayne W. Parrish explains technocracy—A Senate Committee hears wets and drys.

PATHE NEWS—No. 49—Tiny boats in regatta at Miami Beach, Fla.—Two senators think silver will solve America's money problem—Babe Didrikson trains in New York—New York holds annual poultry show.

UNIVERSAL NEWSPAPER NEWSREEL—No. 110—Floods imperil lives at Kent, Wash.—Einstein arrives in United States—Sailboat regatta held at Miami, Fla.—Chicago brewers get set for beer.

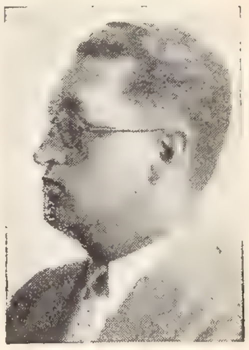
UNIVERSAL NEWSPAPER NEWSREEL—No. 111—Jap troops near Great Wall of China—Piccard lands in United States—Gale hits West Coast cities—Test new plane at Orangeburg, N. Y.—United States Marines home from foreign duty.



MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



DISCUSSING A TOPIC of this sort is not always a a desirable task because there is so much difference of opinion among managers as to what they think of the idea. Yet, the really efficiently run theatre is most always a house wherein the various members of the staff, regardless of how many or how few, can step into other shoes and function smoothly.

A manager must keep in mind the ever-possible danger of illness, accident or call out-of-town that will make it necessary for his help to continue the proper operation of his house in his absence. To go along on the theory that you will always be there yourself and that you need never lean or depend on others is a foolish point of view and charged with much dynamite. Proper coaching of a competent assistant will take care of such an emergency when it arises.

THE NECESSITY FOR efficient help to keep that house going along right is best explained by the many slants that must constantly be watched and anticipated before they cause trouble. Even the small, yet important detail of sound volume control will bring home to you the importance of having someone on the floor besides yourself who will keep his ear trained to the sound and signal the booth accordingly.

The same slant is applicable to all other phases of theatre operation and if your assistant has been broken in to every duty in connection with running the house, then you are indeed a smart manager. In turn, the chief-of-staff, or head usher if you will, ought to be able to assume the assistant's work; the doorman to jump in and take care of the furnace, etc., etc., right on down the line. In other words, to keep the house covered at all times so that there is a minimum of chance of any one detail being overlooked by reason of any one man leaving his post. After all, these are just the A B C's of good business.

THERE EXISTED, AT ONE TIME, a foolish notion that if you made your assistant too efficient he would eventually take your job away from you. Well, if any man is that much afraid of his job then we'll venture the guess that he'll lose it anyway. Bosses who are good business men, and most of them are, other opinions notwithstanding, are the first to appreciate good organization and the development of manpower. Where they find a manager capable of running his theatre and his help along such lines they will, in most cases, select him for promotion when the first important opening occurs. And one of the reasons he is so selected is becaue the boss knows that he can step out of his house at a moment's notice and leave that house running in tip-top condition.

DON'T COAST ALONG on foolish theories. Break in your assistant to do everything you do, subject to your approval and supervision. Let him inject his own ideas and encourage him if they are good, or correct him if they are not. Make him feel important without becoming overbearing in his attitude to the rest of the help. And by all means encourage him to train the head usher or doorman in all the duties of the assistant.

Weekly meetings of the entire staff, not fashioned along the circuit idea of military tactics, but rather in a warm and friendly spirit, will promote a feeling of mutual cooperation from top to bottom that would be hard to beat in a pinch. From these meetings you can generally get to know which of your staff are anxious to make show-business their life's vocation and which of them are just holding their jobs as stop-gaps until something they like better turns up. Where you find good material for show-business, develop it as much as you can.

Many successful men have stated that their greatest accomplishments in life were not merely making money or building up a business; they were in developing youth and manpower, to which they attribute no small measure for their eventual success.

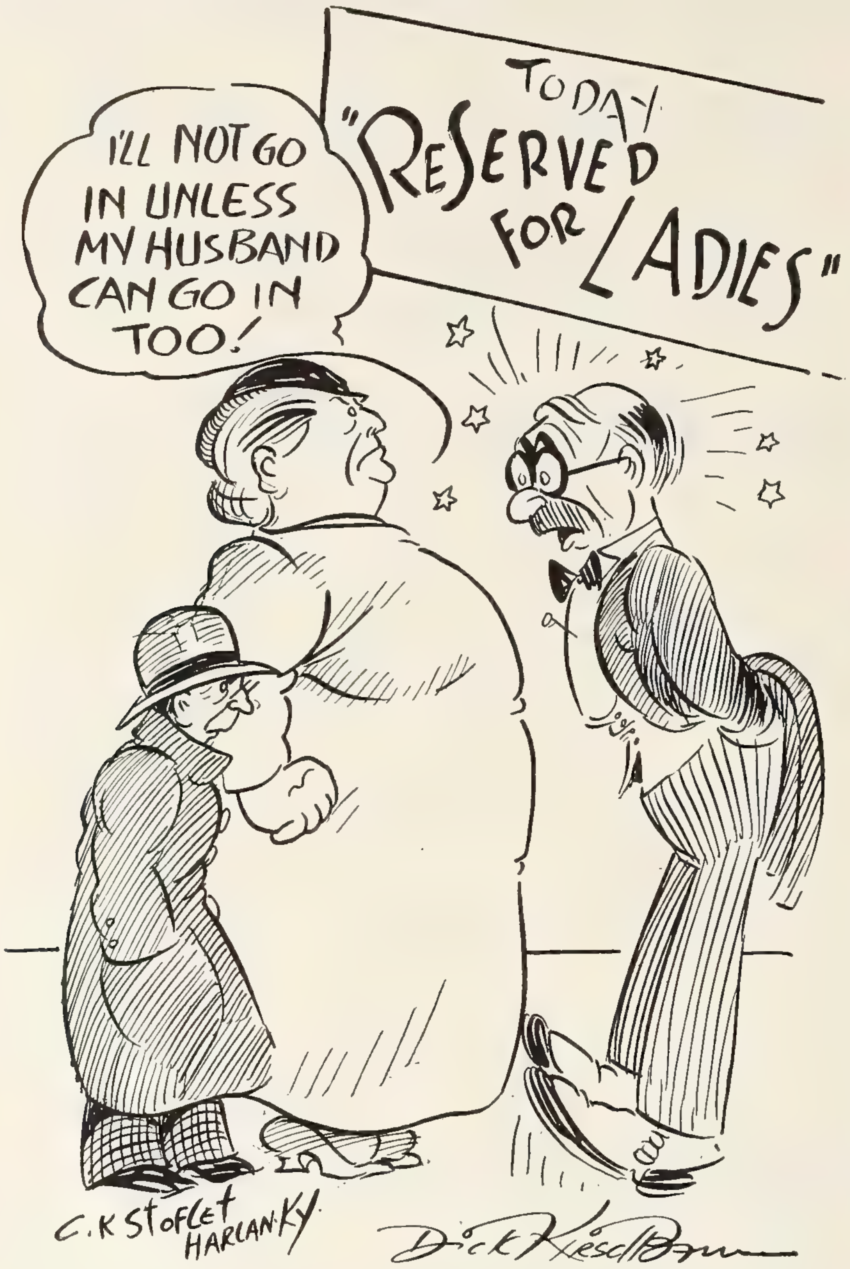
▽ ▽ ▽

BY THE TIME THIS GOES to press we will be riding the roads of Ohio on a short trip to visit Nat Holt and his RKO boys as well as some of those other Round Tablers whom we last visited in 1928 . . . with many fond memories of that Convention up at Cedar Point. (Shades of Tim Roberts, Ed Heihle, "Ducky" Meyers, Pete Wood, "Admiral" Himmeloin, Gus Sun and about two dozen others.)

We always look forward with great pleasure to these trips because they afford us the much-needed opportunity of meeting personally men we have been corresponding with for many years. For this same reason we are getting set to invade the Southern States next month. The greatest number of Charter Members when the Club was first organized were from the South and most of them are still the best contributors we have. It will certainly be swell to visit them and talk shop. "We'll be seeing you."

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


TODAY "RESERVED FOR LADIES"
I'LL NOT GO IN UNLESS MY HUSBAND CAN GO IN TOO!
C. K Stoflet HARLAN KY
Dick Kirschbaum

Maybe we ought to attach a card of explanation to every title banner. At any rate, Dick has left us in doubt as to who is the boss of this family. Looks like a district manager and his missus out for a good time.

MANAGER NIBLER'S FREE PONY RIDES FIXED OPPOSITION

When playing "Wild Horse Mesa"—a Zane Grey picture—Miss Theresa Nibler, manager of the Paramount Theatre, Springfield, Mo., and her assistant, Wilton Gross, fought opposition in the form of another picture with juvenile appeal by giving children free rides in a pony cart each afternoon during run of picture.

We are advised that this pony cart stunt not only proved to be a natural for the youngsters, but also attracted the grownups. As many as three to four kiddies were put in the cart at a time and one of the boys on the staff led the pony to guard against any possible accident. The figure of the white horse shown in the background of the accompanying photo was a model obtained from a local saddlery concern. The pony and cart were secured through a tie-up with a local stable.

Miss Nibler is also running a radio stunt at this time through a tie-up made with a dealer in a popular set. Details are lacking at this writing but we presume a local broadcasting station has been tied-in to provide broadcasting facilities for local, amateur talent, later to be featured on the theatre stage. The radio dealer is supplying a silver loving cup to the entertainer who receives the most votes. Whether a newspaper also figured in the tie-up we do not know.

Perhaps Miss Nibler will furnish the Round Table with full information about her plan, as well as word on other activities at her theatre. We believe this is the first report we've received on the Paramount since she became manager and we will be glad to welcome her into Club circles.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

H. JAUDON USED ONE CENT SALE IDEA AS TWO-FOR-ONE STUNT

The old familiar One Cent Sale idea, employed by merchants the country over, was used as a Two-for-One gag during Xmas Week by Howard Jaudon, of Gulf Theatres, Inc., Tampa, Fla., to keep attendance at peak at the Tampa Theatre, ace Sparks house in the city.

The occasion was called "Your Xmas Gift Week" and after a series of teaser statements in newspaper ads it was announced that by adding one cent to the regular admission (with coupon clipped either from ads or program) all theatre patrons might enjoy the privilege of bringing along a guest.

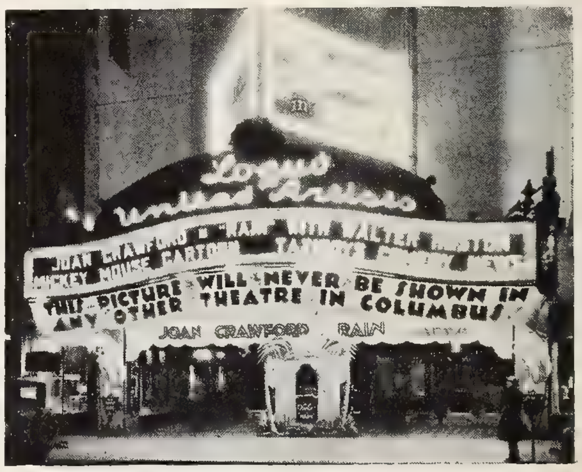
The above gag was not confined to the Tampa, but was in force at all Sparks houses in the city. We also understand the same idea was used in Sparks houses in Miami. At any rate, Round Tablers, it's another variation of the two-for-one idea, and if you feel like trying it out, take it with Jaudon's compliments. He and the Sparks gang down in Florida are all on their toes these days and we'll be on watch for a lot of good trade boosting tips to pass along the line.

LYMAN CIRCULATED XMAS HERALDS WITH EXCELLENT RESULTS

An Xmas trade building stunt employed this past season by C. T. Lyman, manager of the Plaza Theatre, Milwaukee, consisted of house-to-house distribution of 8,000 program heralds sealed inside a "Do Not Open Until Xmas" envelope. Copy on the envelope was printed in red and decorated with a couple of Xmas candles in holders. The herald set forth the full week's program and carried the management's appreciation of past patronage and sincere good wishes for 1933.

This is the first report the Club has had on Lyman's activities and we'll be on watch for many others. He's located around the corner from Louis "Eagle" Orlove, a dyed-in-the-wool Round Tabler, and between the two of these showmen this department ought to be kept posted on what's going on in their neighborhoods.

A BOVIM FLASH!


Loew's
United Artists
THIS PICTURE WILL NEVER BE SHOWN IN ANY OTHER THEATRE IN COLUMBUS
JOAN CRAWFORD RAIN

Here is one of the typical flash lobbies featured by "Russ" Bovim, manager of Loew's Ohio Theatre, Columbus, Ohio. Note the huge marquee sign; the distinctive valance; side panels with cutout figures of star and replica of hut built around the box office.

"Man Against Microbe"

¶ When the Black Death swept Europe in the Middle Ages millions died. Terror stalked across the kingdoms of the world and nothing could stop it. All the medicines and devices of the crude science of the day were of no avail. And down the years the lesser plagues took their toll.

¶ Then came Louis Pasteur, with microscope and cultures and test tubes and the bacterial origin of many maladies was established. The tiny demons of disease were revealed. The villain in humanity's greatest drama had been identified. It is part of a great story of and for humanity which is offered to theatre screens in one reel.

¶ The picture contains no advertising and no propaganda save that in the great broad cause of human life and health. It is not an argument for insurance or anything else but health. But the 25,000 agents of Metropolitan Life and their many millions of clients and prospects are cooperatively interested.

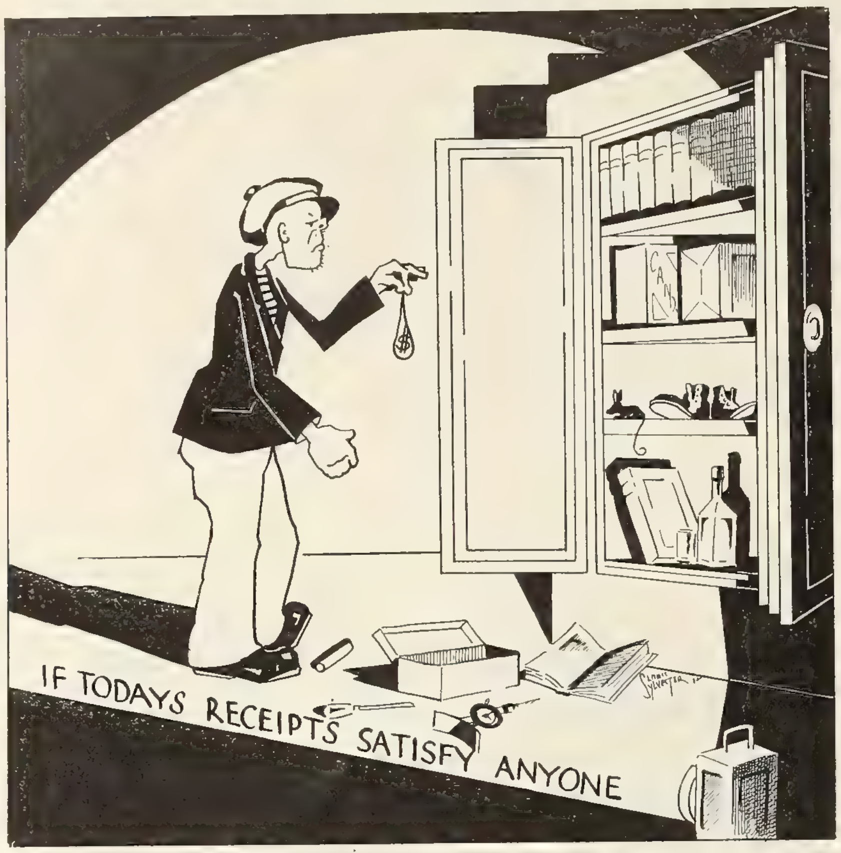
Available to theatres without cost. Write or wire that you want to play it and give three tentative play dates.

THE LIGHT THAT NEVER FAILS

WELFARE DIVISION
METROPOLITAN LIFE INSURANCE COMPANY
ONE MADISON AVENUE, NEW YORK, N.Y.

WE OFTEN WONDER!

By LOU SYLVESTER


IF TODAYS RECEIPTS SATISFY ANYONE
CAN
LOU SYLVESTER

If business doesn't start to pick up soon, it won't be worth a yegg's time or trouble to bust open that safe. Sylvester's humorous slant is further emphasized by the contents of the safe. Don't overlook it, boys.

B & K SHOWMEN PUT OVER XMAS PAGEANT THAT PACKED HOUSES

Acting upon a suggestion made three years ago in "Public Opinion," Balaban & Katz, showmen in Chicago, staged a yuletide pageant this past Pre-Xmas Season which drew nearly a half-million people to the downtown theatre and shopping district and packed both stores and theatres for the day. The stunt was repeated four Saturdays in succession to equal advantage.

The accompanying photo will convey but a faint idea of the magnitude of the Toy Parade that delighted thousands of youngsters from all sections of the city. Balaban & Katz led the parade with a platoon of ushers carrying banners advertising current and coming attractions. All company theatres tied-in with the event by running special trailers.

Except for cost of advertising banners the theatres got away scot-free, not even doing any of the work beyond selling the idea to the merchants. The pageant was a most colorful affair, consisting of animated, life-size replicas of toys, old Santa himself and many attractive floats that represented Mother Goose stories, etc. A miniature locomotive was provided by the C. & N. W. R. R. Company and the Salvation Army sent its "Taximeter Mule." A well organized band furnished music.

It's too late now, of course, for Club members to get out and promote a stunt of this sort among local merchants, but it looks like a darned good one to file away for next season. Anything which can step up trade over the Xmas-slump period the way this one did is worth consideration.

Take the annual Macy Parade in New York City, for instance, which each year packs the streets and has hundreds of thousands of necks out of joint in efforts to catch a glimpse of Tony Sarg's grotesque balloon animals when these are released after the parade down Broadway. What this does for Macy's store can also be done for any other institution, even if the parade has to be scaled down to suit.

Anyway, congratulations to the B. & K. men for putting over a spectacle which paid them many times over for their efforts. Incidentally, the full plan for this Publix yuletide stunt is available in the indexed, bound volumes.

McHENRY FEEDS HIS PUBLIC VARIETY OF NOVEL COPY IN ADS

Popularly known in Dallas, Texas, as "Uncle Mac," C. R. McHenry, owner-operator of the Texas, Rosewin and Midway Theatres, daily advertises in newspapers his thoughts on pictures, or whatever his mood may prompt.

His frankness has been occasion for reprimands now and then from those in the picture distribution field, but, on the other hand, reaped its reward in public confidence. He gives his opinions on product for what they're worth, he states, and if he pans a picture and the folk like it, so much the better.

SUGGS BROUGHT OUT ENTIRE POPULATION ON AUTO GIFT NIGHT

It took the give-away of a new auto to convince M. S. Suggs, manager of the Paramount Theatre, Bristol, Tenn., that there are as many people in town as indicated by the last census. On the night of the event the entire street was blockaded by an excited horde of usually staid citizens, all intent on finding out the identity of the person to become the owner of a brand new, shiny product of one of the country's largest automobile manufacturers. In addition to the auto twenty-three other valuable articles were awarded.

The deal was made possible through a tie-up with the Retail Merchants' Association, which resulted in a world of publicity. The local newspaper carried about eight full pages concerning the auto give-away and, in addition, distributed 35,000 regular size newspaper sheets in Bristol and towns within a radius of 50 miles. The car made appearance in main downtown streets every day for two weeks in advance, adorned with a banner stating it would be given away from the stage of the Paramount Theatre on the advertised date. A model was also brought into the theatre lobby for inspection one week in advance, along with the display of other awards. The deal was handled on the usual merchandise sales policy, both from stores and theatre.

De luxe give-aways have been defended and condemned the past season by members of this industry but the fact remains that such practice has generally resulted in creating a whale of a lot of interest in the theatre and all concerned in the tie-up. As in other instances, all the deal cost Suggs was his time spent effecting the tie-up and the box office was stimulated to a marked extent.

New KBS Service

This department is advised through R. M. Savini, of the KBS unit of Tiffany Studios, that his company is rendering special service to certain exhibitors on pictures which particularly lend themselves to outside billing. There have been a number of recent instances, he stated, whereby exhibitors both large and small have been aided by a generous supply of two-sheet fibres (dated) and cards at no cost except express charges.

ED HART'S TIE-UP

DEVIL IS DRIVING
PLYMOUTH
A. LORBACH
DEVIL IS DRIVING
OXFORD

Ed Hart, manager of the Oxford Theatre, Plainfield, N. J., tied up with a local dealer in popular priced autos for a street bally on "Devil Is Driving." At the right side of entrance you may see the devil himself, who acted as Ed's driver on this occasion.

SHEPHERD PUT OVER ANNIVERSARY STUNTS FOR BILTMORE HOUSE

A report from Miami, Fla., informs the Club that Sonny Shepherd, manager of the Mayfair and Biltmore Theatres there, very successfully celebrated a birthday for the Biltmore by staging a variety of attractions.

One of the photos shows the resourceful Sonny himself, standing on the steps of the building that houses the "Miami News" and directing a show for the Thanksgiving Festival of the Homemakers Club of that paper. As usual, Sonny's famous Mickey Mousers demonstrated their unquestioned talent.

During the Anniversary celebration tables and chairs were set out on the sidewalk, as shown in the other photo, and free coffee and cake were served by girls handpicked by the discerning Sonny and attractively attired in typical Miami costume. The front of the house was decorated with flags and bunting. A stage show put on by the Shepherd Mickey Mousers was featured among the week's attractions. A Gift Night ended the festivities on Saturday.

Despite strong opposition, because of a "Get-Acquainted Week" put on by an invading theatre circuit, Sonny managed to ring up a nice gross for the week. Details other than outlined above are lacking, but it can be safely stated that he put over his usual aggressive campaign. Now that the season is in full swing down in his town we'll hope to hear more concerning his activities.

Stoltz in Philly!

Arnold Stoltz, formerly with Loew in Baltimore, is now in charge of production at the Earle Theatre, Philadelphia, Pa. Joseph Feldman is director-manager of the house.

Artie Cohen, press agent of the Earle, caught some flu bugs recently and Stoltz, in addition to other duties, has been pinch-hitting for him. Incidentally, Stoltz, before leaving New York, sold a couple of stories to be made into Winchell and Sobol-Richman shorts.

"The Showman's Calendar"

JANUARY

29th	William McKinley Born—1843
30th	Chinese New Year (D.E.I.) Greta Nissen's Birthday
31st	Tallulah Bankhead's Birthday

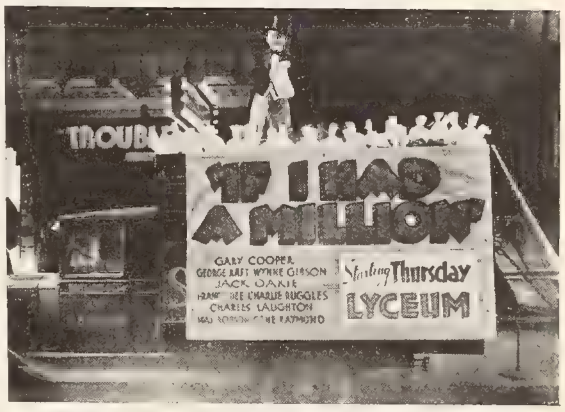
FEBRUARY

1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
2nd	Benny Rubin's Birthday
3rd	Woodrow Wilson's Death—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born
4th	Col. Lindbergh's Birthday—1904 Massachusetts Ratified U. S. Constitution—1788 Ramon Novarro's Birthday Aaron Burr Born—1756 Walter Catlett's Birthday
7th	Charles Dickens Born—1812 First Telephone Made by Thomas Watson for Bell—1875
8th	Charles Ruggles' Birthday
8th to 14th	Boy Scout Week (23rd Anniversary)
9th	Nebraska Admitted to Union—1867 Ronald Coleman's Birthday James Murray's Birthday
11th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809 William Collier, Jr.'s Birthday
14th	St. Valentine's Day Arizona Admitted to Union—1912
15th	John Barrymore's Birthday New Jersey Abolished Slavery—1804 Destruction of Battleship Maine—1898
16th	Al Jolson's Birthday Chester Morris' Birthday

STUNTS AND OTHER EFFORTS FEATURED IRWIN'S CAMPAIGN

A novel street stunt, a newspaper tie-up and special advertising featured effective advance work done on "If I Had a Million" by George Irwin and Earl Long, respectively manager and advertising director of the Lyceum Theatre, Duluth, Minn.

The accompanying photo practically tells the story of the street stunt they used to such good effect. On the day prior to opening (day before Thanksgiving) when a great many people were shopping along the downtown section, it was arranged to drive a flat truck loaded with 100 money bags full of fake money through the section. The truck was bannered with copy on the picture and standing among the money bags a young man tossed out pennies at intervals. A crowd of keenly interested youngsters naturally followed in the wake of the truck but the pennies were thrown out only a few at a time and $10 worth more than filled the entire bill.



Free display ads were obtained by tying up with a newspaper on a "shopping tour" through a stated day's advertisements. Copy in the forepart of the ad read: "If You Had a Million—How Much Money—Could You Spend in—A Shopping Tour—Of Today's Ads." Readers were then instructed to grab a pencil, jot down names, prices and advertisers of the costliest items, total the amount and send same to the newspaper department. Guest tickets were given to those sending in authentic, highest totals.

Wide distribution in stores, office buildings, etc., was given a quantity of envelopes inscribed: "This Envelope Contains a Certified Check for One Million Dollars." The contents consisted of what appears to be regular accessory check and letter from donor to beneficiary. These envelopes were also distributed by the man on truck, whenever his vehicle got stuck in traffic.

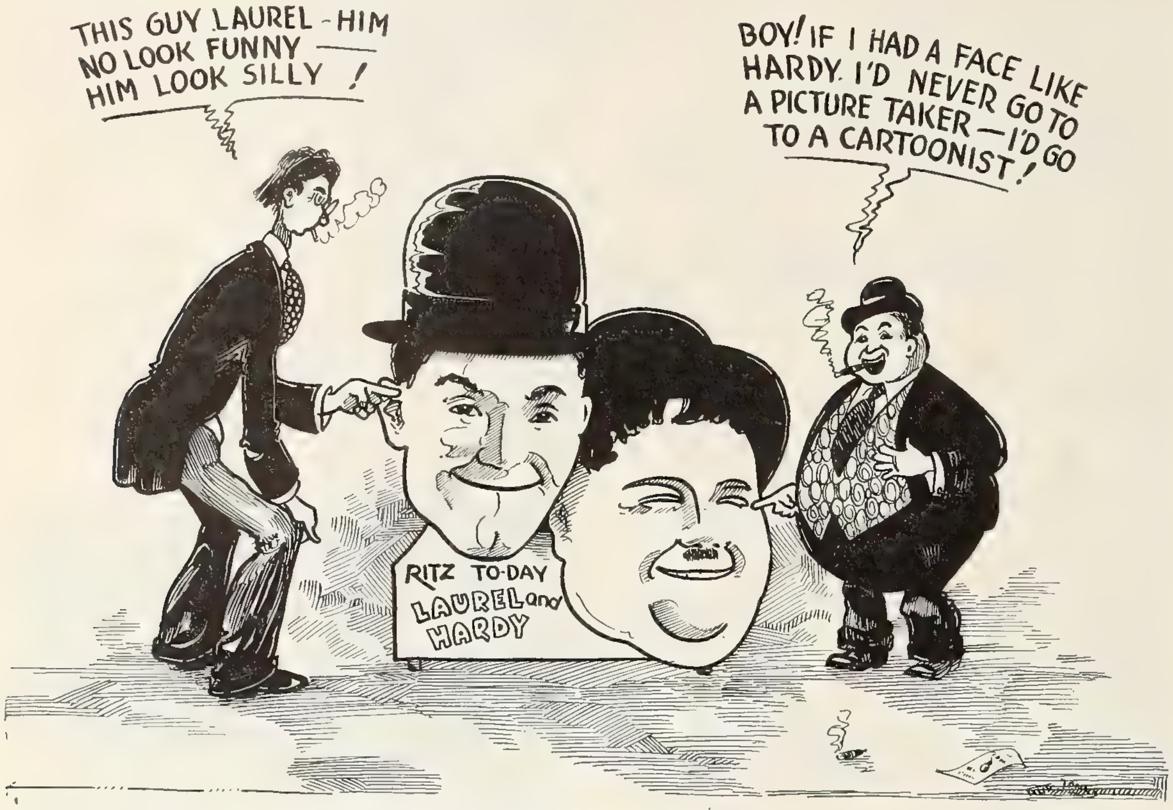
Irwin and Long's advance campaign was particularly effective in building up trade which the management considered on par with any heretofore enjoyed at the Lyceum, so we're passing along this account with the hope that it will prove of benefit to other members of this organization. We'll be awaiting further news from both these energetic showmen of Duluth.

Cunningham's New Job!

A. R. Cunningham, former manager of the Strand Theatre, Shreveport, La., recently assumed management of the Saenger and Paramount Theatres, Alexandria, La. Jack Meredith, former publicity director of the Saenger theatres in New Orleans, succeeds Cunningham at Shreveport. All his fellow showmen wish both success with their new assignments.

KEEPING UP WITH THE TIMES!

By GUY JONES


THIS GUY LAUREL - HIM NO LOOK FUNNY — HIM LOOK SILLY !
BOY! IF I HAD A FACE LIKE HARDY I'D NEVER GO TO A PICTURE TAKER — I'D GO TO A CARTOONIST !
RITZ TO-DAY LAUREL and HARDY

Before passing comment, look in a large mirror yourself . . . !

BOY OPERATORS OF OWL THEATRE HELD A FLASHY PREMIERE

It's been some little time since we've reported the activities of Messrs. Hefferan, Folger, Blietz and Hartger, co-operators of the unique Owl Theatre, Grand Rapids, Mich., but a recent communication advises us that the boys are still carrying on with their profitable theatre enterprise in the 60-seat garage building located in a neighborhood section of the city.

Their latest, and, incidentally, quite widely publicized event, was the Michigan premiere of the French film "A Nous la Liberte," which filled a four day engagement to the tune of previews and a regular Premiere Opening, with radio broadcast, introduction of patrons by "mike" and all the other Hollywood trimmings.

It was a big event for the four youthful impresarios, despite the fact that their school work suffered accordingly, and they're passing this French film premiere idea along for some other Round Tabler to try out should they see fit to do so. The very novelty of the stunt is enough to assure it a generous amount of radio and newspaper publicity.

BILL WHYTE PULLED GOOD STUNT BEFORE LEAVING RIVERHEAD

Returns relating to activities between theatres managers and local football squads during the '32 season are still coming in, this time from W. H. Whyte, former manager of the Capitol Theatre, Riverhead, Long Island, N. Y., and now in charge of the Rye Theatre, N. Y.

Like several other Club members, Whyte contacted the coach of the local eleven and arranged for a big turn-out for the showing of a football theme picture. It happened that a star player on a college eleven—a product of Riverhead—was home for the holidays and Whyte prevailed upon him to be present on the occasion. His name was put up on the marquee lights. Affairs were turned over to the cheer leader, who introduced the coach and players in turn. Local pride in the good showing the team made during the past season put the night over in a big way. All it cost Whyte were passes to the team, four cheer leaders, the coach and the star player.

The next time fellow Club members hear from Bill Whyte it will be from points north and west of his old stamping ground, a place he has honorably filled for a long time. With his passing from Riverhead and Peconic Bay these points will need to be covered by his successor, whom, we understand, is Charlie Maxwell, and hope he will do as well by the Club as Whyte has done since he became a Round Tabler.

Selette's Farewell!

When Eddie Selette, former manager of the Strand Theatre, New Bedford, Mass., resigned, that post to go with Morse and Rothenberg, his former associates, as field manager, North End merchants and employees of the Strand tendered him a party following his last day in charge of the theatre. The party was in the nature of a surprise and the occasion of presenting Selette with several gifts. All his friends wish him success in his new venture.

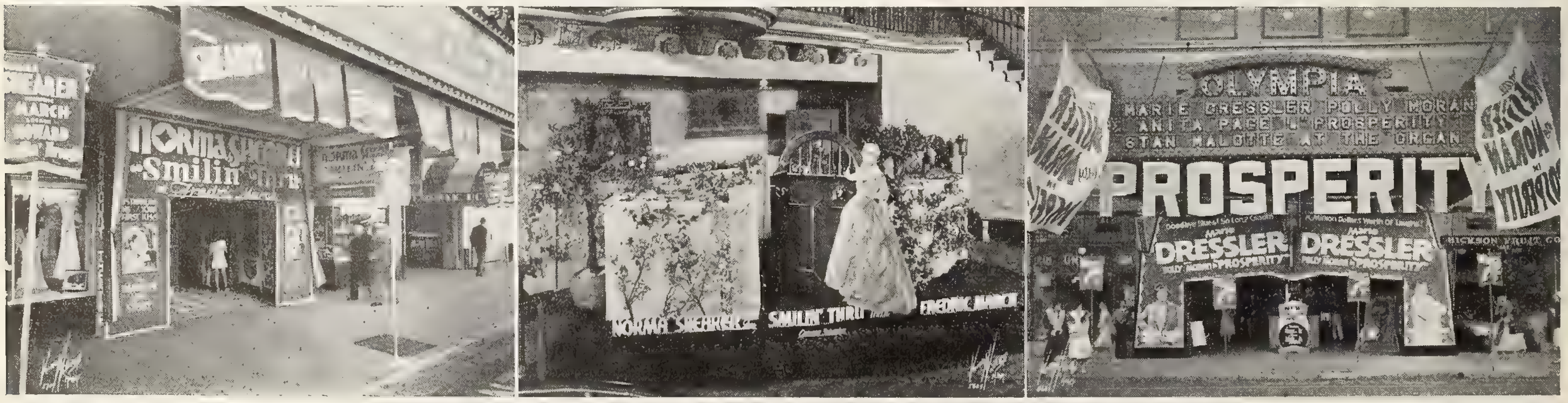
BUILDING BUSINESS WITH FLASHY DISPLAYS!

THE accompanying strip photo shows three of the many attractive displays recently turned out by City Manager James H. McKoy and his Publix gang down in Miami, Fla.

The first one, on "Smilin' Through," was originally used at the Olympia and then transferred to the Paramount. The second shows an inside display on the same picture, made by McKoy and his assistant, Francis Falkenberg for the first run showing at the Olympia. Note the attractive cutout, flowers and other props that carried out the "gate scene" of the picture. The third photo in the strip shows another front built for the Olympia by McKoy and Falkenberg, featured by large, cutout title letters and false front. Large burgees hung from either side of the marquee.

We also note that most attractive outside and inside displays were turned out when "Bring 'Em Back" played the Olympia. Cutout letters and animal figures from 24's set off the jungle-like entrance and the jungle atmosphere was further carried out in the foyer with a profusion of palm leaves, other foliage and stuffed specimens of wild animals.

Examples of work done by City Manager McKoy and his Miami staff have appeared from time to time in this department and it's always interesting to get a line on what they're doing. Now that the season down in his town is in full swing, we'll expect a lot more news of showbusiness as it's conducted in this popular winter resort.


NORMA SHEARER Smilin' Thru
NORMA SHEARER SMILIN' THRU FREDRIC MARCH
OLYMPIA
MARIE DRESSLER POLLY MORAN ANITA PAGE IN PROSPERITY STAN MALOTTE AT THE ORGAN
PROSPERITY
DRESSLER DRESSLER

HOW TO NAIL PROFITABLE RADIO TIE-UPS TO THE BOX OFFICE

Broadcasting: A Valuable Ad Medium When Worked Along Proper Lines and Designed to Bring Real Box Office Results!

Complete Details for Best Use of Radio Contained in This Article from a Man Whose Experience Should Aid You!

by IRA GLUCKSMAN

GOT a radio station in or around your town?

If so, your attractions and theatre ought to be getting regular air plugs at little or no cost.

A little ingenuity, some legwork and a pinch of salesmanship will do the trick.

Merely getting on the air, however, means nothing. As in all exploitation or advertising, it's the way the stunt is worked that determines whether it will bring the populace around to the box-office.

To be worthwhile, a tie-up of any kind must sell enough tickets to show a profit on the effort or money expended in putting it across. Radio tie-ups are no exception.

Here are some ideas based on experience of various showmen in the past:

General Suggestions

1. Some radio tie-ups are made only on specific pictures and so last only a few days, two weeks at most. Others are so arranged that they will continue indefinitely. Obviously, the second kind are far superior.

2. The local newspaper is still the theatre's best publicity bet. Don't engage in a radio tie-up if it will arouse antagonism of the press.

Radio stations and newspapers are rivals for advertising. If the proposed radio tie-up will take advertising revenues away from the paper, that means war. Change the tie-up so that this will not happen, or forget about it.

On the other hand, the newspaper will smile on a tie-up if benefitted by extra advertising or subscriptions. In fact, in this case the paper will come through with plenty of extra publicity.

3. Make sure that everybody engaged in the tie-up benefits from it. If a merchant goes into a tie-up and pays for radio time, the arrangement should definitely help his business.

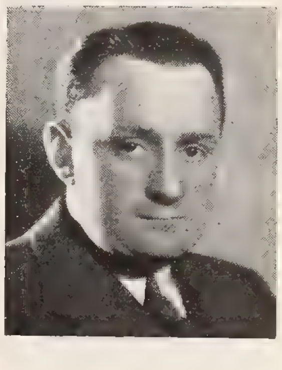
This is common sense. Should the merchant find that the theatre alone benefits, he is through with all theatre tie-ups for the future. But if the tie-up is a whale of a success in increasing his business as well as the theatre's he will jump at future tie-ups, radio or otherwise.

4. Before promising to use talent from the theatre, make sure that the talent will be available without special costs and that there will be no conflict with union rules, etc.

5. Make friends around the studio in the same manner as in the editorial rooms of the newspaper. It pays!

6. Plan the program as carefully as you would your own show. A halting, unentertaining program on the air is as bad, if not worse, than a poor program in the theatre. It takes only a turn of the dial for your radio audience to leave you.

This is another example of the effort we are constantly making to bring to the readers of the Club pages the ideas and suggestions of men particularly well qualified to write upon subjects of interest to showmen in general.



As his first contribution in a series of special manuals, Ira Glucksman has selected "Radio" as offering many untouched possibilities. Those who are quick to grasp a good suggestion will undoubtedly try their best to work out something for their theatres along the lines laid down by Mr. Glucksman and they will encounter little or no difficulty in so doing if they digest what he has to say and be guided accordingly.

Mr. Glucksman, for the past six years, has spent practically all of his time in fields that made him outstanding in writing these manuals. He has had unlimited experience in several important fields such as trade paper editing, publicity work, etc., and for the past two years has specialized in this type of work on the staff of Publix Opinion. While on this circuit house organ he wrote many original manuals dealing with theatre promotion and merchandising.

We are unusually pleased that we are afforded the opportunity of presenting this valuable series and expect that his manuals will be greeted with open arms by every live-wire showman who wants to keep his theatre operating profitably via sensible, well-thought-out ideas.

Time is an important consideration on the air. Rehearse every planned program, preferably with a stop-watch to make sure that it stays within the number of allotted broadcast minutes.

7. Analyze a station's "circulation" much as you would a newspaper's. How many people are reached and when are they reached? What kind of people are reached?

In general, preferred hours of the day are between 11 a. m. and 1 p. m.; 6 p. m. and midnight.

Saturday is the least preferred day of the day, because people go out most on that day. During mild weather, Sundays fall into the Saturday class.

For the same reason, radio listeners decrease greatly between the middle of May and the middle of September. The lowest point is reached in July and August, when the heat draws people out of their homes.

In your particular community, there may be certain programs on other stations preferred above anything else offered. Try to get a time when the number of local listeners to your station is at its peak.

Another point demanding attention is the type of listeners reached—men, women, children, high school youngsters, etc. For the theatre, the best hours will be the family hours, when everybody is home and listening—at supper hour, for example. Accordingly, when going after a merchant to pay for the radio time in a tie-up, try to get one who is as much interested in reaching the entire family as you are.

8. In some cases theatres have made direct tie-ups with radio stations, the theatre paying nothing except to supply entertainment. In other instances the theatre has supplied the program for a local merchant who pays the station the time charges. In still other instances theatres have bought time outright.

There are mighty few instances where leg work and ingenuity won't earn no cost radio time for the theatre.

9. When using amateur talent or other talent inexperienced in the studio, impress upon them that no side remarks or unnecessary sounds are to be made during the broadcast. The microphone is sensitive and will pick up every sound.

10. There have been instances where managers got so interested in the novelty of staging radio programs, they very nearly forgot their own programs. The object of a radio tie-up is to stimulate sale of tickets. But if the tie-up requires so much time that the theatre has to be neglected, the very reason for putting it on is defeated.

Program Building

Just as a newspaper or magazine must publish material to interest readers, so must a radio program include entertainment to draw listeners. Bore these listeners, and they flick the dial and tune you out.

Obviously, it is impossible to suggest a formula for specific programs guaranteed to keep the radio audience interested in any given community at all times. But it is possible to present some workable stunts to be incorporated. As examples, here are a few that have been tried by exhibitors with marked success.

(A) Chatter Column

The radio chatter column not only interests most listeners, but also proves great stuff to build up coming attractions and players.

It consists of five to fifteen minutes of movie chatter, sometimes interspersed with notes of local interest. The items should each be brief and delivered in any easy, chatty flow.

Fan material can easily be gathered from producers' announcements, press books, trade papers, and the like.

A good idea is to tie-in a local paper to reproduce this column the day after it is delivered on the air. This can be done with greatest ease if the chatter is concluded with a series of fan questions, such as: Who will play the leading part in such and such a picture? To whom is Helen Twelvetrees married? When is Clark Gable's birthday? Then ask listeners to look for answers in the paper the next day.

(Continued on following page)

NAILING RADIO TIE-UPS!

(Continued from preceding page)

(B) Air Trailers

A great plug for your coming attractions and at the same time an interesting few minutes for listeners is the Air Trailer.

This consists of getting local talent to play the parts of the various characters in one or two sequences from a coming feature. If you plan this sufficiently in advance, you should have little trouble obtaining desired parts of the script through your exchange or direct from the producer.

Talent can be obtained by tying up with a local dramatics school or high school dramatics club, or from among acquaintances in the community. It shouldn't be hard to get someone with talent to be a Richard Arlen for a radio performance or somebody else to be a Joan Crawford.

A stunt like this is sure-fire to get the entire countryside listening in, especially relatives and friends of the performers.

(C) Organ

A broadcast of selections played by the theatre organist has been successfully used in exchange for radio plugs in tie-ups direct with local stations.

Some theatres which have silent organs have even arranged for the station to provide an organist especially for the broadcasts.

The stunt has possibilities for a community sing with the singing of the audience broadcast as well.

(D) Stage Broadcast

If you run stage shows, even amateur affairs, get part of the program broadcast direct from the stage.

The audience can be pepped up by the announcement that they will see a broadcast right from the stage of the theatre.

The listeners will be attracted to the show by hearing part of it.

(E) Air Games

There are all kinds of games that can be played over the air. Some can be adapted from old newspaper tie-up ideas.

The reason for including these games in the program, of course, is to attract extra listeners.

Here are a few of these games that might be used. Others can be modeled along the same lines:

1. Award a pair of guest tickets to the ten persons whose names, auto license numbers or telephone numbers are announced during the broadcast, provided these persons call the station by phone within two hours after the announcement.

Such names, auto license numbers or telephone numbers can be selected at random from local mailing lists, telephone directories, newspaper subscribers' lists, etc.

It is important that each one used be carefully checked so that names or numbers of dead persons or persons who have moved away are not included. The community mightn't think it funny for a dead man to be asked to telephone the station for a pair of guest tickets to see a picture with some such title as "Road to Heaven" or "Hell's Angels."

2. Devise and announce password. Admit without charge the first ten persons coming to the next day's matinee and giving this password to the doorman.

To avoid any charge of unfairness after the ten have been admitted, announce further that the password must be written on a slip of paper together with the name and address of the person giving it. These slips can be shown to anybody not believing that ten persons arrived with the password ahead of him.

3. Both of the above ideas are distinct plugs for the theatre. To give a participating merchant a "break" a game similar to the word or letter mistake can be devised. Get the merchant to award souvenirs to the first ten persons telephoning the station about a purposely made mistake in an announcement plugging his merchandise.

Arranging the Tie-Up

Before stations or air advertisers will participate in a radio tie-up, they must be sold on the idea. Therefore, it behooves the manager to put the deal before them only when he can come around with a well worked out plan. They must be convinced that they will benefit.

Sell them on such points as the attention value of anything connected with moving pictures, the entertainment value of the program that a professional showman can devise, the glamour of anything connected with the theatre.

Show them a draft of the first proposed broadcast, and point out a few possibilities for future broadcasts.

Then, to obtain full benefit from the tie-up, to get the community interested and to ring in the newspaper, sell the idea of the participating merchant using newspaper ads and heralds to announce the arrangement.

The station, of course, should make frequent announcements about the tie-up and the theatre ought to contribute a trailer or at least lobby announcements. A panel announcing time of the broadcasts should be inserted in the theatre's regular ads. It is to the interest of all engaged in the tie-up to get the community steamed up about it.

Because the tie-up must definitely be nailed to the box-office, if it is to be of any use, provision should be made in the agreement for frequent announcement of theatre name, programs and playdates in all of the merchant's broadcasts and newspaper ads.

When the tie-up is under way, keep a weather eye out for fan mail. If there's lots of it, the stunt is successful. It means that many people are listening in. If this fan mail drops off, that's the signal either to drop out or to devise different programs that will interest the listeners.

Kid Angle

A number of exhibitors have had marked success with radio tie-ups designed to get the kids and interest the parents. Here is a typical one:

A department store in a southern town was induced by the local exhibitor to devote radio time to plugging the theatre's kid club. The club grew until it had about 1,000 delighted youngsters turning out every Saturday morning. These kids were given promoted candy or ice cream at each meeting, and presents on their birthdays. Birthday dates were obtained from the file of membership applications.

The store engaged a woman to tell a bedtime story over the air every evening and to make announcements about the club meetings. This woman also congratulated kids over the air on their birthdays and assisted the manager to stage kid contests at the Saturday morning meetings, which were broadcast for the benefit of the parents.

The stunt has been so successful that when other merchants in town requested that they be let in on the thing the original store refused to share expenses or co-sponsorship with any other establishment.

LIEBERMAN LINED 'EM UP BUT DIDN'T TELL US ABOUT HIS STUNT

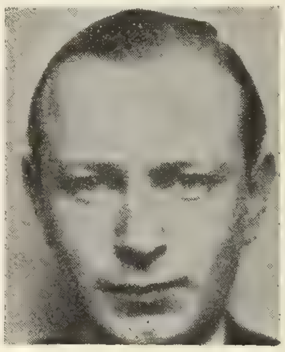
We have a photo here which shows that in spite of adverse conditions, F. E. Lieberman, in charge of the Capitol, Victory and Rialto Theatres in Lowell, Mass., succeeded in coaxing out enough local film fans to form a line-up that stretched clear across the next block. Okay for that—but Lieberman fails to advise just what bait he used so all we can do is publish the photo to support his claim and let it go at that. Maybe he'll tell us next time.

WALTER HUSTON
IN WET PARADE
USED CARS

Lieberman is a new contributor to Club pages and with three theatres to look after should be in a position to send along much interesting information. We will look forward to future communications.

ROUND TABLE BIOGRAPHIES

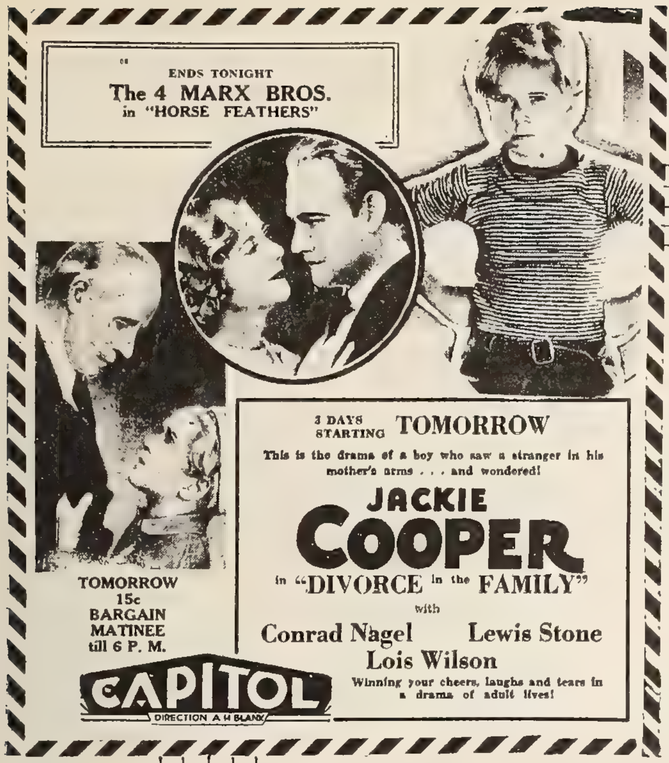
Born in St. Petersburg, Russia, in the year 1913, Paul Rosenblum began his career in show business at the age of 18, or about 18 months ago, with the Metro-Goldwyn-Mayer theatre interests in Brussels, Belgium, where he took care of publicity for four theatres aggregating approximately 5,500 seats. Two of the houses were located in Brussels, one in Liege and the other in Ghent.



After spending 12 months in Belgium, during which time he conducted a number of outstanding publicity campaigns for his company, he was transferred to his concern's head office in Paris, where he is at present located. He recently returned from a several weeks trip to various European cities in the interest of special work.

Rosenblum received his education in schools in Berlin and Paris, and for a man of his age is well up the ladder of success in showbusiness. He entered this game, he tells us, because he likes theatres and everything that goes with them and has no intention at the present time of ever leaving this field for another.

THIS WEEK'S AD GROUP WERE SELECTED FROM A BATCH OF ADS MADE UP BY L.J. WEGENER, MANAGER OF THE CAPITOL THEATRE IN CLINTON, IOWA. ONE OF THE A.H. BLANK THEATRES. WEGENER LAYS GREAT STRESS ON THE BORDER ARRANGEMENT AS WELL AS THE CAREFUL USE OF EXCHANGE MATS IN THE GENERAL LAYOUT OF ALL HIS ADS. WHITE SPACE WAS NOT SACRIFICED AT ANY TIME, YET HE DEVOTED GENEROUS SPACE FOR SELLING COPY.



ENDS TONIGHT
The 4 MARX BROS.
in "HORSE FEATHERS"

3 DAYS STARTING TOMORROW

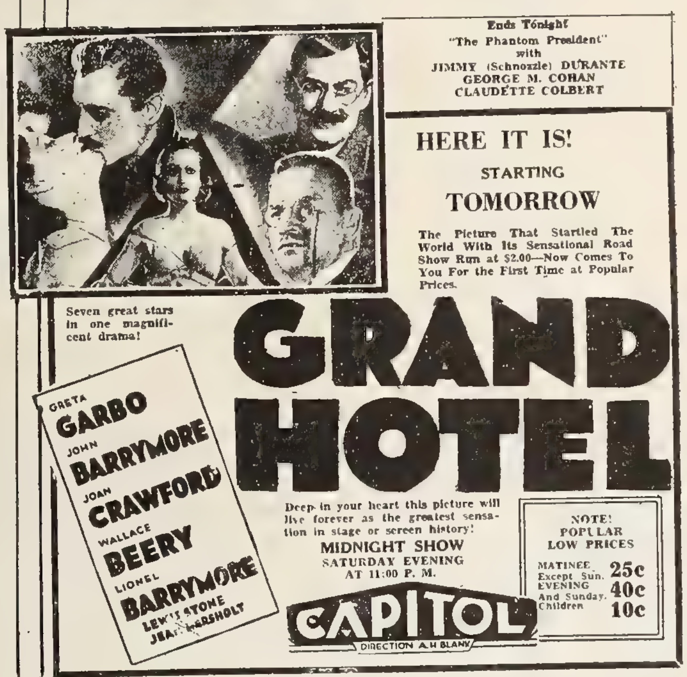
This is the drama of a boy who saw a stranger in his mother's arms . . . and wondered!

JACKIE COOPER
in "DIVORCE in the FAMILY"
with
Conrad Nagel Lewis Stone
Lois Wilson

Winning your cheers, laughs and tears in a drama of adult lives!

TOMORROW
15c
BARGAIN
MATINEE
till 6 P. M.

CAPITOL
DIRECTION A H BLANK



Ends Tonight
"The Phantom President"
with
JIMMY (Schnozzle) DURANTE
GEORGE M. COHAN
CLAUDETTE COLBERT

HERE IT IS!
STARTING
TOMORROW

The Picture That Startled The World With Its Sensational Road Show Run at $2.00—Now Comes To You For the First Time at Popular Prices.

Seven great stars in one magnificent drama!

GRAND HOTEL

GRETA GARBO
JOHN BARRYMORE
JOAN CRAWFORD
WALLACE BEERY
LIONEL BARRYMORE
LEWIS STONE
JEAN HERSHOLT

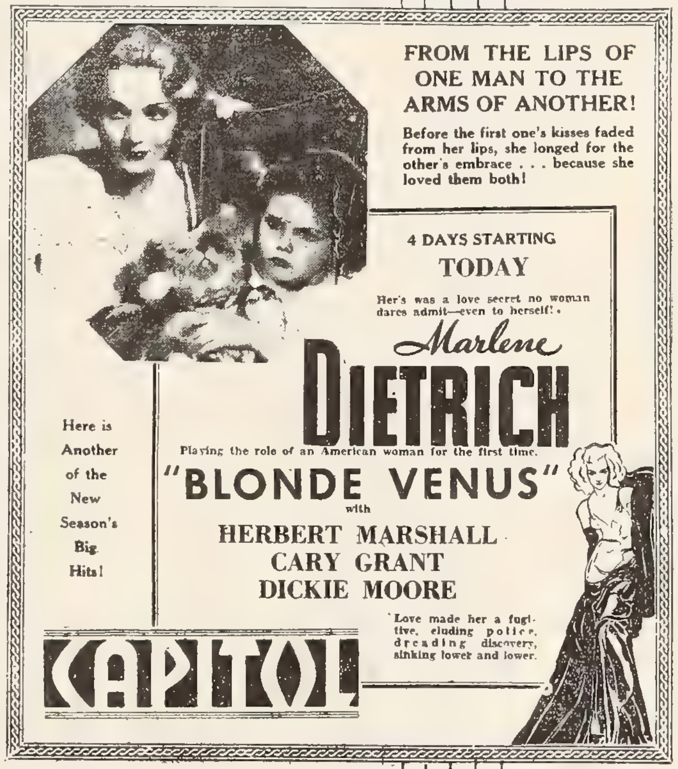
Deep in your heart this picture will live forever as the greatest sensation in stage or screen history!

MIDNIGHT SHOW
SATURDAY EVENING
AT 11:00 P. M.

NOTE!
POPULAR
LOW PRICES

MATINEE Except Sun. 25c
EVENING And Sunday. 40c
Children 10c

CAPITOL
DIRECTION A.H BLANK



FROM THE LIPS OF ONE MAN TO THE ARMS OF ANOTHER!

Before the first one's kisses faded from her lips, she longed for the other's embrace . . . because she loved them both!

4 DAYS STARTING
TODAY

Her's was a love secret no woman dares admit—even to herself!

Marlene
DIETRICH

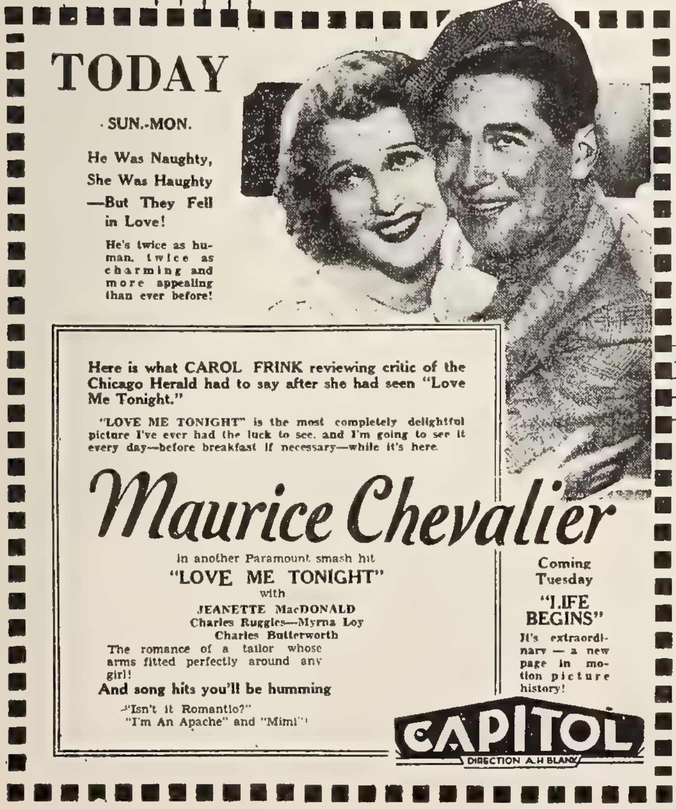
Playing the role of an American woman for the first time.

"BLONDE VENUS"
with
HERBERT MARSHALL
CARY GRANT
DICKIE MOORE

Here is Another of the New Season's Big Hits!

Love made her a fugitive, eluding police, dreading discovery, sinking lower and lower.

CAPITOL



TODAY
SUN.-MON.

He Was Naughty,
She Was Haughty
—But They Fell in Love!

He's twice as human, twice as charming and more appealing than ever before!

Here is what CAROL FRINK reviewing critic of the Chicago Herald had to say after she had seen "Love Me Tonight."

"LOVE ME TONIGHT" is the most completely delightful picture I've ever had the luck to see, and I'm going to see it every day—before breakfast if necessary—while it's here.

Maurice Chevalier

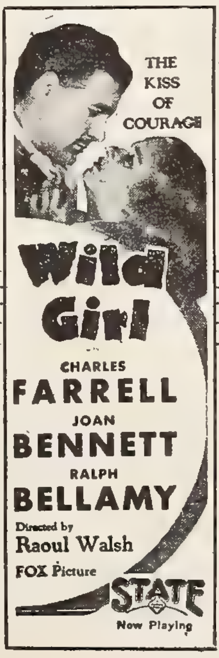
in another Paramount smash hit
"LOVE ME TONIGHT"
with
JEANETTE MacDONALD
Charles Ruggles—Myrna Loy
Charles Butterworth

The romance of a tailor whose arms fitted perfectly around any girl!

And song hits you'll be humming
"Isn't it Romantic?"
"I'm An Apache" and "Mimi"

Coming Tuesday
"LIFE BEGINS"
It's extraordinary — a new page in motion picture history!

CAPITOL
DIRECTION A.H BLANK



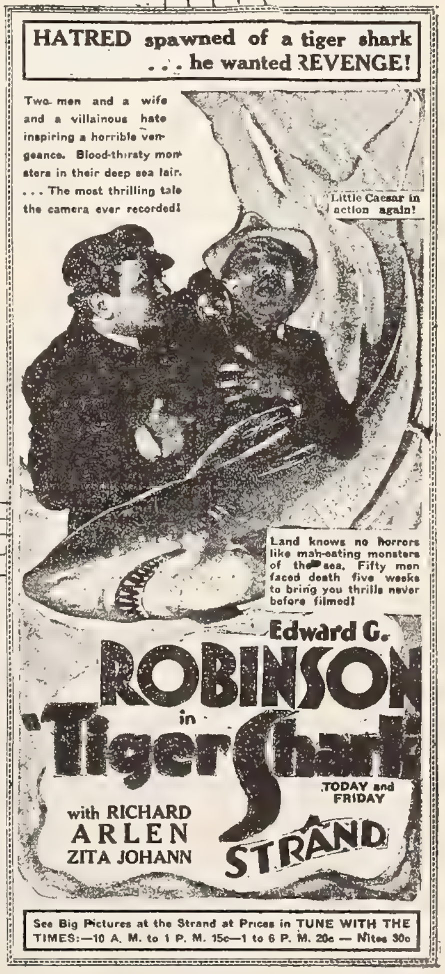
THE KISS OF COURAGE

Wild Girl

CHARLES FARRELL
JOAN BENNETT
RALPH BELLAMY

Directed by
Raoul Walsh
FOX Picture

STATE
Now Playing



HATRED spawned of a tiger shark . . . he wanted REVENGE!

Two men and a wife and a villainous hate inspiring a horrible vengeance. Blood-thirsty monsters in their deep sea lair. . . . The most thrilling tale the camera ever recorded!

Little Caesar in action again!

Land knows no horrors like man-eating monsters of the sea. Fifty men faced death five weeks to bring you thrills never before filmed!

Edward G. ROBINSON
in
"Tiger Shark"

with RICHARD ARLEN
ZITA JOHANN

TODAY and FRIDAY

STRAND

See Big Pictures at the Strand at Prices in TUNE WITH THE TIMES:—10 A. M. to 1 P. M. 15c—1 to 6 P. M. 20c — Nites 30c

personalities

HENRY BEUTTEL
former skipper of Loew's Alpine Theatre, Brooklyn, N. Y., is now at the helm of Loew's Bay Ridge, also in Brooklyn.

▽

JACK GINSBERG
former manager of Loew's Century Theatre, Brooklyn, N. Y., aind recently chief at Loew's Tri-Boro, Astoria, Queens, is now managing Loew's Hillside Theatre, Jamaica, L. I., N. Y.

▽

L. S. WOOTOON
has succeeded Frank L. Pratt as manager of the Rivoli Theatre, Salt Lake City, the latter having left for Pasadena, Calif., to re-enter showbusiness there.

▽

F. M. PECK
manager of the Paramount Theatre, Garland, Utah, recently had to close his house for a few days on account of a slight fire.

▽

RAY PETERSON
former operator of the Cozy Theatre, Salt Lake City, who went to California for his health, is reported operating a Pasadena house, and well on the road to recovery.

▽

DONALD N. FULLER
former manager of the Jeffris Theatre, Janesville, Wis., is now in charge of the Iowa Theatre, Atlantic, Iowa, we are advised by Bill Hendricks, present skipper of the Jeffris.

▽

HERMAN LORENCE
formerly manager of the Strand Theatre, Niagara Falls, N. Y., is the new manager of the Capitol Theatre, same city.

▽

GEORGE PLANCK
recently succeeded Herman Lorence as manager of the Strand Theatre, Niagara Falls, N. Y.

▽

RAY TUBMAN
pupular manager of the Capitol Theatre, Ottawa, Canada, was pleasantly surprised at Xmas when employees put him on the spot with a handsome remembrance. Harvey Hunt, assistant manager, officiated.

▽

C. W. HELSTROM
recently succeeded George Woolredge as operator of the two motion picture theatres in McPherson, Kas., the latter having located in Kansas City.

▽

R. C. JONES
has succeeded Lee Miller, transferred to the Chief, as manager of the Ashland Theatre, Kansas City. Both houses belong to Commonwealth.

▽

GEORGE DRESSELHOUSE
head of the Cincinnati Theatre Corp., recently announced arrangements for reopening of the Walnut Street Strand, Cincinnati, on a first run policy.

▽

FLOYD BELL
publicity director of the Publix-Met, Boston, has recovered from a recent attack of flu.

▽

RICHARD R. ADAMS
publicity director of the Paramount Theatre, Denver, and Miss Jean Hoskins, a local girl, were married Jan. 7. The couple will reside in Denver.

▽

NED PEDIGO
formerly manager of the Guthrie Theatre, Guthrie, Okla., has leased the De Luxe Theatre, Garber, Okla.

E. H. ROWLEY
of Robb and Rowley Theatres, Dallas, is back at his desk after a severe attack of flu.

▽

ROBB AND ROWLEY
have acquired the Strand at Del Rio, Tex., from D. F. Luckie, likewise the Angelus Theatre at San Angelo, Tex.

▽

MIKE NEILSON
has taken over the managerial reins of the Grand Theatre, Brigham, Utah. New chairs have been installed and other improvements made.

▽

MAURICE M. CORKEY
manager of the Capitol Theatre, Allston, Mass., has been elected president of the Allston Kiwanis Club there.

▽

LOUIE PRACNA
and Bill Smith have taken over the management of the Liberty Theatre at Alva, Okla. New chairs and sound equipment have been installed.

▽

HOMER JONES
is the skipper of the Rialto Theatre, Alva., Okla. He formerly operated theatres at Sherman, Tex., and Kingfisher, Okla.

▽

A. G. SMITH
manager of the Uptown Theatre, a Dickinson house in Parsons, Kans., recently completed a major remodeling job.

▽

A. J. SIMMONS
has added the Street Theatre, Drexel, Mo., to his string of theatres in Missouri.

▽

H. E. CAMPBELL
has taken over the Nomar Theatre, Wichita, Kans., from the Nomar Corporation of California.

▽

LEWIS B. SPONSLER
former manager of the Fox-Mokan Theatre, Kansas City, has succeeded B. F. Adcock as manager of the Uptown Theatre, Fox-Midwest house in K. C. Adcock has been transferred to the Palace, Wichita.

▽

FRANK CRANE
has installed new projection and sound equipment in his Plaza Theatre at Clyde, Kans.

▽

CHARLES POTTER
manager of the Baltis Theatre, Kansas City, lost $75 a short time ago when two bandits crowded his car to the curb and applied conventional holdup technique.

▽

WALTER PATTERSON
chief projectionist of the Midland Theatre, Kansas City, has been passing out cigars in celebration of the arrival of a 9½-pound boy, called Michael. Walt is 50 years old.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquisition of theatres, etc., etc., is the type of material we want.

CARL CHICK
formerly assistant to Jean Armand, manager of the Fox-Nogales Theatre, Nogales, Ariz., was recently promoted to manage the Fox Theatre at Phoenix. Ignacio "Prosperity" Cabrera succeeds Chick at the Nogales post.

▽

EVERT PENNINGTON
has been appointed manager of the recently reopened Cozy Theatre, Topeka, Kansas.

▽

EARLE VAN HYNING
theatre operator at Iola, Kas., and president of the M.P.T.O. of Kas.-Mo., has recovered from a recent attack of the flu.

▽

JOHN PLUMB
Topeka, Kas., theatre owner, recently acquired the Cozy Theatre in that city. The house, dark for several years, has been redecorated and is operating on first run, weekly change policy at a price scale of 15 cents matinees and 25 cents nightly.

▽

JACK GAULT
manager of the Fox-Liberty Theatre, Portland, Ore., is this week's popular selection for membership in the Bandit's Relief Association, as the result of a successful hold-up staged by highwaymen this last New Year's Eve.

▽

WILLIAM FOWERS
former manager of the Fox Theatre, Idaho Falls, Idaho, has succeeded Howard Kuhn, resigned, as manager of the Fox-Jones Theatre, Canon City, Colo.

▽

FRANK P. LARSON
manager of the Paramount Theatre, Idaho Falls, has also been given supervision of the Fox, as the result of Manager Fowers' transfer to Canon City.

▽

JIM C. EWING
former manager of the Colonial Theatre, Watertown, South Dakota, (now closed) and recently in charge of the Egyptian, Sioux Falls, is now at the helm of the State Theatre, Fargo, No. Dakota.

▽

BILL HENDRICKS
formerly of Steubenville, Ohio, was recently placed in charge of the Jeffris Theatre, Janesville, Wis.

▽

E. J. ROBINSON
of Omaha, recently purchased the Empress Theatre, Rockwell City, Iowa, from E. N. New. Robinson also exhibits in Blair, Neb.

▽

V. E. HUDSON
is the new manager of the Liberty Theatre, Cleveland, a house recently taken over by Meyer Fine and Max Lefkowich.

▽

JIM DALEY
and Howard Honting, both members of Publix-New England, are now assistant managers at the Met, Boston. Edward Welch has been named treasurer.

▽

MEYER BECK
recently in charge of publicity for Warner theatres in the Broadway sector, New York City, has resigned his position.

▽

WALLACE ELLIOTT
formerly in charge of Keith's 105th Street Theatre, Cleveland, has been named manager of the Palace Theatre, another local RKO house, by J. J. Franklin, city manager.

▽

J. G. BURBANK
has reopened the Crown Theatre, Laramie, Wyo., following repairs made on account of fire.

L. LAMM ENGINEERED GIGANTIC MERCHANT TIE-UP ON AN AUTO

Returns on holiday activities include the fine merchant tie-up made by Louis Lamm, manager of the Capitol Theatre, Elyria, Ohio, between his house, a local dealer in a popular priced auto and no less than 43 merchants for give-away on Xmas Eve of a new model car.

The plan worked through the merchants by way of sales of merchandise and each store displayed a sign in windows covering the tie-up. The give-away of the car, which was put on display in the lobby of the theatre ten days in advance, took place from the stage.

The auto dealer collected enough from the merchants to cover cost of the car, plus all expense involved in printing and distribution of some 200,000 special tickets. It was not specified that the eventual owner of the car be on hand at night of give-away. A corking co-op ad, decorated with a large cut of Santa, was promoted for the occasion.

Lamm's tie-up proved to be a corking tonic for the drooping pre-Xmas box office—particularly for Xmas Eve—which is looked upon by many as the worst trade night of the whole year. The three-cornered deal turned out to be a profitable one for all concerned and to all appearances will be repeated at a future date.

This is one for your tickler file, boys. Just put it where you will be able to find it before next Christmas rolls around and it may prove mighty useful to you in your plans for holiday activities.

ADVERTISE FEATURE STARTING TIME!

There is a decided tendency on the part of the patrons of theatres to try and avoid walking in on the middle of a feature. Some get the impression that each day's feature starting time remains the same. They are not expected to understand about difference in footage, extra shorts, special trailers and sometimes a complete reversal of your schedule due to an extraordinarily long feature.

Stressing the starting time of your feature, particularly the last feature at night, will be welcomed in almost every theatre. It encourages patrons to make the last show, where they might have passed it up thinking they were too late. It also gives them a chance to arrive at the theatre sometime just prior to the start or after the finish of the main attraction.

It means handling more paid admissions, because you get them at the breaks and avoid making them stand up in the back of the theatre or in the lobby. This, too, is a tough slant and will be eased up considerably where the rush occurs before the feature goes on.

Feature starting times should be noted conspicuously in your newspaper ads, on your programs and most certainly in front of the theatre or the box office.

PETE EGAN ACTIVE AS EVER IN CIVIC AFFAIRS IN CALGARY

In line with his usual policy of actively participating in all civic affairs of Calgary, Pete Egan, manager of the Palace Theatre there, recently arranged a midnight show for sole benefit of the juvenile sporting fraternity. He chose a special sporting feature for the occasion.

This is not by any means the first time Pete has figured in sports circles of his town; in fact, one of the many side titles he holds is vice-president of the Midget Hockey League. This office and many other civic activities is one of the reasons why Eagan and the Palace are constantly before the public—a condition which does not hurt the box office one iota.

BRINKMEYER AND HIS ST. LOUIS AMUSEMENT CO. HELPED THE POOR

Holiday activities among the eighteen theatres operated in St. Louis by the St. Louis Amusement Company, according to J. F. Brinkmeyer, president, included the staging of a number of food matinees and establishment of toy collecting depots in theatre lobbies.

The first food matinees held accounted for enough provender to take care of between 300 and 400 families and subsequent shows yielded most satisfactory returns. Two passes to the theatre in question were placed in each basket of food. The entire theatre personnel, including union employees, donated their services.

All toys, old or new, collected by the various theatres, were turned over to St. Louis firemen to repair for the free toy shop conducted by the Board of Religious Organizations. The local fire chief lent his presence to these activities and wives of the firemen were on hand to assist with collection and distribution. Everybody entered into the spirit of the idea, which accounts for the way it turned out.

Along with much other worthy work done along these lines by members of the Round Table Club, Mr. Brinkmeyer and his associates are to be congratulated for the part they played. We will look forward to hearing further word of what he and his several managers are doing in showbusiness.

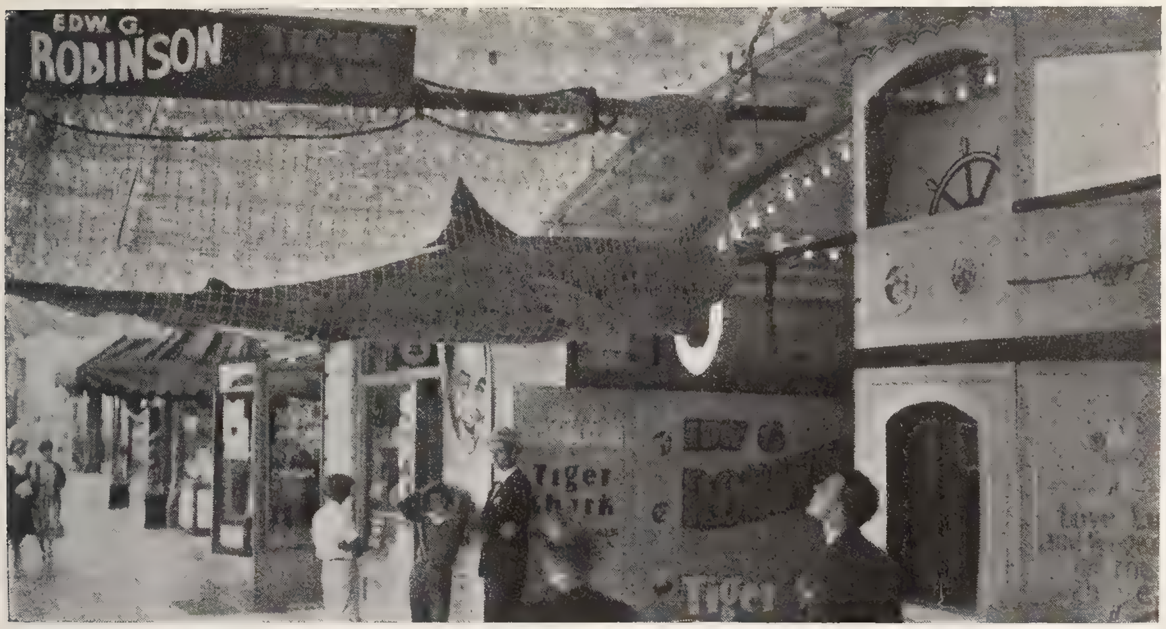
CHALMERS - COLLINS SECURED MUCH FREE SPACE IN NEWSPAPER

Over 3,000 lines of free space, to say nothing of three front-page boxes, was secured by Jack Chalmers and Ed Collins, of the Metropolitan Theatre, Houston, Texas, as the result of a tie-up they made with the newspaper for the running of a classified ad page gag which entitled readers to guest tickets to the theatre.

The boxes and large display ads, half of the latter devoted to the coming show, plugged the tie-up three days in advance. The big display ads ran on the amusement page and made others look tame in comparison. The gag, itself, was the usual one with offer of tickets to all who inserted seven-time classified ads in the paper on the chosen day.

The above was a fine scoop for Chalmers and Collins and without a doubt focussed attention on the Paramount that week. We are mighty glad to include word of their activities in this department and hope they'll find time to send along further information. What say, Jack and Ed?

REALISTIC ATMOSPHERE BY WAUGH!



Whether Memphis, Tenn., is shark-minded or not the good citizens got a close-up of the sea-devils, even though stuffed, when Howard Waugh, manager of the Warner Theatre exploited "Tiger Shark."

Colonel Waugh did himself proud when he fixed up his front and lobby—all painted in battleship gray, with a pilot's house rigged above the cashier's booth. A regulation ship's wheel moved back and forth, as if guided by the pitch and roll of a ship, and a machine was hooked up to provide a grinding sound. The accompanying photo shows the front, pilot house and shark suspended in a fish net from marquee roof. Other deep sea fish were displayed in the inner body. Life preservers and cutout heads of Robinson adorned the entrance.

Additional effort included the red-imprinting of 2,000 copies of a radio weekly for downtown distribution, regular run of advertising, art and stories and generous mention in reviews and on amusement pages of local newspapers. Cards were placed on city street cars, advising people to ride to see "Tiger Shark" and local taxi companies were tied up for bumper cards. The picture was further exploited through distribution of packages of matches, with copy reading, "It's Matchless—Tiger Shark—with Edward G. Robinson," etc.

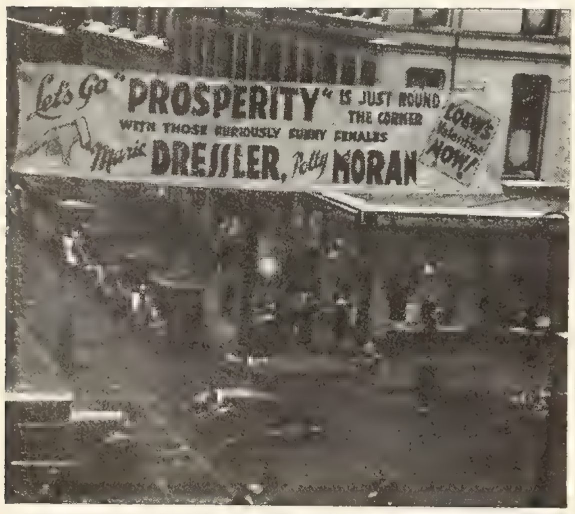
Howard certainly went in strongly for marine effect, and did a mighty neat job. All he lacked was a dish of tunafish salad and some sardine sandwiches. Best regards to you and your gang, Colonel.

WALLY CALDWELL PUT OVER GOOD CAMPAIGN FOR DRESSLER - MORAN

We note that Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, displayed his usual adeptness in the matter of securing permission from city authorities for the placing of a 28 by 5 foot "Prosperity" banner over the principal street intersection in the city. The accompanying photo bears out our statement.

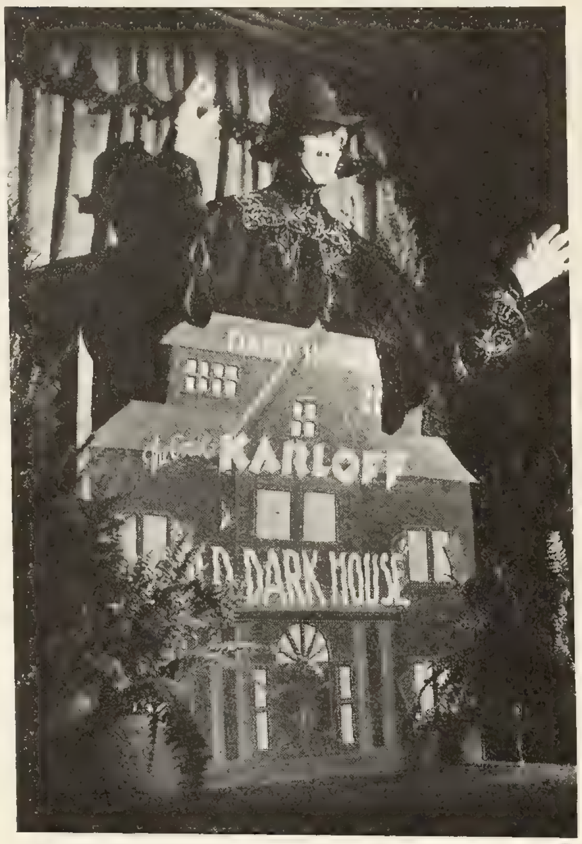
Additional exploitation on the picture included sticking of "Prosperity Stickers" on windows of 300 taxicabs and other autos; stuffing of "Prosperity Bonds" in packages handed out and delivered by a number of stores; distribution of "Bonds" and "Stickers" by girls wearing slickers covered with Stickers; Bonds and Stickers attached to garments delivered from 62 branches of a dry cleaning company; tie-ups with merchants for 32 downtown windows; tie-up with Postal for display of messenger boy posters in important downtown windows; Prosperity streamers on windows; special three-sheet poster art sign in lobby two weeks in advance and currently in empty store; distribution of bonds and stickers in parking areas and garages; and an aggressive newspaper advertising campaign that yielded a considerble amount of gratis art and stories, both local and out-of-town.

A unique little gag which we propose to set apart from the above produced a number of excellent publicity stories and a vast amount of word-of-mouth advertising. Caldwell circulated what he called a "Prosperity Dollar," identified by a cellophane-protected rectangle of light, durable fabric. Anyone receiving this dollar was asked to immediately place it back in circulation again and for so doing obtain free a guest ticket to the show. A tie-up was made with a local newspaper to follow the progress of the bill and award the guest tickets. In two days the dollar figured in 16 sales and in 13 downtown stores and accounted for $11.17 worth of merchandise. Readers will recall that one of the so-called "white rabbits," introduced at the National Capitol as a means of solving the depression, was based upon the somewhat similar scheme of placing in circulation amounts of fiat money to be stamped with a Government stamp each time it changed hands and, finally, to be redeemed at face value. While particularly adapted to "Prosperity," it would appear that this gag might be used with other pictures. As far as we know it's original in this form.


Let's Go "PROSPERITY" Is Just Round the Corner
With Those Curiously Funny Females
Marie DRESSLER, Polly MORAN
Loew's Valentine NOW!

As usual, we can chalk up a thorough and effective campaign for Wally Caldwell.

Chas. Keyser's Striking Lobby Display Captured Plenty of Attention!



The striking and effective lobby display pictured above was engineered by Charlie Keyser, manager of the Majestic Theatre, Mansfield, Ohio, and used as advance exploitation on "Dark House."

No cost was involved aside from painting of the house set piece. The life-size dummy was promoted from a local department store, with a few added pieces of clothing and face made over with putty.

Send Us More!

We agree with Keyser that this unique, grotesque display must have captured attention from patrons when they entered the lobby and we're sure that other Round Tablers will be likewise impressed. This is Keyser's first contribution to the Club and we'll hope to receive many other communications from this energetic showman. He has been associated with Publix and the Warner Brothers for the past eleven years and knows his way 'round. We're glad to welcome him as a new member.

JAMES CHERRY PUT OVER STUNT DURING BIG FOOTBALL GAME

Effective publicity was secured down in Dallas, Texas, on "Smilin' Through" when James Cherry, manager of the Palace Theatre, arranged for a parade between halves of the recent football game between two prominent universities. The paraders carried a large banner bearing the title of the picture in large letters.

Other efforts included tie-ups with a number of shops on the college campus; radio announcements advance and currently, and another tie-up with an exclusive hotel to carry sales copy concerning picture on menus. A life-size reproduction of Norma Shearer wearing a real period gown was used in the hotel lobby.

Okay, James, we'd like to have some more accounts of your interesting activities, so keep us posted!

WALTER MORRIS WAGED A GOOD CAMPAIGN ON CHAIN GANG PICTURE

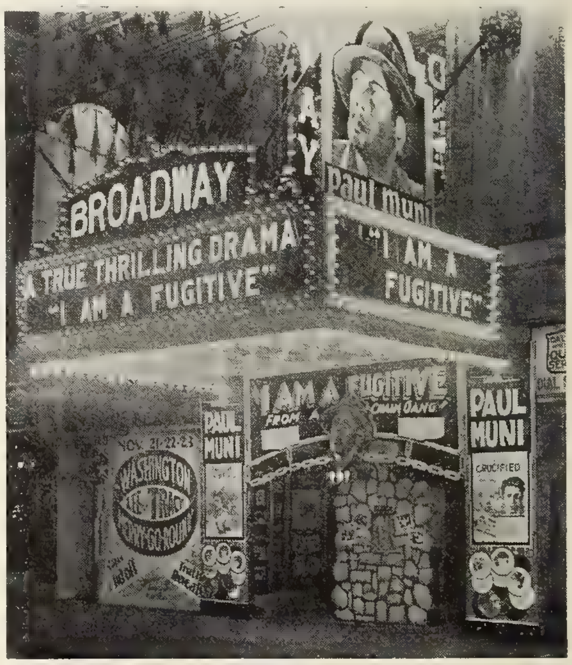
The excellent and aggressive work being done by managers below the Mason-Dixon Line on "I Am a Fugitive" is further brought to light in the campaign made by Walter Morris, manager of the Broadway Theatre, Charlotte, N. C.; particularly commendable are these instances when the delicacy of presenting a picture with such a theme in a section on record as sponsoring convict labor is taken into consideration.

Morris started his work with a series of four trailers, advance, special and regular sound. Ushers and doormen were garbed in convict clothing and hand painted cutouts, nine feet high, were placed in the lobby in advance and currently in vacant store windows.

A letter was sent to the American Legion headquarters in the city, touching on the ex-veteran angle of the picture and urging that every member see the show. It happened that the picture played at election time and 20 newsboys distributed handbills on returns, at the same time making distribution of 2,000 heralds on the picture. A tie-up was made with a prominent gown shoppe for a window on "Glenda Farrell Gowns."

Bill posting included twenty-six 24's; twenty-one 6's; one hundred and twenty-nine 3's and fifty window cards, all in choice locations in the city and a nearby town drawn upon by the theatre. Newspaper advertising was sensationally presented, and in addition to a classified gag whereby guest tickets were given for inserting ads, this phase of the campaign yielded many inches of free story and art space.

Another stunt that lent to the presentation of the pictures was the use of a phonograph record, locally made, before each showing, outlining the present-day predicament of the author of the story. Usher cards, bearing the personal endorsement of "your usher," were distributed in advance. Street cars and taxis were utilized for cards and tire covers in the advance campaign.



The accompanying photo shows the chain and stone effect fashioned for the front and cashier's booth.

Morris is doing good work down in Charlotte, according to reports, and the above campaign is typical of his aggressive efforts.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 156.—(A) Dale Danielson asks why 25-cycle flicker is more noticeable than are two-wing shutter blade interruptions at normal projection speed. You are invited to set forth your views. (B) Tell us just what a watt represents and why it represents it. (C) In connection with Section A of this question, tell us just why rapidity of light interruptions has an effect on flicker. (Look out! This has to do with the human eye.)

Answer to Question No. 150

Question No. 150 was: "(A) Explain just how two and three-phase current is produced. (B) How is two-phase usually transmitted? Three-phase? In this we refer to the wiring. (C) Should you attach a wire circuit half a mile long to a one-volt battery, the wires completely insulated from earth and from each other would they show one-volt pressure at any point in their length? (D) Suppose you connect the positive of one battery or dynamo to the negative of a second one of similar characteristics, what would such a connection be called and what would be its effect? Suppose you connect the two negatives and the two positives together and connect the combination to a circuit, what is the combination called and what would be its effect?

We have the correct answers in hand from the following: T. Van Vaulkenburg, Lester Borst, S. Evans and C. Rau, G. E. Doe, J. Wentworth, Dale Danielson, C. Ray and T. Taylor, M. Simms and O. L. Daris, Bill Doe, D. L. Sinklow, D. Singleton and J. B. Buckley, S. D. Love and W. Love, M. H. Lonberger, G. Tinlin, M. Spencer and D. T. Arlen, M. D. Oleson and J. B. Malley, D. L. Mason and J. T. Ballinger, H. D. Schofield, L. Hutch and D. Goldberg, J. Cermak, R. D. Konley and S. Maybe, R. Singleton and M. L. George, G. Farmann, L. G. Gregeson and J. Hendershot, D. Anderson, P. L. Danby, J. Williams, T. McGruder, H. B. Coates, P. K. Daniels and P. L. Day, L. D. Simmons, T. M. Vinson and D. K. Ormie, R. S. Allen and T. N. Williams, D. V. Peterson, H. Edwards, B. Jones, O. L. Evans, E. Rymer and B. L. Tanner, D. L. Kurts and S. Howard, A. Bailey, N. McGuire, T. Davis and D. Lambert, J. Hendershot, H. Rogers, D. J. Purder, O. Allbright, D. R. Peters and D. Holler, D. L. Blinkendorfer, D. Little and J. H. Rathburn, E. Harlor and G. Harrison, H. Pilson and D. L. Danielson, P. L. Jensen and A. Ilks, T. Davis and T. Lambert, G. K. Berger and H. R. Baldwin, L. M. Richards, B. L. Banning and L. Jones, R. L. Mitchel, D. Michelson, M. Spencer and D. T. Arlen, F. F. Franks, D. D. Davis and L. Thomas, J. L. Hanson and F. Hranson, M. R. Davis, R. D. Oberleigh and J. Lansing, L. Grant and R. Geddings, B. Sappert, D. Emmerson, A. Breaston and D. Haber, R. Wheeler and R. Suler, P. Jackson and B. Diglah, P. R. Fox, B. L. and H. D. Palmer, D. U. Granger, M. Henderson and L. B. Rubin and M. B. Greig.

We will listen to Messrs. Evans and Rau on Section A. They say, "Two and three-phase currents are usually generated on specially wound two-phase and three-phase alternators. The two-phase alternator has two independent windings displaced along the armature by an angle corresponding to one-quarter of a cycle, while the three-phase alternator has three equal windings on the armature, spaced equi-distant apart."

(B) G. E. Doe says, "The usual and best method for two-phase transmission is by means of two separate circuits. It may be done by using three wires, the central one employed for the return of both currents, or 'phases.' This latter method is not usually favored as it increases the chances for trouble through shorts and grounds sufficiently, in the opinion of most users and electricians, to more than counterbalance the saving in wire and installation labor."

(C) Hutch and Goldberg say, "Assuming the wires to be of ordinary commercial copper, there would be a theoretical drop, but if nothing were attached to them except the voltmeter, which as we all know consumes almost no current, we doubt if there would be any drop which could be measured by any except a more delicate instrument. In other words, while there would be a theoretical and an actual drop in voltage, it would not show on any ordinary voltmeter, hence for practical purposes we would hold no drop to appear."

I am not quite certain, but I believe this reply to be correct. Since the entire length of wire would certainly be charged with full voltage, and the instrument would not use sufficient current to set up appreciable resistance, I am unable to see where there could possibly be any appreciable drop under the conditions set forth. I have been unable to find any data covering this point. Will some of our electrical experts be good enough to give us the scientifically correct dope on this item?

(D) Lester Borst says, "Connecting two batteries or dynamos as described, the effect would be a 'series connection.' The voltage would be doubled at the outer terminals or wires connected thereto. It would be half that amount between either outer wire and the wire connected to the inner terminals. The second connection named would be what is known as a 'multiple connection.' Its effect would be to double the amperage, or in other words, to add the amperage output of the two power sources thus connected. The voltage would not be altered but would be that of either power source separately."

While the answers hover around a thousand a week, and I find them something more than ample work, or would but for the fact that so many of them can be discarded with only a sketchy examination, still there should be at least 10,000 instead of one. Frankly I don't quite know what I would do if there were, but I'd manage somehow, for I know the "school" is doing lots of good. Many projectionists read the questions each week and wait for the answers, but that is not the way to get the greatest amount of good out of such a thing. As I have said, making a real effort to dig up correct answers serves to fix the matter in your mind. Come on in! The water may be rough, but it's fine nevertheless.

Dr. Mees' New Device To Film In Dark With Infra-Red Ray

Members of the Science Forum of the New York Electrical Society last week heard a description of a device, developed by Dr. C. E. K. Mees, director of the research laboratories of Eastman Kodak, for the taking of photographs in absolute darkness by means of "invisible light" generated by the heat waves of ordinary electric flatirons attached to the regular house current.

The device is the latest development by Dr. Mees in the art of infra-red ray photography. The heat waves of the flat-iron contain infra-red rays, located just beyond the visible red light of the spectrum. A special photographic film, sensitive to infra-red, is all the equipment said to be necessary in addition to the hot flat-irons.

Largest Screen in Music Hall

The world's largest motion picture screen has been installed in the Radio City Music Hall, converted to a combined picture and vaudeville policy. The screen measures 70 by 40 feet and has a surface area of 2,800 square feet. The RKO Roxy screen is 60 by 30 feet.

Bell & Howell Has New Device

Bell and Howell, Chicago equipment manufacturer, has introduced a new Character Title Writer, for use with the company's Filmo cameras, in amateur picture-making. Animated titles are possible with the newly developed title writer.

William Rightmire Dies

William H. Rightmire, 76, actor, and said to be partly responsible for the beginning of Clara Bow's acting career, died last week in Long Beach Hospital, Long Island.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

Title	Star
A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Davy Jones' Locker	
Dude Bandit, The	Hoot Gibson
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Pullman Car	
Red Kisses	
Silk Trimmed	
Slightly Used	
Sphinx, The	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33		
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	80	Nov. 26
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 20	66	
Night Club Lady, The	Adolphe Menjou-Maye Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 8	71	Dec. 3
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	
Beneath the Sea	Ralph Bellamy	
Brand Inspector, The	Tim McCoy-Florence Britton	
Brief Moment	Barbara Stanwyck	
California Trail, The	Buck Jones-Helen Mack	
Child of Manhattan	John Boles-Nancy Carroll	
Cornered	Tim McCoy	
Destroyer, The		
End of the Trail, The	Tim McCoy-Luana Walters	
Fever	Jack Holt-Lillian Bond	
Fighting for Justice	Tim McCoy-Joyce Compton	
Forgotten Man, The	Jack Holt	
Hurricane Deck	Jack Holt	
Lost Valley	Buck Jones	
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33
Mike		
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33
Parole Girl	Mae Clarke-Ralph Bellamy	
Pearls and Emeralds		
Rules for Wives		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	
State Trooper	Regis Toomey-Evalyn Knapp	
Sundown Rider, The	Buck Jones-Barbara Weeks	
Treason	Buck Jones-Shirley Grey	
Wild Stallion	Wm. Janney-Dorothy Appleby	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33		
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Ex-Lady	Bette Davis-Gene Raymond			
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33		
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33
Cavalcade	Clive Brook-Diana Wynyard	
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33
Giant Swing, The	Ricardo Cortez-Norman Foster	
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33
I Am Guilty of Love	Boots Mallory-A. Kirkland	
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33
Man-Eater	Marion Burns-Kane Richmond	
Paddy, The Next Best Thing	Janet Gaynor	
Sailor's Luck	James Dunn-Sally Eilers	
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	
Zoo in Budapest	Gene Raymond-Loretta Young	

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The		
East of Sudan		
Green Paradise		
Kiss of Araby	Maria Alba-Walter Byron	Jan. 31,'33
My Wandering Boy		
Red Man's Country		
Silent Army, The		
Sisters of the Follies		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	

Coming Feature Attractions

Public Be Damned, The				
Sing, You Sinner		Jan. 31,'33		
Via Pony Express	Jack Hoxie-Marceline Day	Jan. 15,'33		
Woman in the Chair, The		Feb. 15,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Jan. 13,'33		
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July 9	74	July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante			
China Seas	Clark Gable			
Clear All Wires	Lee Tracy-Benita Hume	Feb. 5,'33		
Happily Unmarried				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Feb. 19,'33		
La Tendresse	Norma Shearer			
Man of the Nile	Ramon Novarro			
Men Must Fight	Phillips Holmes-Ruth Selwyn			
Peg O' My Heart	Marion Davies			
Reunion in Vienna	John and Lionel Barrymore			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Feb. 12,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 27,'33		
White Sister, The	Helen Hayes-Clark Gable	Feb. 26,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Jan. 20,'33		
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty		Feb. 1,'33		
Oliver Twist		Feb. 28,'33		
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 24,'33		
Curse of Sunken Gold				
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
King of the Jungle	Frances Dee-Buster Crabbe	Jan.		
Lady's Profession, A	Alison Skipworth-Roland Young	Feb. 24,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Luxury Liner	Geo. Brent-Zita Johann-Irving Pichel	Feb. 3,'33		
Murders in the Zoo	Charlie Ruggles-Kathleen Burke			
Pick Up	Sylvia Sidney-Gary Cooper			
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Story of Temple Drake, The	Miriam Hopkins-George Raft			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan			
Under the Tonto Rim	Kent Taylor			
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Feb. 17,'33		
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson	Feb. 3,'33	60	Dec. 31
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Pigmy	Joel McCrea			
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33		
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Topaze	John Barrymore-Myrna Loy	Mar. 3,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamsen Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Owen Nares	Invincible		69	Aug. 13
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star
Hallelujah, I'm a Bum	Al Jolson
I Cover the Waterfront	Claudette Colbert-Rich'd Arlen-Ernest Torrence
Jade	(Made in Tibet and India)
Joe Palooka	Jimmy Durante
Masquerader, The	Ronald Colman-Elissa Landi
Perfect Understanding	Gloria Swanson
Secrets	Mary Pickford-Leslie Howard

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	68	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Cage, The	Clyde Beatty			
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney			
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Feb. 2,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas			
Laughing Boy	Zita Johann			
Left Bank, The				
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Only Yesterday				
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rome Express	Esther Ralston-Conrad Veidt			
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
Terror Trail, The	Tom Mix	Feb. 2,'33		
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baby Face	Barbara Stanwyck			
Blue Moon Murder Case	Ben Lyon - Mary Brian - Peggy Shannon			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Feb. 25,'33		
Grand Slam	Paul Lukas-Loretta Young		65	Jan. 14,'33
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss	Feb. 25,'33		
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Picture Snatcher	James Cagney	Jan. 28,'33		
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date
Auction in Souls	Conrad Nagel-Leila Hyams	Jan. 29,'33
Drum Taps	Ken Maynard	Jan. 29,'33
Lone Avenger, The	Ken Maynard	Apr. 9,'33
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33
Study in Scarlet, A	Reginald Owen	Mar. 12,'33
Tarnished Youth	Jetta Goudal-Gilbert Roland	

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*All dates are 1932 unless otherwise stated*]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars		8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
Mind Doesn't Matter	Nov. 21	19½	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33		
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	14	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 15
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33		
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississipi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33		
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31		
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17		
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Bone Crushers			
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork			
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass-Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—	Mar. 17,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25
SCREEN SOUVENIRS			
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	
TALKARTOONS			
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Chess Nuts	May 13		
Hide and Seek	May 27	7	Apr. 16
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 11	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 30	20½	
The Rink	Nov. 11	20	
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Making Loopee	Jan. 6,'33	17	
HEADLINER SERIES			
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Ticket			
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans In Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	2 reels	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The Bert Reach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 14	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Union Wages Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—World's Champ			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
MERRY MELODIES SONG CARTOONS			
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	

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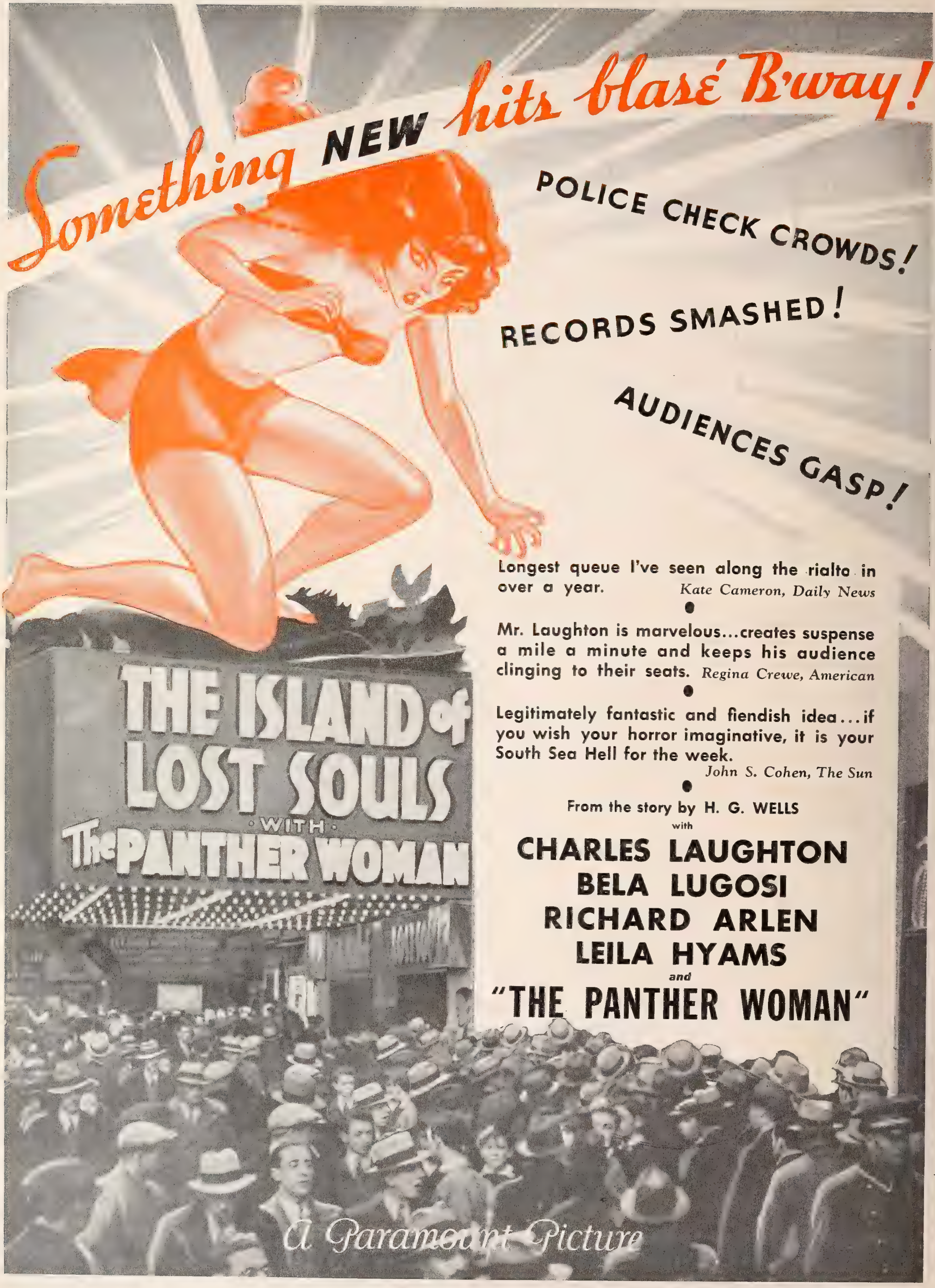
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Vol. 110, No. 5

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January

MAE WEST

IN

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WITH

CARY GRANT

OWEN MOORE

NOAH BEERY

GILBERT ROLAND

A Paramount Picture

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MOTION PICTURE HERALD

Vol. 110, No. 5

January 28, 1933

OUR OWN TECHNOCRACY

"TECHNOCRACY," the pseudo-scientifico-political mania of the moment, born of one Mr. Howard Scott and abetted by a great university, has now about reached the point of deflation where Broadway might well produce a song under the suggested title of "Columbia, germ of the notion."

Our immediate provocation for thoughts about Technocracy this morning is in reflections on the intensely technical character of the motion picture, supremely a machine age product. It might confuse the Technocrats to realize that in this instance the Machine has created jobs by the thousands where there were no jobs before. There are, for instance, probably as many operators standing alongside projection machines even today as there were persons engaged in the whole art of the drama before the motion picture was born.

Meanwhile arises the curious observation that mostly everywhere else in the world of the Machine the evolutions of the era have tended toward lower unit prices for the product and wider distribution, but in the motion picture, born for a nickel, the machinery has been used in the opposite direction. The motion picture, striving for status, attainment, respectability, also glory, has increasingly and continuously imposed on itself the handicaps and limitations of the stage it supplants. For $500 one can today get a better motor car, for example, than could have been had for $10,000 in 1910. But how does the ratio stand for the screen?

It is just possible that certain obvious natural laws are at work under the current price revisions at the box office. It is opportune to repeat again our frequent assertion that the motion picture rose to dominance in the amusement world by force of being the world's best amusement buy—and to repeat again our continuous contention that it must be maintained in that position for its continued prosperity. The motion picture got strong, prosperous, important in an era when at no point in the traffic was anyone, from producer employing players, to distributor to exhibitor to audience, being charged "all the traffic will bear." Maybe the last dollars in the quota cost too much.

△ △ △

HONORING MR. BAUSCH

THE motion picture industry, which is quite as much optical as electrical, may well list among its friends Mr. Edward Bausch, who was honored last week by a testimonial dinner of the famed Society of the Genesee at the Commodore in New York. Mr. Louis Wiley of the New York Times, speaking of the attainments of the president of the Bausch & Lomb Optical Company, observed that "he has improved the see in Genesee" but Mr. Wiley might have taken in the rest of the world including the motion picture camera and projector, too. In a speech by Dr. Arthur Louis Day, director of the Geophysical Laboratory, Carnegie Institution, Washington, D. C., for the first time was told the story of Mr. Bausch and his triumphs for America and the Allies in the making of optical glasses in the face of vast difficulties and well near tragic necessity.

△ △ △

AROMA

THE status of Broadway and the show world of which it is the capital is not measurably enhanced by the marquee display on one of the street's most prominent locations, reading: "FOR MEN ONLY—ROAD TO HELL—Stage and Film—with living models—actual scenes show everything." A Broadway Association with the repute of a street and an industry at heart might do something about that. If the advertising is honest the show belongs on the Bowery, if anywhere, and, if it is not, it is worse.

△ △ △

JUST AFTERMATH

BROADWAY, the press and the chatter of the industry is just now vastly agog with a lot of unnecessary excitement about impending mergers, receiverships, and all manner of projected and conjectured happenings of variously alleged and fancied spectacular nature. The real if not obvious fact is that the big things have all already happened. Wherever we go from here is up.

△ △ △

EYES LEFT!

FOR so long we cannot remember when it started, advertisers have been insistent on position on right hand pages. Now comes a researcher, Mr. E. Ralph Schaefer, a graduate of Columbia's School of Business, to report that, in the ratio of about three to one, left hand pages get the first attention of readers. Mr. Schaefer used waiting rooms and trains as his laboratory and found that among 4,400 persons, 3,013 started to read on left hand pages, while only 1,387 turned to the right. Incidentally he found that a very large proportion started at the back of the publications. We may add another observation all our own—a good piece of copy will be seen anywhere.

△ △ △

DIAGNOSIS?

ABOUT a year ago Mr. Harry Bannister and Miss Ann Harding got a divorce so that her artistic career would not be permitted to overshadow his. Mr. Bannister appeared upset by the possibility that he would be known to the ages only as Miss Harding's husband. Now his "Late One Evening", after one week at the Plymouth, has folded, as they say in the patois of Broadway. Would it not be a tragedy if time should prove that matrimony was not the real trouble!

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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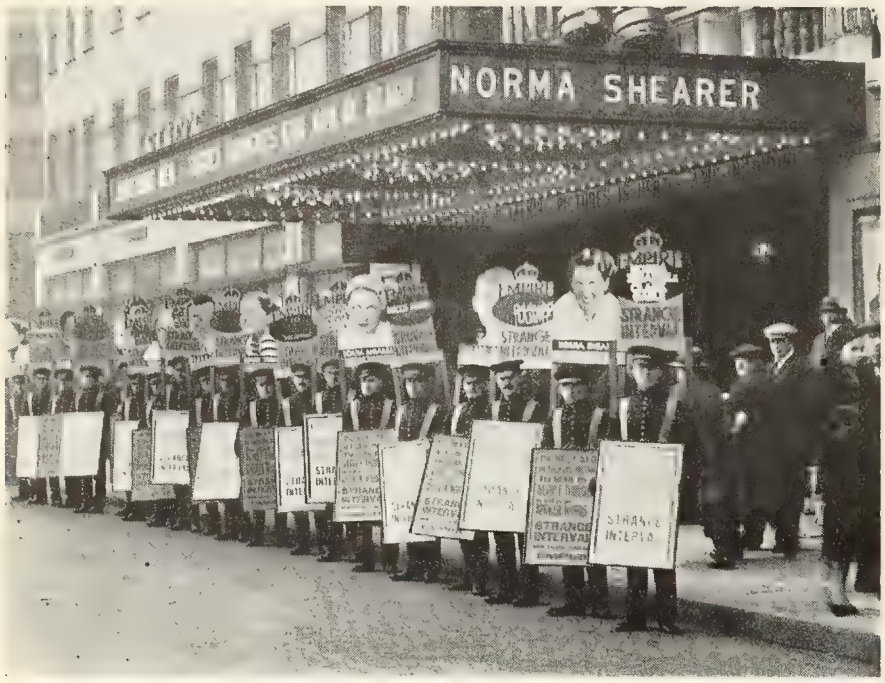
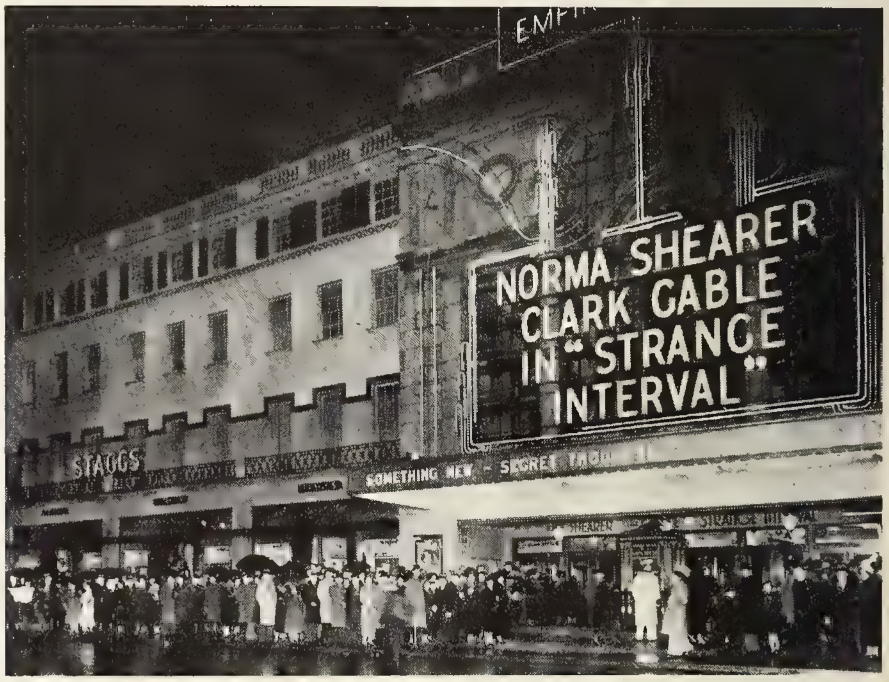
BOARDMEN, QUEUES AND LEICESTER SQUARE

they started out—



and brought back—



TERMINOLOGY may differ, but Leicester Square or Times Square the meaning is the same—showmanship. From historic Leicester Square of London, where Mr. Harry W. Crull holds forth at the Empire theatre, comes this word-picture of efficient application to the showman's job of drawing attention to the show.

"Boardmen" they call them in London; they're "sandwich men" on any city's Broadway in these United States. And "queues" are "lines". And "Strange Interval" is of course the showing title in England for "Strange Interlude". Now we may go on with the story.

Have you had fifteen sandwich men parading in Indian file downtown with the news of your next picture? Mr. Crull did, and the parade helped achieve an echoing march toward the box office. Perhaps there are ordinance restrictions, as Mr. Crull recalls from the days he was in the States—in Washington and Providence. But for cities where exhibitors are free to do so he says it's a "very effective method of exploitation. We used fifteen men, one following the other, in a constant procession in the West-end of London, and besides that used five men who remained on point, as it is called here, which in the States would probably be referred to as on permanent post. These locations were selected with a view to attracting the greatest number of people during the course of the day." . . . And the queue is the cue.

FLEXIBLE ADMISSION PRICES TAKE PLACE OF EXCLUSIVES AS PRACTICE

Product Will Be Sold to Public in New Season at Charges Based on Quality; Estimate Higher Receipts in Millions

Predict Arresting of Price Cutting, Correction of "Monopolistic" Phase of Exclusives and Readjusted Protection

by JAMES P. CUNNINGHAM

Flexible admission prices at motion picture theatres have definitely succeeded exclusive runs as a trade practice. The industry will begin in the new season to sell entertainment to the public at prices fluctuating comparably with the quality of the product. Concentrated effort will be made at once to change the hereditary system practiced by theatres of charging the same retail prices at the box-office for both good and improved merchandise. Expected benefits of flexible admissions include:

Stabilization of admissions which are now disorganized because of various movements to revise downward.

Termination of the widespread price-cutting movement.

Correction of so-called "monopolistic" phases of exclusive runs.

Amicable readjustment of protection "evils."

Halting "unfair competition" of 10-cent admissions to higher-scaled theatres showing identical product.

Apportioning of "dime pictures to dime houses."

End of legal and legislative attacks by exhibitors on exclusive runs.

Local education of patrons to appreciate quality.

Increased box-office receipts as a result of higher minimum admissions and extended playing time on selected "ace" pictures. Some estimate the increase would run between $15,000,000 and $20,000,000 annually.

Exclusive runs virtually passed into history with the turn of the year. Theatre owners everywhere, and many distributors, too, had predicted the demise. There were no loud lamentations at the end and the mourners were few. Considerable undue alarm had been felt in some quarters and considerably too much enthusiasm existed in others.

Out of this experimentation has come a crystallization of policy which appears to many of the best minds of the industry to have considerably more merit and twice as much logic, governing, as it does, a more equitable dollar return for buyer and seller based on picture quality. Theatres at large may participate in the flexible admission plan and not merely a selected few, as exclusives stipulated. The unsuccessful trial of the exclusive plan forcefully proved again that the seller cannot make the important decisions of merchandising without taking into consideration the buying public and its representatives, the exhibitors.

Exclusive runs sought, in a manner which many declared to be bordering on the monopolistic, to correct the system of charging one retail price for both good and weak merchandise. The industry agreed that the condition is one which needs correcting, but even participants in the experiment declared as unsound the practice of showing pictures of a better quality only at one designated theatre in each community, at advanced admissions.

The new policy is a compromise with the exclusive plan on the amount of admission increase for selected quality features.

The principles of buying and booking and the method of protecting runs would remain the same basically, but bookings would be made with more care. Participants would be accorded more liberality in protection. Tension existing in many sections over protection schedules would, thereby, be lessened, according to the sponsors of flexibles.

Distribution authorities estimate that between 50 and 60 socalled "ace" pictures are released yearly and these would be made available. Obviously, everything depends on Hollywood.

Flexible admissions are not new. They were practiced widely ten years ago, or longer, and up to the era of the socalled "boom," when there was little need for bargain-hunting. Now that the nation's economic pendulum again moves toward the center on the return swing, and abnormal and subnormal conditions are giving way to more orderly operation, the industry is proceeding to adjust itself accordingly. Lowering of admissions is held to be unsound. In any event, flexible admissions appear to be a new and important factor in the readjustment. An executive of the MPPDA said this week that the industry would have been saved millions of dollars lost as a result of drastically reduced box-office scales, if flexibles had been adopted last spring.

Exclusive showings still are practiced in a few localities, although there have been no new deals in recent weeks. It is doubtful if existing agreements will be renewed.

Loew's, principal participants, lowered admissions considerably in Providence and Kansas City houses where exclusives had been installed, indicating that the policy did not hold up. In New England, where the circuit of Harry Arthur embraced exclusives, the plan will not be continued. "After experimenting with exclusive runs," Mr. Arthur said this week, "I believe that as a general policy they are unsound. Exclusive showings of outstanding pictures would undoubtedly result in tremendous box-office results, but exclusive showings of poor attractions are decidedly detrimental to the theatre."

Mr. Arthur's territory was considered ideal for the experiment. His reactions to the results of operating some five months under an exclusive policy indicate that the flexible admission plan is a more practical solution. Exclusives were somewhat of a "headache" to all concerned right from the start, what with rumblings of a Department of Justice investigation of the practice, threatened state legislative actions and impending boycotts by exhibitors. Vehement protestations from theatre owners, participated in by some distributors, hastened the end.

Some of the industry's best minds on distributor-exhibitor matters were in on the attack, including Sidney R. Kent, Carl Laemmle, M. A. Lightman, George Skouras, Jack Cohn, Abram F. Myers, E. W. Hammons, Samuel Goldwyn, Ed Fay, H. M. Richey, Fred Wehrenberg, and leaders of practically every state association of theatre owners.

There was, however, opinion that the situation needed correcting where theatres appeal to patrons who wait to see at 10 cents the same "quality" release which previous runs screened at higher prices. Flexible scales are supposed to be the solution.

Sponsors of flexibles believe that it is physically impossible for one theatre showing exclusives to draw even a representative percentage of possible picturegoers in a community, and, therefore, rental losses from non-participating theatres are enormous. Prospective patrons not attending the exclusive showing are lost forever, they say. The flexible idea is advanced not only as one which would prevent such losses, but its provision for increasing admissions on from 50 to 60 quality pictures would return to the industry additional sums without extra cost.

Sidney R. Kent, president of Fox Film, is credited with the flexible admission plan in its present form. Mr. Kent said recently: "The 25-cent minimum idea of flexible prices, starting from first-run, is being tried out in the South and it worked well. Even with such a plan, most theatres could get at least 80 per cent of the total product. Ten-cent theatres should not be sold. Naturally, under the 25-cent minimum admission arrangement, the other runs would have to be raised, when such pictures are played, in proportion. When first tried, fewer pictures must be included in the category of specials, so the public would ap-

This Week

Flexible admissions take place of exclusive runs as a trade practice Page 9

Fox taking over sales and physical distribution of all Educational and World Wide pictures for five years Page 11

Bankruptcy law reform likely to be acted upon in the current session of Congress Page 12

Theatres in the United States Page 15

Benjamin DeCasseres comments on the film possibilities of current Broadway stage offerings Page 17

FEATURES

Editorial Page 7

The Camera Reports Page 13

Asides and Interludes Page 21

J. C. Jenkins—His Colyum Page 40

DEPARTMENTS

Box Office Receipts Page 32

Showmen's Reviews Page 24

Managers Round Table Page 47

Short Features Page 29

Meetings Page 46

Technological Page 38

Chicago Page 29

The Release Chart Page 60

What the Picture Did for Me Page 41

Classified Advertising Page 66

THEATRES AT LARGE MAY TAKE PART

preciate value." There would be plenty of average productions for theatres which choose to maintain lower admission prices, he said, and the lower bracket houses no longer would make unfair inroads on competitors forced to embrace a higher scale.

Distributors using the plan next season would not sell the selected pictures to houses not agreeing to flexible admissions and a 25-cent minimum.

Although some proponents of the flexible idea explain that its basic purpose is to effect an economic apportionment of quality in screen entertainment according to the public's willingness to pay for quality, no one mentioned the question of the public's ability to pay. This angle has a bearing on the current movement to revise downward in keeping with the times.

"If the public is shown a dime picture for a dime," said M. A. Lightman, MPTOA president, "they will soon be willing to pay 25 cents for a 25-cent picture." Many believe that public confidence in quality films and in the motion picture theatre will be restored to its former high level by an honest adherence to the flexible plan.

Protection Would Be Revised

Protection and the price-cutting movement are directly involved in the flexible admission idea, general adoption of which would result in revision of protection schedules based on the new admission scales. Also, flexibles are expected to curtail the activities of hundreds of exhibitors who plan to join the 10-cent admission movement.

George Skouras, vice-president of Skouras Theatres, operating several hundred theatres for Fox, explained last week: 'The exclusive-run idea is comparable to the hyena which kills its young in order to fill its own 'belly' and, thereby, destroys the multiplication of its kind. The exclusive run will destroy the very thing that we need most today and that is, habitual patrons—'fans.'"

It was learned recently that renewed efforts were being made for elimination of the 10-cent price. Several companies were reported to be considering increasing the minimum admission stipulated in present contracts. Unaffiliated circuit interests, at that time, were said to have indicated unwillingness to increase 10-cent prices unless affiliated theatres and prior runs made proportionate increases.

Would Enforce Minimums

Distributors now are preparing also to force more rigid observance of increased minimums by exhibitors. Practically all distributors will take up the matter at their sales meetings in the spring. A 20-cent minimum is said to be favored by the majority of companies. Present minimums are 10 and 15 cents. It is proposed to increase these five cents. Few sales executives, however, would hazard a guess as to what the new contracts for 1933-34 might contain in that regard. They did, however, evince alarm at the growing movement to cut admissions.

Felix Feist, MGM's sales director, expressed hope that Metro's present 15-cent minimum would be raised.

Ned Depinet, RKO distribution chief, refused to comment. The present minimum in RKO's contracts is 10 cents.

John D. Clark, in charge of sales for Fox Film, said: "Our contracts for the coming year are not made up, nor has any definite course of action with regard to admissions been decided upon." However, opinions on 10-cent houses are well known; Fox sales policies will be influenced accordingly.

"Any admission lower than 10 cents would be injurious to the industry," said A. W. Smith, sales manager of Warner-First National. "This is our present minimum. If it goes higher, so much the better."

Jack Schlaifer, of Universal, said the present minimum of Universal's contract is 10 cents and that he could not say what action might be taken.

"It is too far ahead to forecast any definite change in minimum prices," said Jack Cohn, vice-president of Columbia Pictures.

Paramount officials would not discuss the situation.

E. W. Hammons, president of Educational-World Wide, declared against exclusives. Joe Goldberg, general sales manager, said: "Our company approves the flexible admission idea and will adopt it.

Worth Trial, Says Feist

Felix Feist, sales manager of MGM, which has been the principal seller of exclusives, said: "I think the flexible admission plan is well worth a trial. However, in our own case, we must try the exclusive-run plan first. As a matter of fact, we are only beginning it. Quite a few of our fairly recent pictures were released under the terms of the old contract, which does not permit exclusive showings. The problem faced by all distributors is not only to protect our first runs, but increase grosses. Only the pictures on which money is spent can be good. If quality production is to continue, experiments, too, will have to continue for sound, sane, economical reasons." He said it is difficult to judge the results and much too soon.

However, there have been reports that Metro had finished selling exclusives, at least for this season. Evidently its failure in some localities has prompted the company to try lowered admissions as a stimulus. Kansas City, one of the first cities in which Metro installed exclusives, in a Loew theatre, did not take to exclusives and the company drastically reduced prices two weeks ago. Loew's State in Providence, likewise an unsuccessful user of exclusives, reduced admissions from a 60 cents top to 25 cents.

Al Lichtman, vice-president in charge of distribution at United Artists, and author of the exclusive-run idea, said flexible admissions might possibly interest a larger number of exhibitors than exclusives. "I am just as much interested in my own plan as ever," he said "Of course, it is still in the experimental stage. My idea was to get the business people of the industry to differentiate between quality pictures and others. You cannot sell a picture at 50 cents one day and 10 cents the next—and do it profitably. Among other things, my proposal was designed to assist in the protection of large theatre investments."

Mr. Lichtman was insistent that exclusives have worked out all right thus far. However, he added that the Kent plan might possibly be the solution to the industry's distribution problems. He denied reports that the recent exclusives deal with Loew's, whereby United Artists pictures are shown in 20 cities, was to be cancelled.

Cities Unfairness at Present

"Distributors will attempt with flexible admissions to raise the level of the 10-cent theatre," said an executive of the MPPDA. "If these owners decide not to embrace flexibles, they will have to show product in keeping with their scale. One of the worst situations in the industry is the lack of stabilization of box-office prices. The situation is chaotic; exhibitors were panicky and they thought that drastic reductions would alleviate the situation."

In defending a 25-cent minimum as provided for by flexible admissions, he pointed out that distributors and many theatre owners feel that the present condition is unfair which permits owners of small houses, paying an average of $10 to $12.50 per day for rentals, and charging 10 cents, the right to show identical pictures, a few days later, as owners of larger properties in which there has been invested $125,000 or more and which theatre must pay distributors from $120 to $125 for daily rental. These owners, it is said, are compelled to charge higher admissions and as a result suffer from the unfair competition of the 10-cent operators.

Mr. Kent's argument for flexible admissions is based on the fact that 50 per cent of the average exhibitor's net is earned from the 50 to 60 ace pictures released yearly.

Proponents of the plan in all quarters of distribution point out that its eventual success is entirely dependent upon the thoroughness of educating patrons to the merits of the idea. "It must be practiced in good faith," said an MPPDA official. "If an exhibitor takes advantage of the public and 'rings in' a 'flop' there is likely to be trouble."

Open to Competitors Also

The basis of rental charges would remain the same. On percentage deals, distributors are expected to benefit correspondingly by increased business and the higher admission on ace showings. Exhibitors already pay higher flat rentals on specials.

Where protection and zoning permits, acceptance of the 25-cent minimum plan by an exhibitor in one community does not prevent competitors from doing likewise.

Distributors will not tell exhibitors charging 10 cents, or 15, that they cannot play the ace group, but they will insist that the scale be made to conform with the plan.

See New Exhibitor Policies

Thousands of exhibitors are expected next season to change their operating policies in line with the flexible idea. The average theatre in which the plan will be used now changes programs four times weekly, playing three double-day bookings and one single, on Saturday, when western, adventure and other material of appeal to children is screened at 15 cents. On other days, 20 cents is the average price. According to Mr. Kent's plan, the so-called "ace" picture would get an extra day's booking, playing Tuesday, Wednesday and Thursday, at a 25-cent minimum and probably a 35-cent top. The increase, therefore, would be from 5 to 15 cents above the average 20-cent scale. Weak product would be spotted in on Mondays and Tuesdays, at 15 cents. Average features would be played Sundays at 20 cents. This would enable the exhibitor to play the usual number of features of an average or below average caliber.

Another phase of the plan revolves around standardization of gauging quality in the public's mind.

It was learned confidentially this week that one distributor adherent of the exclusive run plan is now finding difficulty in merchandising pictures originally scheduled to play "exclusively." The company has abandoned the policy in several localities and is now attempting to book new product which it had held from general sale earlier in the season to play as exclusive runs. They now find that exhibitors already are booked solid. In a few situations, the company is receiving one-day bookings on this product, which ordinarily would command two or three days.

[Additional phases of the flexible admissions plan and comment of other leaders in the industry, will appear in next week's issue.]

FOX TAKING OVER EDUCATIONAL'S SALES AND PHYSICAL DISTRIBUTION

Deal Precipitated by Bankers To Effect Operating Economies Covers All Educational and World Wide Pictures

Fox Film Corporation on Monday will take over the sales and physical distribution of all Educational and World Wide pictures. Bankers who are interested in both corporations precipitated the move to effect operating economies.

The Educational-World Wide-KBS properties operated by Earle W. Hammons will immediately withdraw from the field of distribution and become producers exclusively of short subjects and features which will be merchandised through the nationwide Fox distributing system under a five-year plan.

Tuesday night Mr. Hammons and Sidney R. Kent, president of Fox, issued a joint statement, as follows:

> "Following the trend of the times for greater economy and operation, it was decided by both companies that more efficiency could be obtained by placing the sales and physical distribution of Educational and World Wide pictures with the Fox organization.
>
> "There will be no interruption in the service given to theatres by Educational. In fact, it is expected this economy will lead to more efficient service for these exhibitors.
>
> "Educational Films will continue to maintain its home office sales force and advertising department. Every effort will be made to retain as many of the Educational field personnel as possible. Both the Educational short subjects and the World Wide feature programs will be continued."

The significance of the sudden move is its at least inferential relation to the recent discussions of all large distributors to effect an industry-wide agreement for physical handling of prints. Furthermore, it is the crystallization in an early form of the efforts of the various banking groups to bring about operating agreements for the economic betterment of the industry.

Companies' Identity Continued

Fresh from conferences with the bankers, Mr. Hammons verified various reports and rumors that other movements of a like nature are in the offing. He said: "This deal is but the forerunner of many similar movements which will be brought about because of the economic situation." Mr. Hammons implied, however, that physical concentration will be the basis of future moves, and not necessarily a merger of sales effort, as provided in Educational's new arrangement with Fox.

Industry economists are said to be highly favorable toward a unification of physical exchange efforts. They have been studying and planning a physical merger for quite some time as the cure-all for many of the industry's economic ills and as a means of lowering operating overhead. The plan was discussed at length in MOTION PICTURE HERALD on December 17.

"The identity of our companies will be continued," said Mr. Hammons. "I believe that in order to eliminate duplication and waste, thereby reducing overhead, others in the business will be compelled to make arrangements such as this before the industry is returned to a paying basis."

Savings to Educational by eliminating its exchange system will approximate $1,000,000 annually. Fox will benefit by further utilization of its physical machinery, for which the company will be paid a percentage of gross rentals accruing on Educational pictures.

Foreign distribution of Educational-World Wide is in no way affected by the deal with Fox. Educational will continue to sell foreign territorial rights to independent or other distributors abroad.

Educational exchanges in practically all key cities will be darkened as soon as records can be transferred to the Fox exchanges. However, Fox has the option of utilizing Educational exchanges in those cities where the Fox branches are considered inadequate. Wires were dispatched to the Educational field forces late Tuesday ordering dismissal of all sales workers except division and branch managers and one booker and a cashier in each branch. The managers, according to Mr. Hammons, will in many cases assume short subject sales duties under Fox supervision and as Fox employees.

Home Office Status

The status of various home office officials under Mr. Hammons was not definitely established up to press time. Jack Skirball and Joe Goldberg, sales executives, will continue, said Mr. Hammons. The official announcement said that the advertising and home office sales departments would not be disturbed. It is understood that other workers at New York headquarters received dismissal notices immediately after conclusion of negotiations on Tuesday. Final details of the deal were worked out over the week-end and on Monday between Mr. Kent and Mr. Hammons and counsel of both organizations.

The principals are now compiling a record of the leases on field offices of Educational. Commitments on many branches will not expire for some time. The physical changeover from one set of exchanges to another will be completed within three weeks.

Announcement of new sales heads to supervise Educational sales activities is expected from Mr. Kent within a few days. He is understood to be considering several candidates.

The Educational staff in New York will in some cases work with and in others under direct supervision of Fox home office executives. The Educational advertising and publicity department, it was said, will continue to handle advertising independently, with Gordon S. White, advertising director, working with Charles E. McCarthy, of Fox, on copy.

When Mr. Kent joined Fox last year, he is understood to have decided to build up a short subjects department. Fox had no shorts except the single series of Movietone "Magic Carpets," which are produced by Truman Talley and his Fox Newsreel organization. Mr. Kent is said to have voiced the opinion that a complete list of short subjects is essential to a company program.

Related at Least Inferentially To Recent Discussions for General Agreement for Physical Handling of Prints

Exchanges in 29 Cities

The corporaitons each operate exchanges in 29 key cities, as follows: Albany, Atlanta, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Haven, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Seattle and Washington, D. C.

Educational alone has a shipping center at Louisville and Fox has exchanges in three cities in which Educational does not maintain branches, namely, Butte, Memphis and Portland, Ore.

Educational will service its theatre accounts up to midnight, Sunday.

There appeared to be some doubt as to the future status of William Saal, Sam Bischoff and Burt Kelly, the executive triumvirate of KBS, a feature production unit of Educational. Mr. Hammons said Wednesday that regardless of the future personnel composition of the company's units, production will continue on features.

Principals responsible for launching the negotiations were executives of the Chase National Bank, which controls Fox, and which is a creditor of the Educational group. Electrical Research Products, likewise an important creditor of both, also participated. Educational is understood to have borrowed approximately $1,000,000 from Chase for KBS production and for distribution activities of World Wide. Whitehall Trust Company and the Hudson Bay interests are large holders of Educational securities. Dillon, Read and Company handled the Educational stock issue.

No Bearing on Corporate Structure

Mr. Kent on Wednesday further amplified the official announcement, saying: "We are merely doing a job for Educational. Our arrangement, covering sales and physical distribution, has no bearing from any angle on the corporate structure of Educational or on its plans. The arrangement likewise has no bearing on Educational entity."

The Educational short subject program calls for two-reel comedy series, including Andy Clyde comedies, Moran and Mack, Mermaid starring Harry Langdon, Variety, and Torchy. Others are Kendall-de Vally Operalogues, the Gleasons sports featurettes, Ideal comedies and a group of single reel pictures consisting of the Baby Burlesks, Terry-toons, Tom Howard comedies, Battle For Life series, Broadway Gossip, Do You Remember, Brave Naturgraphs, Camera Adventures, The Spirit of the Campus featuring Reinald Werrenrath, and Hodge-Podge.

BANKRUPTCY LAW REFORM LIKELY TO BE ACTED UPON THIS SESSION

Bill Reported to House Provides Debtor or Creditors May Move for Readjustment Subject to Court Approval

by FRANCIS L. BURT
Washington Correspondent

Legislation designed to make possible the reorganization of concerns experiencing financial difficulties, without the liquidation of assets through the usual bankruptcy procedure, is before the House of Representatives at Washington with the probability that bankruptcy reform will be one of the few problems of the depression to be acted upon during the present session of Congress.

Under the bill reported to the House, in which are incorporated the best features of a half-dozen measures introduced by various members, either a debtor or his creditors may move for readjustment of indebtedness, the petitioner submitting a plan designed to be fair to all parties in the case, which the court could approve or reject.

Adoption of bankruptcy legislation is expected to pave the way for numerous reorganizations in the picture as well as other fields, since a well-defined method of procedure is laid down in the bill before the House.

The bill provides that any corporation may announce its inability to meet its debts as they require and that it desires to effect a plan of reorganization. This it may do by petition to the proper court or in an answer to a creditors' petition in involuntary bankruptcy.

Plan of Reorganization

After certain formalities are complied with, a plan of reorganization is to be submitted which "(1) shall include a proposal to modify or alter the rights of creditors generally, or of any class of them, secured or unsecured, either through the issuance of new securities of any character or otherwise; (2) may include, in addition, provisions altering the rights of stockholders generally, or of any class of them; (3) shall provide adequate means for the execution of the plan, which may include the transfer of all or any part of the property of the debtor to another corporation or to other corporations, or the consolidation of the properties of the debtor with those of another corporation, and the issuance of securities of either the debtor or any such corporation or corporations, for cash, or in exchange for existing securities, or in satisfaction of claims or rights, or for other appropriate purposes; and (4) may deal with all or any part of the property of the debtor."

This plan is subject to approval by the court. If accepted, the court may appoint trustees to put it into effect and fix the time within which the reorganization is to be carried out. If held by the court to be acceptable and not proposed or accepted within such reasonable time as may be fixed, the court may dismiss the case and order liquidation of the corporation; liquidation would also occur if the plan proposed did not meet with the approval of the court.

No plan of reorganization would be confirmed until it had been accepted in writing by or or on behalf of creditors holding two-thirds in amount of the claims of each class whose claims or interests have been allowed and would be affected by the plan, unless adequate provision is made in the plan for the protection of the interests of any class of creditors or stockholders, whose approval then is not required.

The whole purpose of the legislation, it was stressed by members, active in its framing, is to keep industrial machinery in operation by compromise. Thus, it was explained, if a man owes $300 and has only $100, a bankruptcy proceeding might yield for the creditors only $50, the remainder being eaten up in expenses of the settlement, while if they deferred action and agreed to take what he could afford to pay them, they might receive $85 or even $100, and the debtor could still remain in business.

Would Keep Machinery Going

The need for legislation of this nature was brought to the attention of Congress by Attorney General Mitchell early in December. No action was taken, however, until President Hoover on January 11 pointed out in a special message that bankruptcy legislation was recommended last February, that nothing had been done to deal with the situation, and that if Congress could not see its way clear to comprehensive revision of the statutes at this time, it should at least deal with some of the more pressing phases of the situation. The President said:

"The process of forced liquidation through foreclosure and bankruptcy sale of the assets of individual and corporate debtors, who through no fault of their own are unable in the present emergency to provide for the payment of their debts in ordinary course as they mature, is utterly destructive of the interests of debtor and creditors alike, and if this process is allowed to take its usual course misery will be suffered by thousands without substantial gain to their creditors, who insist upon liquidation and foreclosure in the vain hope of collecting their claims.

Present Procedure "Destructive"

"The proposals to amend the bankruptcy act by providing for the relief of debtors who seek the protection of the court for the purpose of readjusting their affairs with their creditors, carry no stigma of an adjudication in bankruptcy and are designed to extend the protection of the court to the debtor and his property, while an opportunity is afforded the debtor and a majority of his creditors to arrange an equitable settlement of his affairs, which upon approval of the court will become binding upon minority creditors.

"Under such process it should be possible to avoid destructive liquidation through the composition and extension of individual indebtedness and the reorganization of corporations, with the full protection of the court extended to the rights and interests of creditors and debtors alike."

There are pending in the Senate a number of similar measures, some one or combination of which is expected to be favorably reported soon.

Double Features Of Opposite Type Called Bad Policy

The continuous showing of double bills containing features of opposite type will finally result in members of the two classes of people to which the pictures appeal being disgusted with half the show, is the contention of Dr. Manfred A. Carter, once associate pastor of the Washington Park Episcopal Church of Providence, in an address before the Better Films Council of Providence, R. I., recently.

"A great many people are concerned in having good movies instead of bad but very few seem concerned in determining what good movies are," said Dr. Carter. "A good movie to the box office is one which brings in an immediate return in cash receipts, but the box office is near sighted. To sacrifice the good will of schools, churches, clubs and various organizations, whose good will might be of inestimable value, for the sake of a small, immediate result, is short sighted."

Dr. Carter indicated that the church is not necessarily an ideal judge of good motion pictures because of certain inherent prejudices.

Roxy Gets Arthur; Heading Fox-Poli

Harry Arthur, operating head of Fox New England Theatres, is back at his old post at the Seventh Avenue Roxy, which he will operate. There have been various rumors that Mr. Arthur had turned back the operation of the Fox-Poli theatres to Fox, that he was about to form his own circuit, and that he would tie up with Fanchon & Marco.

Bert Adler, of F. and M., explained that Mr. Arthur's connection with Fanchon & Marco has existed for some time as director of Stage Shows, Inc., a subsidiary company. Mr. Adler also said that under the new administration at the Roxy there would be Fanchon & Marco stage shows on the bill besides feature pictures.

It is expected that Mr. Arthur soon will announce that interest charges on $14,000,000 worth of bonds, out of which $10,000,000 was received by S. Z. Poli as part payment for the sale of his theatres to Fox New England in 1929, can not be paid.

Other changes at the Seventh Avenue Roxy include acquisition by Harry Singer of the post vacated by Frank Cambria last week as managing director; Norman Schwartz, former stage manager at the theatre, will be the new house manager, and Jack Partington, stage show producer, will be directly associated with Mr. Arthur. Howard S. Cullman, receiver, continues as representative for the bondholders.

THE CAMERA REPORTS

PRODUCER. Being Sam Bischoff, the "B" in the KBS production triumvirate, which makes films for World Wide release at the Tiffany plant, with Edwin L. Marin, director of the KBS latest, "The Death Kiss."

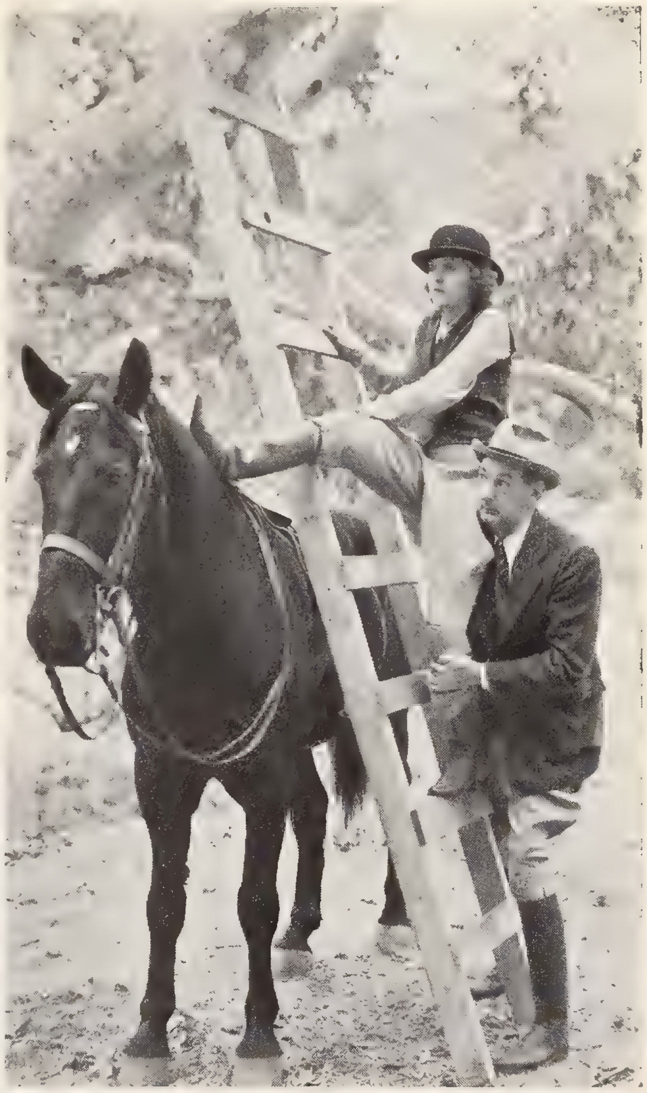
BIRTHDAY
GREETINGS

OUR UNCLE CARL. As Mr. Laemmle of Universal is affectionately known. His 66th birthday was celebrated last week at the Coast Studio. In the front row may be seen Carl, Jr., Rosabelle Laemmle, Nancy Carroll.

CINEMA SINGER. Jeanette MacDonald, singer of note, may make a picture at Paramount's Joinville Studio, near Paris, under the direction of Ernst Lubitsch.

MISS AMERICA. As the distinctly comely Miss Irene Ware was generally known prior to her connivance in Hollywood's output. Currently she appears, as above, in the Fox film, "I am Guilty of Love."

UNDER CONTRACT. And one for whom Columbia has high hopes is lively-looking Diane Sinclair, signed for a long term, aimed at stardom.



MOUNTING. As it probably has never been attempted before. It is questionable whether the horse, Zasu Pitts or Slim Summerville is the more to be pitied. The last appear in Universal's "They Just Had to Get Married."

LUNCHEON GUESTS. Who dropped in at the AMPA's weekly get-together at Sardi's in New York. The large masculine smile (front-center) belongs to Hal Horne, AMPA's genial president. The others, from the left, are: Charles Beahan, Universal scenario chief; Sidney Fox, Richard Haliburton, Marion Nixon, Tony Canzoneri, Dr. Sigmund Spaeth; Lupe Velez, Jay Gorney.

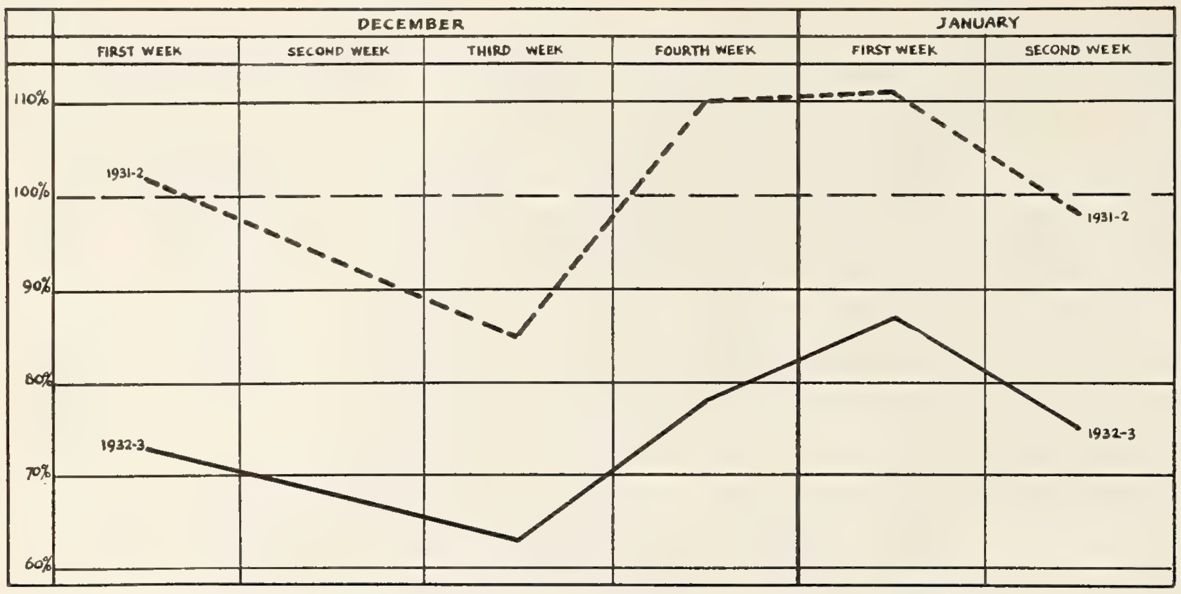
PAUL WHITEMAN? No, it is Jack Crawford, a good deal of popular band leader, who impersonates the jazz impressario he so much resembles in Warner's "Hard to Handle," with Mervyn Le Roy, who directed that James Cagney film.

WELL SUITED. To her role as the winner of the bathing beauty contest in "Goldie Gets Along," is Lily Damita, who thus appears for RKO Radio. A classical pose, if not a classically moded costume.

A BACKGROUND. (Below). For the German picture, "Ich Will Nicht Wissen Wer Du Bist," which opens at the Globe on Broadway, February 1.

THEATRES OF THE UNITED STATES

Key City Territory (and States)	Theatres		Circuit Theatres				Independent Theatres		Theatres		Closed Theatres		
			Affiliated		Unaffiliated								
	No.	Capacity	No.	Capacity	No.	Capacity	No.	Capacity	Sound	Silent	Sound	Silent	Total Closed
ALBANY (Upper N. Y., Western Vt., and Western Mass.)	452	266,129	29	47,619	72	63,728	351	154,782	361	91	46	77	123
ATLANTA (Ala., Fla., Ga., parts of Miss., S. C. and Tenn. east of Tenn. River.)	843	412,218	70	72,821	117	109,429	596	229,968	657	186	132	186	318
BOSTON (Me., Mass. except extreme western part, R. I., N. H. and all but extreme western part of Vt.)	1,099	841,590	171	228,557	114	123,615	814	489,418	861	238	210	238	448
BUFFALO (Western New York)	487	346,623	43	74,001	85	91,535	359	181,087	364	123	39	119	158
CHARLOTTE (N. C., S. C. and most of Tennessee)	410	183,316	54	44,728	18	10,510	338	128,078	332	78	50	78	128
CHICAGO (No. Ill., No. Ind. and Eastern Iowa)	945	677,197	133	212,200	235	203,224	577	261,773	765	180	105	175	280
CINCINNATI (Southern O. and parts of Ky., W. Va., Ind. and Va.)	1,347	536,841	76	86,845	259	138,026	1,012	311,970	767	580	115	435	550
CLEVELAND (Northern Ohio)	561	374,103	50	82,048	222	171,601	289	120,454	466	95	62	94	156
DALLAS (Texas)	909	435,710	122	114,554	188	96,524	599	224,632	659	250	81	250	331
DENVER (Col., west. Nebr., part of N. M., Black Hills of S. D., parts of Tex. and Wyo.)	515	197,208	61	50,465	40	21,882	414	124,861	321	194	60	162	222
DES MOINES (Parts of Ia., Ill.)	568	190,621	30	30,943	50	26,699	488	132,979	368	200	90	200	290
DETROIT (Lower Mich.)	526	371,037	97	122,137	129	97,311	300	151,589	513	13	53	13	66
INDIANAPOLIS (Most of Ind. and western Ky.)	650	298,587	36	44,527	81	71,854	533	182,206	465	185	82	185	267
KANSAS CITY (Kan. and western Mo.)	676	344,358	105	100,894	59	43,864	512	199,600	559	117	136	87	223
LOS ANGELES (Southern Cal. and parts of Ariz., Mex., Nev. and New Mex.)	587	444,283	150	191,006	68	55,247	369	198,030	470	117	47	114	161
MEMPHIS (Ark., northern Miss. and west. Tenn.)	218	111,985	17	22,600	46	24,815	155	64,570	216	2	28	2	30
MILWAUKEE (Most of Wis. and upper Michigan)	548	285,848	73	87,305	20	14,666	455	183,877	451	97	91	70	161
MINNEAPOLIS (Minn., west. Wis., parts of Ia., N. D. and S. D.)	911	356,219	92	84,374	37	19,857	782	251,988	793	118	103	118	221
NEW HAVEN (Connecticut)	179	172,284	44	64,143	41	46,991	94	61,150	176	3	20	3	23
NEW ORLEANS (La., parts of Ala., Ark., Fla., Miss.)	471	211,554	3	7,299	95	80,500	373	123,755	341	130	60	122	182
NEW YORK (Long Island, Greater N. Y. City, N. Y. State as far north as Poughkeepsie, and northern N. Jersey)	1,102	1,260,844	215	429,342	385	453,027	502	378,475	1,046	56	51	55	106
OKLAHOMA CITY (Oklahoma)	421	199,020	46	35,369	43	26,880	332	136,771	393	28	46	28	74
OMAHA (Most of Neb., parts of Ia. and S. D.)	597	208,401	28	32,243	24	12,857	545	163,301	427	170	93	170	263
PHILADELPHIA (Eastern Pa., so. N. Jersey, Delaware)	782	662,894	179	238,682	148	143,302	455	280,910	760	22	52	21	73
PITTSBURGH (Western Pa. and part of West Va.)	762	373,666	83	95,129	75	54,352	604	224,185	546	216	6	181	187
PORTLAND, ORE. (Most of Ore. and parts of Cal., Ida. and Wash.)	208	110,312	19	23,798	12	10,612	177	......	196	12	40	12	52
ST. LOUIS (Southern Ill., east. Mo., part of Ky.)	597	291,612	77	86,370	127	73,036	393	132,206	467	130	90	127	217
SALT LAKE CITY (Parts of Utah, Ida., Mont., Nev., Ore., Wyo., Ariz., Wash., Colo. both Dakotas)	703	232,953	27	28,623	92	43,520	584	160,810	366	337	66	329	395
SAN FRANCISCO (Parts of Cal., Ore. and Nev.)	419	332,095	49	86,781	107	108,371	263	136,943	400	19	59	19	78
SEATTLE (Alaska and parts of Wash. and Ida.)	264	143,430	26	33,908	55	33,635	183	75,797	259	5	40	5	45
WASHINGTON, D. C. (D. of C., Maryland, parts Del., Va., and W. Va.)	554	288,255	61	78,333	145	90,256	348	119,666	466	88	17	50	67
GRAND TOTAL	19,311	11,161,193	2,266	2,937,644	3,189	2,561,726	13,796	5,585,830	15,231	4,080	2,170	3,725	5,895



That Christmas business fell off in comparison with the Yuletide of 1931 is shown in the graph, compiled from weekly box office receipts appearing in Motion Picture Herald. Grosses of theatres in nineteen cities, for the period of December and the first two weeks in January, were taken. The average weekly gross in the given nineteen cities during the six weeks period in 1931-32 is taken as 100 per cent and the other values are plotted accordingly. The cities used are Boston, Buffalo, Chicago, Cleveland, Denver, Detroit, Hollywood, Indianapolis, Kansas City, Los Angeles, Minneapolis, Montreal, New York, Oklahoma City, Omaha, Philadelphia, Portland, San Francisco and Seattle.

RKO Receivers Sought in Three Separate Actions

Four minority security holders of Radio-Keith-Orpheum Corporation this week filed petitions for receivership for the corporation in three separate actions filed in New York, Newark, N. J., and Baltimore.

Alfred West, manager of the aviation division of Bancamerica-Blair Corporation, filed a petition in New York federal court for an equity receiver for RKO. Mr. West, in the petition, stated that he is the owner of $5,000 of the gold notes, $731,000 of which were due Bancamerica-Blair on Jan. 1, 1932, but which were extended by agreement until Jan. 1, 1933. The petition alleges that on January 1 RKO was in default on the $731,000 payment. The total note issue was $3,440,138.

No Date Set for Hearing

Herman Zohbel, RKO treasurer, refused to discuss the matter. He did, however, admit the existence of the indebtedness, and said that the corporation had received a three months extension. He implied that there was a possibility of raising the sum from the Rockefeller interests, which already are large RKO stockholders.

Mr. West's petition, prepared by Robert H. Neilson, attorney, set forth that RKO showed a profit for 1930, but that in 1931 it operated at a loss of $5,660,770, and for the first nine months of 1932, at a loss of $4,964,311.

The *Wall Street Journal* estimates the outstanding funded debt of the corporation at $61,022,572, of which $21,569,000 is a direct obligation of the parent company, and $39,000,000 in bonds and mortgages of subsidiaries. There are 2,446,299 shares of common stock outstanding.

In 1931, Bancamerica-Blair, bankers for Pathe Exchange, Inc., loaned for one year $3,440,138 in 6 per cent gold notes to RKO to fund indebtedness incurred by RKO's acquisition of Pathe assets. Under an extension of the entire loan from Jan. 1, 1932, to Jan. 1, 1933, the notes were secured under an indenture dated in December, 1931, between RKO and the Chemical Bank & Trust Company as trustees.

There has been no date set for the hearing of Mr. West's petition.

Following the West petition, three more complainants filed petitions in Baltimore and in Newark, N. J. In the New Jersey suit, Vice-Chancellor Alfred A. Stein appointed Abe J. David, prosecutor of Union County, and Arthur Walsh, vice-president of the Thomas A. Edison Industries, Inc., as temporary receivers to take over all properties and interests of RKO in the state of New Jersey.

The complainant in this petition is Doris L. Charing, of Newark, who stated she holds a note for $2,000 against the corporation.

In commenting upon the New Jersey situation, Merlin H. Aylesworth, president of RKO, said:

"The action of the New Jersey state court in appointing temporary receivers for RKO was taken without any notice to the corporation or its officers. RKO is not incorporated in New Jersey and owns no property in that state.

"It is assumed that the court action was taken under a misapprehension as to these facts, and that the proceedings will be promptly dismissed."

Mr. Aylesworth declined to comment on the petition of Alfred West, and had nothing to say about the Baltimore suit.

Charge "Gross Mismanagement"

The RKO theatre department reported that the circuit operates 17 theatres in 10 New Jersey towns. Thirteen theatres, totaling 23,907 seats, are now open, and four, with 5,336 seats, are dark.

In the Baltimore action, the plaintiffs, Joseph H. Basker and Edward Goldman, of Boston, who said they held 625 shares of RKO common stock, alleged "gross mismanagement" of RKO for the benefit of RCA, and claim that transfer of 500,000 shares of class B stock to RCA was illegal. Circuit Court Judge H. Arthur Stump allowed the corporation until February 7 to show cause why the receivership should not be granted.

A further suit, filed in Baltimore circuit court, No. 2, by Edward J. Hickey, holding 175 shares of class A stock, asks that the refinancing plan of RKO be stopped, alleging that the plan aims at putting RCA in control.

Theatre and Film To Fit Audiences, Ramsaye Tells Club

The coming of sharper classifications for audiences of varying social, cultural and economic strata, in both theatres and the screen wares to be exhibited, was forecast by Terry Ramsaye, editor of MOTION PICTURE HERALD, speaking before the Theatre Group, a subsidiary organization of the General Federation of Women's Clubs, on a program devoted to the motion picture, held at the Hotel Astor, Tuesday.

"The showmanship of the day, even the best of it, shows us a muddled, uncertain and contradictory state of policy," observed Mr. Ramsaye. "The motion picture has fought its way up from a small part as a vaudeville turn to the point where the show has become all motion picture, but it is still a vaudeville show, a variety show on the screen. Generally speaking, in one fashion or another, a motion picture show tends to follow the familiar pattern evolved years ago by Mr. S. L. Rothafel, which means an overture, a dash of newsreel, a cartoon, maybe a bit of scenic, a sprinkle of dancing, and a feature picture.

"But this policy takes little or no cognizance of the fact that now the feature picture has become so complete and self-competent a unit that it does not fit or pertain to the variety-show-of-pictures program. We are getting in screen product able renditions of strong, full length dramas, complete in every sense.

"Clearly enough the screen has supplanted the stage, clearly enough it is in a dominant national and world sense the theatre of today. Look a moment at the time proven technique of presentation. From Charles Frohman and David Belasco of yesteryear to Max Gordon and Sam Harris of today no stage showman even considers cluttering his presentations of drama with a mess of song and dance and curtain raisers.

"There is unquestionably a large place for the continuance of the present policy of 'variety-shows-on-the-screen' as a major element of house classifications, but the need is indicated for the screen theatre which shall more directly and accurately serve screen destiny in supplanting the now vanishing theatre of the stage, a theatre which is devoted to the presentation of screen drama, not screen potpourri."

Mrs. Norman Rieser was chairman of the cinema session. Mrs. William Baldwin Smith, New York state motion picture chairman for the General Federation of Women's Clubs, attended. Michael Simmons, scenario editor for Monogram Pictures, was the master of ceremonies and spoke at length on the motion picture as America's great contribution to the great arts. Dudley Murphy, RKO director, spoke in behalf of pictures for intelligent minorities and the service of screen theatres for the classes apart from the masses and mass limitations.

Metropolitan Receiver Named

H. K. Batchelder, secretary of the Motion Picture Credit Association in Hollywood, was appointed trustee in bankruptcy this week for the Metropolitan Sound Studios. A hearing for creditors will be held February 2.

"HAD THEIR EYE ON HOLLYWOOD"

Says DeCasseres of Ben Hecht and Gene Fowler and "The Great Magoo"; Six Plays Discussed

by BENJAMIN DE CASSERES

THE GREAT MAGOO

Ben Hecht and Gene Fowler had their eye, first of all, on Hollywood in writing "The Great Magoo." As a play it is whale-tripe and dog-meat, with Rabelaisian and sometimes very funny dialogue and cracks, which Messrs. Hecht and Fowler will have to tone down considerably for the screen.

"The Great Magoo" is, however, strong picture stuff. It is back-stage Coney Island and ham-fat musical ballyhoo. Every one in it is a tough, a nut or a faker. It is bunk reduced to its lowest terms.

A flagpole sitter, a band leader, side-show ballyhooers, a flea-circus, gum-chewing wigglers and Boardwalk Belascos stream through the eight scenes. As characters, they yelp for the camera.

The Great Magoo is a hot lover. This hot lover, Nicky (Paul Kelly), is in love with Julie Raquel—both in the side-show business. He takes to drink and she picks up with several guys who rob her. But Nicky and Julie are finally welded (as you guessed).

The best scene in the show for sheer fun goes to Harry Green as Moe Weber, a Cossack band leader. Hecht and Fowler have smeared the paint on thick on all their characters. And there's "music" here and there. It'll click.

Picture value, 80 per cent.

THE DU BARRY

Well, they again dug up DuBarry, the fluzie that made a boob of a king and finally got necked by Dr. Guillotine, and Carl Millocker, whose music used to send grandmother's feet a-tapping when Dan Frohman was still playing marbles. And it made a resounding hit, with Grace Moore, lately of Otto Kahn's emporium, as DuBarry.

This ought to go into the flicks. And Grace Moore ought to be taken over with it. She's simply AAA. The music is the grand old melodious stuff before hoofers stamped Strauss to death. Charm and enchantment are the essence of this show.

And the scenario is all laid out. All it needs is snappy dialogue.

Of course, it will take more than twelve cents to put it on—but it'll knock the record at the b.o. or I'm no grand guesser.

Picture value, 90 per cent.

JAMBOREE

For "Jamboree" Jack Black and Bessie Beatty went back to the nineties, when the West had such heroic characters as Bull Con Josie and Salt Chunk Mary. They make Capone look like an English Lord at Westminster.

In this play Salt Chunk Mary runs Pocatello. We open on Mary in the back room of her bar, where she is in a huddle with a bunch of criminals. One of these stick-'em-ups is a tenderfoot.

Well, you know Mary is going to melt for him—he's so young! She mothers him. The local constabs arrive and are going to pinch the kid for the murder of a lady of uneasy virtue. Of course, Mary defends the sappy youth, plays some tricks on the Mulrooneys of Pocatello—and (we all guessed it) discovers that the kid is her own baby.

Mary is quite a character as played by Marie Kenney. (Oh, yes, the boy's father also turns up.) There are a lot of shooting angles and excitement during the progress of this masterpiece.

Maybe Bill Hart could be dug up for this—and Flora Finch. And they sing "After the Ball."

Picture value, 20 per cent.

THE MAD HOPES

If you liked "Trouble in Paradise"—and I think it was a superb film—you will wait around with high expectations for a delectable time when Herr Lubitsch gets ready to do "The Mad Hopes," by Romney Brent. For this play is Lubitsch, and nothing but Lubitsch.

As a grand piece of hilarious hokum it hardly jells as a play; but on the screen the crazy, high-hat, highly sophisticated Hope family and their unbelievable doings in the Chateau Sans-Souci in Nice will cause that laughter that floods you from gizzard to *kopf*.

These mad Hopes are Mrs. Clytemnestra Hope and her children. They are all in debt, but live like the Duke of El Dorado. None of them has any idea of how he or she is going to get a meal tomorrow.

They rope in Maurice Klein and an American friend, and the airy-fairy lunacy, pitted with slashingly humorous dialogue, goes down to the end—aided and abetted by Rex O'Malley, Violet Kemble Cooper and a raft of other scintillant players.

It's for the good reticule and diamond-stud trade and for a cast recruited from Oxford and Barnard. I will not allow any one but Herr Lubitsch to do this—and I want him to do it for *me*.

Picture value, 60 per cent.

THE DARK HOURS

I liked "The King of Kings" very much. It was the story of the greatest drama in history. And there is no scenario, by the way, ever written like the Four Gospels, even if you do not look on it with a religious mind.

Don Marquis, in "The Dark Hours," has taken the last hours of the Nazarene and made of it a furious tragic melodrama, in which the mob rules the stage.

The great figures are really Caiaphas, Judas and Lazarus. Especially Judas. He is not the villain of Mr. Marquis' play. He is here a great psychological study of a man possessed of devils. In the hands of Hugh Miller it was superb.

The Lazarus of Ian Bowers is also a tremendously impressive creation. With these characters and the scenes in the House of Caiaphas, the Garden of Gethsemane and the House of Pilate, I can see a picture immeasurably finer than the silent "The King of Kings." For the Marquis tragedy has more than mere religious meanings—it is universal theatre.

I'd like to see it done. And also to hear these characters utter their great lines! It will take an inspired director to do it.

Picture value, unknown.

THE BARRISTER

"The Barrister," by Sydney Stone, as a play is boob-porridge. But it has without doubt some genuine picture angles.

An English lawyer gives the air to a lady with whom he has been mixed up in order to marry the daughter of a lawyer.

Brother of the forsaken lady turns up. He has nerves—more nerves than Raymond Hatton. Also nerve. He demands jack in order to escape from a crime he has just committed. Scuffle. Brother is killed.

The lawyer conceals the accidental shooting (why, I leave to Mr. Stone's profound brain). The brother's sister—the same that the lawyer had jilted—now compels the lawyer to marry her on a threat of tossing him over to the bulls.

But in the third act, mates, Ackroyd of Scotland Yard is going to do his duty. But he doesn't. Why? Well, the lawyer convinces him of his innocence. Anyhow, the lady and the lawyer really loved another.

This piece of mustache wax might become something for the 10-cent trade.

Picture value, 20 per cent.

Publications Total Off, Ayer Directory Indicates

There were 82 fewer newspapers and periodicals published in the United States and Canada at the beginning of 1933 than last year, according to the latest edition of N. W. Ayer & Son's Directory of Newspapers and Periodicals. The 1933 total is noted at 21,109.

The directory indicates 2,368 dailies, with an aggregate circulation of 38,826,000, and 11,970 weekly newspapers, which compares with 2,415 dailies and 11,979 weeklies one year ago. The highest figure was reached in 1927, when the total of newspapers and periodicals was 24,868.

LEFT-HAND PAGES READ FIRST, SURVEY SHOWS

Three Start on Left Side To One on Right, Investigator Says After Studying 4,400 Readers of Newspapers

That the left-hand pages are the natural starting point of reading of newspapers, contrary to the general belief of advertising men, is the conclusion reached in a nine months survey of the reactions of 4,400 readers in subway and elevated trains and in the waiting rooms of the Grand Central and Pennsylvania railroad terminals in New York, according to a report made public by Professor Howard E. Nixon of the School of Business, Columbia University. E. Ralph Schaefer, graduate of the school, made the survey.

For each reader who gave prior attention to the right hand pages, three looked first at the left-hand page.

"The fact that the left-hand page possesses a decided advantage over the right-hand page in regard to initial attention," Mr. Schaefer said, "is of sufficient importance to suggest a modification of the present preference shown. I do not attempt to outline any method of accomplishing such a change, but merely express a belief that at present the right-hand page is enjoying an undeserved degree of the partiality of advertisers, and, consequently, that an increasing importance should be attached to the left-hand page of newspapers.

Tabs and Others Observed

Note was made whether the newspaper was of tabloid or standard size.

"Observations obtained were tabulated in groups of twenty-five within each individual classification, as, for instance, twenty-five observations of men reading tabloids in trains," the report said. "These were then divided according to which page gained the reader's initial attention.

"The observations were tabulated in order as they were recorded on the tally sheet."

Of 4,400 readers, Mr. Schaefer said, 3,013 first had their attention fixed by the left-hand page, while 1,387 turned to the right-hand page. Tabloid readers followed this procedure in the ratio of 1,513 to 637, while readers of newspapers of standard size turned to the left-hand pages first in the proportion of 1,500 to 700. Mr. Schaefer's tabulated and classified totals follow:

	Subtotals		Totals	
	Left	Right	Left	Right
A. MEN,				
1. Tabloid—				
a. Train	256	144	...	...
b. Waiting Room	473	227	729	371
2. Regular—				
a. Train	286	114	...	...
b. Waiting Room	448	252	734	366
Total Men			1,463	737
B. WOMEN,				
1. Tabloid—				
a Train	289	111	...	...
b. Waiting Room	495	205	784	316
2. Regular—				
a. Train	274	111	...	...
b. Waiting Room	492	208	766	334
Total Women			1,550	650
Grand Total			3,013	1,387

Mr. Schaefer said many readers start from the back of the paper and read toward the front. He also concluded that it was reasonable to believe that persons following a continued article would fix their initial attention on the page containing that article.

"The actual observation of 4,400 newspaper readers shows that the left-hand page enjoys an initial attention advantage," the report said. "Prima facie, there is no significant difference between the sexes or places where newspapers are read, in regard to initial fixation of attention.

"If it were granted that initial attention to a page was the prime objective, the problem would end here. However, there are other factors of importance to the advertiser, publisher and advertising man, which must be discussed in their relation to this established situation.

"In viewing these considerations, it may be seen that the advantage of the left-hand page over the right-hand page or vice versa is not a wholly determinant factor. The fact that the left-hand page is superior is of less importance to an advertiser who can best appeal to a certain class by having his advertising placed on a certain page. In other words, this importance will vary with advertising policy and the media employed."

Frank Walker Commissioned As Colonel of Texas Rangers

Frank C. Walker, counsel for the Comerford theatres, last week was presented with a commission as a colonel of the Texas Rangers from the governor of Texas, at a ceremony in Mr. Walker's New York office at Democratic National Headquarters. James A. Farley, chairman of the national committee, made the presentation.

Louis M. Howe, personal adviser to President-elect Roosevelt, and himself a colonel of Kentucky, also spoke. Also the recipient of a colonelcy of Texas was W. Forbes Morgan, assistant to Mr. Walker as treasurer of the Democratic National Committee.

City College Plans Course In Study of Motion Picture

The College of the City of New York has instituted a course on "The Art of the Motion Picture," to be conducted by Irving A. Jacoby, intended for "the intelligent movie-goer, the student of comparative art, and members of the motion picture industry who seek the proper perspective of films."

Sixteen lectures will be given in the course, each lecture to concentrate on a different phase of the motion picture. The course is to be supplemented by showings of important pictures no longer exhibited. The history, present trend and probable future of the motion picture will be considered.

RKO Gets Tax Reductions

RKO has obtained assessment reductions totaling $22,209,935 and cumulative tax savings of $640,797 on theatre properties during the three-year period ended December 31, 1932. The reductions were handled by the company's tax attorney, F. H. White.

Reel Innovator

ALLYN BUTTERFIELD

Universal Reel Has New Device

Universal Talking Newsreel, with its current release, has inaugurated a new type of traveling title, in which the date line and heading introducing each subject in the reel moves across the screen in a manner similar to the moving electric sign.

Allyn Butterfield, editor of the newsreel, is credited with being the creator of the new device, which is known as the Giant Traveltype. Claimed as advantages of the innovation are its movement, in keeping with the subject matter; greater legibility, due to the larger letters possible, and the introduction of an improvement in the newsreel field. The slight let-down said to be caused by the ordinary printed title of the reel, will be eliminated with the device, it is claimed.

Mr. Butterfield has been with the Universal reel since it began. He started in the industry with Vitagraph in 1915, and turned to the newsreel in 1923, joining the International Newsreel staff. He joined the Universal staff in 1929, as associate editor under Sam B. Jacobson, the editor.

Loew Firm Shows Gain

Loew's Theatre and Realty Corporation, a subsidiary of Loew's, Inc., which controls 20 properties across the country, showed a net income for the year ended August 31 of $480,950, which compares with $62,653 for the previous year. The figure was reached after deductions for federal taxes, depreciation, interest and other charges.

Rialto Posts Notice

The Rialto theatre, first Broadway house to inaugurate flexible admissions, posted a two-week closing notice last week. According to Boris Morris of Publix, the theatre will remain open for as long after the notice is effective as weekly gross justify.

GREATEST CAST
of any picture
from any studio
THIS SEASON

Janet
GAYNOR

Will
ROGERS

Lew
AYRES

Sally
EILERS

Norman
FOSTER

Louise
DRESSER

Frank
CRAVEN

Victor
JORY

STATE FAIR

by PHIL STONG

Screen play by Sonya Levien and Paul Green

HENRY KING
production

The **FOX**
CAVALCADE
OF HITS
marches on . . .

The Great American Romance

Phil Stong's deeply

STATE

• The romance, laughter, excitement and glamour of a big State Fair and its throbbing, eager throngs. A wide-eyed country lass and her keen-eyed brother . . . a sharp-eyed reporter . . . hard-eyed carnival folk . . . shrewd-eyed farmers—out for

human story...

FAIR

happiness or forgetfulness...love or adventure... thrills or suckers...each in his own way. Some seeking and getting. Others trying and failing. But all caught in the State Fair's fervor and tumult. A box-office cinch for every house!

You'll agree that it is . . .

In every way WORTHY of the studio that produced "CAVALCADE"

Again the inspired FOX studio produces a miracle of entertainment . . . in "State Fair" . . . star-studded, story-perfect, steeped in showmanship. Attuned to the heart-beat of mass *and* class audience. Chosen to fill the Radio City Music Hall's 6200 seats. Certain to be one of the year's greatest money productions.

STATE FAIR

One of the FOX

CAVALCADE of HITS

ADMISSIONS SLASHED ON AVERAGE OF 25 PER CENT IN CURRENT MOVEMENT

Theatres in Only a Few Key Cities Resist General Price Lowering; Circuits Defend Reductions as Imperative

Giveaways, Two-for-One Admissions and Other Concessions Superseded by Cutting of Minimum-Maximum Scales

Admissions at motion picture theatres have been reduced on an average of 25 per cent in the price-cutting movement which is currently sweeping the country. Distributors and exhibitors alike express concern.

With but few exceptions, price revisions are the order of the day. Only in San Francisco, Pittsburgh, Birmingham, Cincinnati, Houston and a few other key centers has the movement failed to gain ground.

Continuing nationwide inquiry regarding the extent of reductions by circuits and independent exhibitors, a summarization of which appeared last week in MOTION PICTURE HERALD, it was learned that giveaways, two-for-one admissions and other forms of box office concessions have been superseded by a general lowering of minimum and maximum scales.

In some territories independents blame circuits for the situation. In others, the circuits say they were forced to cut by competitive action of the neighborhood houses.

An analysis of the situation, by cities, follows:

Baltimore First-Runs Cut

Practically all first-run houses in Baltimore have lowered their top admission price on week-days to 40 cents, Saturdays, Sundays and holidays remaining at 50 cents plus tax. In neighborhood houses with few exceptions standard admissions prevail, 10 and 15 cents for matinees, and 15 and 25 cents for nights.

No San Francisco Reductions

No general reductions in admission prices with the exception of Fox West Coast have been made in the San Francisco field. Minor reductions in top prices have been made in individual cases. Fox West Coast has reduced prices in San Mateo, Burlingame, Redwood City and Palo Alto from 40 to 25 cents.

Balcony 25 Cents Any Time

In Birmingham three leading first-runs have adopted a policy of "balcony seats any time for 25 cents."

Boston "Met" Reduces

Publix Metropolitan in Boston had maintained its 75-cent top since it opened, but it now has cut 10 cents. It still is the only first-run getting 65 cents. Admission prices have been cut at practically all the first-runs, and grosses have been practically maintained. Two RKO first-runs, the Boston and Keith, retain their minimums of 25-30 respectively, but top was cut 15 cents to 50 at the Boston, and 25 cents to 50 at the Keith. Loew's two first-runs, the Orpheum and State, have adopted a day and date policy and cut the 30-65 rate to 25-50, with elimination of vaudeville.

Shea Leads Price Cuts

Price revision took place in the Shea theatres before Publix turned them back to Michael Shea. The Buffalo now has a 55 cent top, tax included, after two cuts. The Century and Hippodrome, charging 55-cent top before vaudeville was discontinued, now have a 25-cent top.

Chicago Circuits Cut

Admission prices in practically all theatres in Chicago have been reduced. A general cut in neighborhood houses in October has been followed recently by further reductions by the Balaban & Katz and the Warner theatres. Some independents have talked of retaliation by radical reductions, but their leaders say such a move would be almost suicidal, as the circuits would cut again. First-run B&K houses in the loop, the Chicago, Oriental, United Artists, McVickers, and Roosevelt, with the advent of John Balaban in charge of operations, reduced admission from 75 cents top plus tax, to 68 cents plus tax. By further reductions the McVickers and Roosevelt are now offering first-run pictures at 25-35-55. RKO Palace is charging 25-35-50-75 with tax added, top charges for the city. The RKO State-Lake is down to 55 cents top with a straight picture policy. Warner and B & K neighborhood houses also have been generally cut.

Cincinnati Prices Maintain Level

In the circuit controlled situation here the only reduction of any consequence has been inaugurated at the RKO Albee, a cut of 10 cents to 65 top.

Cleveland Cuts 46 Per Cent

RKO Palace in Cleveland has cut its top from 75 cents with vaudeville to 40 with straight first-run pictures. Keith's has changed from combination at 50-cent top to straight pictures at 30. RKO Hippodrome has cut from a 50-cent top to 40 cents with vaudeville. The Allen and the Cameo, formerly Loew, have been taken over by independents and cut to 25 and 15 cents respectively. Warners' Lake, first-run, now has 50-cent top all week.

Dayton Bargain Rates

Within a single square downtown, Cooper's Lyric is offering picture and tab. at 10 and 15, the Ohio is featuring five vaudeville acts and picture at 10 cents, and the Rialto has six acts and a picture at 10. Further uptown, Loew's is playing first-runs, including exclusives, at a 15-cent matinee scale. Others maintain 15 and 25 matinees.

Low in Denver

The Denver and Orpheum are charging 45-cent top with tax added, as against 59 cents plus tax under the old stage show and film policy. The Rialto is getting 40-cent top, also the Paramount. The Orpheum and Rialto are RKO houses and the Denver and Paramount are Publix. Six neighborhood houses charge 10 cents top.

Detroit's "War" Starts

Anticipated price-slashing in first-runs has started in Detroit. RKO Downtown began with a 15-cent cut to 40. Fox next day announced a night top of 40. Publix has not yet announced cuts in the Michigan and United Artists, its downtown deluxers, but effective last week the Fisher, the uptown first-run, dropped stage shows for straight pictures with 40-cent top.

Minor Cuts at Harrisburg

Loew's Regent and three Wilmer & Vincent theatres, the State, Victoria and Colonial, have all cut their tops from 50 cents to 40.

Houston Untouched

Movements among large circuits to reduce admission prices have not yet hit Houston.

Indianapolis Battle On

A price cutting battle is occupying the first runs. Neighborhoods have also cut drastically.

Kansas City Watches

Owing to the Loew's cut, other first-runs are watching the experiment and the Midland competition. Outside Kansas City the situation differs with individual circuits.

Lancaster, Pa. Reduces

Leading first-runs in Lancaster have slashed prices. The RKO Colonial went from 50 cents top plus tax to 40 cents including tax. The Stanley-Warner Grand and Capitol announced the same reductions.

Small Los Angeles Houses Cut

Houses in outlying Los Angeles districts have come down in price in many cases. When first runs cut their scales went below those in several outlying areas, such as Warners' Beverly Hills, Fox's Wilshire, Warners' Western. These houses have now reduced to 35 and 45 with tax.

Fox Wisconsin Cut

With Fox's Wisconsin in Milwaukee going to straight pictures and adjusted prices, the Warner theatre and Fox's Palace also have reduced. All three now charge 45-cent top plus tax as against 65.

Reductions Old Story

Theatres in Minneapolis have long since made their adjustments in admission prices.

Saenger Circuit Cuts to 40 Cents

The entire Saenger circuit, operating in and around New Orleans, has cut to a 40-cent top, 70 houses being affected. Morning matinee prices are so low neighborhoods are concerned. Three United Theatre houses dropped prices this week to a 15-cent adult top, 5 for children.

Broadway's Low Scales Unprecedented

The glamour of New York's Broadway and Times Square district has not been strong enough to prevent a down-sweep of prices. A new low set at the Warner theatre has a 25-cent top from 2 p. m. to closing. The Paramount has come down to an 85-cent top as against $1.10. The Warner Strand has cut to a 65-cent top, including tax, from 85 plus tax. The Seventh Avenue Roxy has made balcony seats 35 at all times, and its top $1.10 instead of 99 cents. Further reduction is being considered. The new week-day scale at the Rivoli, United Artists house, is 35-55-75 as against $1.10 previous top. The Rialto and Mayfair are at 65 cents. The former top at the Rialto was $1.10 and the Mayfair was 85. The Rialto is also inaugurating flexible admissions. The Warner Winter Garden has 85-cent top as against $1.10. Radio City Music Hall, which opened with a straight stage show policy at $2.50 top, has gone to pictures with $1.65 top, retaining elaborate stage shows. The Capitol and Loew's State have dropped to 75, the Capitol from $1.65, and the State from 83. The Europa and Little Carnegie, two of the principal exhibitors of foreign films, have gone to 35 cents to 1 p. m., 40 for matinees and 65 including tax for evenings.

Only One Oklahoma City Cut

Admissions have been cut from 55 cents top to 40 at the Capitol.

Philadelphia Reductions

Stanley-Warner has announced a general cut

(Continued on following page)

KING, PAINTER, SAVAGE

And More Diversified Characters Than That Are Portrayed in Week's Output of the Studios

by LEO MEEHAN

Hollywood Staff Correspondent

Fans of George Arliss will find his latest picture very much to their liking. In the role of a king who gets fed up with his job, takes a permanent vacation by abdicating, he is seen in a role that affords him many opportunities for his sly, quiet comedy, for dry wit and for moments of impressive drama. There is romance, and it is more convincing than some he has had with leading ladies many years his junior. This time his romantic affairs are divided between his wife, Florence Arliss, as the queen, and Marjorie Gateson, sweetheart of his princeling days.

Lavish production mountings characterize the royalty episodes, palaces that look like the real thing; costuming, pageantry in rich abundance. John Adolfi's direction is excellent. Mrs. Arliss is delightful as the queen, and further good support is given by Miss Gateson, O. P. Heggie, Dudley Digges and Dick Powell, young radio crooner, who is coming to the front rapidly as a screen juvenile.

"Face in the Sky" from Fox is a story with a fresh idea, charmingly done, a romance neatly spiced with comedy and drama. It features Spencer Tracy in one of his wise guy roles, this time as a sign painter who rises from the business of painting advertisements on rural cowsheds to Broadway skyscrapers. Out in the country he meets romance in the person of Marian Nixon, who follows him to New York, provides the inspiration for his greatest masterpiece, topping a Gotham building. Stuart Erwin poses as his dumb assistant, very dumb and very funny. Good old "Way Down East" heavies are provided by Russell Simpson and Frank McGlynn, Jr.

Of special interest is the fact that this is the first American made picture of an American artist who, while in Europe, abandoned his brushes and oils for the cinema, made several pictures abroad and then was signed by Fox. He is Harry Lachman, a talented artist in other fields who bids fair to contribute new and imaginative notes to American film direction. Mr. Lachman's first production indicates that he possesses a rather unusual combination, a practical sense of showmanship with artistic imagination. He handles his story, his people and his camera with pleasing, rhythmic results, but never goes "arty." He promises to become a valuable addition to Hollywood's directorial ranks.

Uproarious Farce Comedy

Columbia has turned out an uproarious farce comedy in "That's Africa," featuring Bert Wheeler and Robert Woolsey, the former RKO comedy team which threatened for a while to break up. Without blushing or apologizing, but very good-naturedly, the producers borrowed from such hits as "Trader Horn," "Tarzan," "Strange Interlude," the Martin Johnson travelogues, "Bring 'Em Back Alive," and made a burlesque of adventures among the savages and the animals of deepest, darkest Africa. It provoked loud and frequent laughter among the paying customers when it was previewed in San Bernardino and Santa Monica, and the consensus is that it is one of the funniest pictures the Wheeler-Woolsey team ever has done. Veteran comedy director Eddie Cline handled the job, and the screen farce was written by a young man who wrote pieces for MOTION PICTURE HERALD before he "went Hollywood," Norman Krasna. Lew Lipton composed the original. Contributing to the hilarity are Esther Muir as the lady explorer; Berton Churchill, Raquel Torres and an enormous imitation gorilla who looks and acts surprisingly like the real thing.

Junior Laemmle already has acquired a reputation for daring to do the unusual. He has done it again with "Destination Unknown," the story of what happens to a ship load of hard boiled rum runners in danger of sinking. If you remember the type of character "The Stranger" was in that famous play, "The Passing of the Third Floor Back," you will have a general idea of "The Stowaway." He becomes among them something of a reincarnation of Christ, settling their quarrels, bringing peace and, finally, safety. The cast, an excellent one, is all men with the single exception of Betty Compson, and includes Pat O'Brien, Ralph Bellamy (who plays the Stowaway), Alan Hale, Russell Hopton, Tom Brown, Noel Madison, Stanley Fields, Willard Robertson and others. Tay Garnett directed from a story by Tom Buckingham.

Novelty in Murder Mystery

Ben Schulberg has introduced considerable novelty and a lot of interesting suspense in his latest Paramount picture, "The Crime of the Century." It should prove a winner with that large audience which likes its mystery thrills. One novel departure is the stopping of the picture for a full minute, while a clock ticks off sixty seconds, to give the audience a chance to guess who is the murderer. The preview audience seemed thoroughly to enjoy this unusual procedure.

The cast is excellent, with Stuart Erwin particularly entertaining in the role of a dumb reporter. Others include Wynne Gibson, Jean Hersholt, David Landau, Robert Elliott, Frances Dee.

Nate B. Spingold Gets Columbia Position

Nate B. Spingold, formerly associated with the late Harry Reichenbach, will assume an executive position at Columbia February 1. According to Jack Cohn, vice-president of Columbia, Mr. Spingold's duties probably will be in the field of exploitation.

Mr. Spingold has been active as a publicity agent, with offices at 444 Madison avenue, New York.

Admission Prices Cut 25 Per Cent

(Continued from preceding page)

at most of its theatres, ranging from 10 per cent to 33 1/3 per cent, including the downtown Boyd, Stanley, Stanton and Karlton. Cuts also extend to many neighborhood and suburban houses. Some independents are incensed by the Stanley-Warner move in neighborhood price scales, but others say it was inevitable. The Boyd and Stanley have a 50-cent top after 6 p. m. plus tax, as against 75.

Pittsburgh Rates Regular

Regular rates prevail. All houses reduced last summer to come within the tax exemption figure. Several independent houses are adding four or five acts. A recent cut at two Warners houses in Steubenville, Ohio, to 25 cents top may have some effect locally.

Portland Lowest in History

Prices at the Fox Broadway, Portland ace, have just been reduced 38 per cent to a record low. RKO Orpheum, with stage band, vaudeville and a feature, has a scale of 25-55, including tax. MGM, Fox and Paramount first-runs are maintaining 25-65 including tax.

Situation at Providence

Last week in Providence, R. I., Loew's State came down from a 50-cent top to 25. RKO Victory, formerly 35-cent top, is down to 20.

Peace Reigns in Virginia

The price war in Virginia, which had been causing box-office battles in Danville, Portsmouth and a few other places, ended with the New Year. Efforts to cause a stampede for a 10 and 15 range failed. The deluxe Richmond Loew's is maintaining its policy.

San Antonio Cuts Under Way

Price slashing in San Antonio, Texas, has started, with the Empire, first-run, cutting to a 40-cent top with a 20-cent matinee. RKO Majestic and Texas Publix maintain 50-cent tops with 25-cent bargain matinee.

Double-Features Inaugurated

With one exception, admissions in all Seattle first-runs have been reduced and double bills inaugurated. The Fox Fifth Avenue has reduced its top from 75 cents to 55, and the Fox Paramount from 75 to 55, both showing two features. Hamrick's two first-runs, the Music Box and Blue Mouse, have cut from 75 to 35, including Sundays and holidays. The Jensen & Von Herberg Liberty theatre is the only first-run in town to maintain its original scale, which is 25 cents top.

Reductions at Spokane

Spokane first and second-runs slashed prices the first of the year. Fox West Coast controls three theatres, two first and one second-run, and an ultimatum has been issued by the home office that unless gains are made all three will go dark February 17. Top prices have been reduced from 60 cents to 50 on first-runs and from 35 to 25 second-run. Other second and third-runs have cut to as low as 10 cents.

Doubling in Tampa

While the scale in Tampa has not been reduced generally many houses have instituted double featuring. Most top prices were cut last summer from 60 to 40 cents to escape federal taxation.

No Change in Washington

There is no change whatsoever in the price cutting situation in Washington, D. C. "We don't recognize depressions here," said a leading film man.

No Taxes in Delaware

The Wilmington Stanley-Warner Aldine and Loew's Parkway were the last to reduce prices below the federal tax. Both cut from 50 cents plus tax, to 40.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

William Randolph Hearst's Cosmopolitan Magazine currently presents predictions of American leaders concerning what the world might be like 100 years hence. Samuel Lionel Rothafel evidently could not prophesy that far away. He limited his predictions to 75 years, at which time, he said, "the term 'radio' will lie discarded on the junk pile of the twentieth century." Mr. Rothafel's employers, the Radio Corporation, might not like that.

The article reveals a Roxy of far more imagination than the Roxy of 18 months ago, when he first outlined the wonders of a "super theatre" in Radio City. Seventy-five years from now, predicts Mr. Rothafel, a "new 'sense-appealing cinema' will entertain man with thrills and sensations beyond the power of any form of entertainment today.

"He will not only see the sweeping terror of a forest fire, for instance, and hear its roar, as he does today. His nostrils will burn from the biting odor of the flaming spruces and pines. His face will seem hot from the beating of the flames, and his throat will seem parched by the heavy smoke."

What a future for Ed Wynn!

▽

Columbia started the month prosperously and happy. Hopes were high, bookings plentiful and "The Bitter Yen of General Tea" looked like good box-office. Some wag started toying with the title and Columbia's workers became worried. They couldn't remember whether it was "Bitter Tea" or "General Yen." Then F. P. A.'s *Conning Tower* further complicated matters with this:

Is it the Bitter Yen of General Tea
Or the General Tea of Bitter Yen
The Yitter-Gen of Teneral Bea
Or the Titter Yea of Beneral Gen?

▽

The new Quality League of America is planning to "restore the profit and fun to business." If they can restore the profit, the fun probably will take care of itself.

▽

On the whole, the policy of star-borrowing seems a satisfactory one. "Some day," says John C. Moffit, Kansas City critic, "Paramount may find a truck backed up to the studio, and hear Irving Thalberg yoo-hooing: 'Say, can you let me have Kate Smith until Tuesday?'"

▽

Al Finestone writes in from Kansas City about the strange conglomerations in theatre advertising. One advertised its bill, "Cabin in the Cotton," Upholstered Seats, Duck Hunt, Alpine Echoes. Another billed "Doctor X"—High Fidelity.

▽

Many years ago Pasadena snootily turned down an opportunity to be the center of motion picture production. And so the Hollywood of today began. Recently, Mary Pickford was selected as the first grand marshal of Pasadena's lovely Rose Tournament. From *Hollywood Herald* we learn the reason is that Pasadena, finding exclusiveness akin to loneliness, has suddenly become "box office" conscious.

It was in Pasadena that the local board of censors turned down "Life Begins" on the grounds that it would make women afraid of child birth!

▽

The supposedly popular fear that the Empire State, Chrysler, Chanin and Radio City skyscrapers may be sent tumbling into the streets by high winds is silly, reports the American Society of Civil Engineers. These and other skyscrapers are said to be safe even in gales of 100 miles an hour, or more.

Thirty-five mining claims in frozen Teller, Alaska, may make 35 millionaires of members of Metro's expedition who invaded the Arctic, under Colonel W. S. Van Dyke's direction, to film "Eskimo." Word of the strike arrived the other day. It started with the digging of a well. John Hegness, Norwegian miner, who made and lost two fortunes in the Klondyke, and who accompanied the expedition as guide, made tests and discovered gold in the deeper diggings from the well. Each of the party staked a claim and these were registered at Nome. The famous old Sunset Mine was only ten miles from the spot.

▽

First Division ad copy says, "Resolved, To start the New Year right . . . by playing 'Goona Goona.'"

▽

Horatio Alger's hero might be reincarnated almost any day now, in the person of young Harry Blair, who promises to rise from trade paper reporter to a producer-distributor. Mr. Blair was for many years associated with John Wild Alicoate's *Film Daily*. He "covered" Eastern studios and professionals who were visiting from Hollywood. Harry talked and studied production constantly, learning a lot about what not to do. Last week, Mr. Blair was appointed vice-president of Regent Pictures, Inc., which announced it would have available for the new season a dozen features and 52 shorts. Headquarters, 1540 Broadway, New York. Individuals sponsoring the company are now with another. It is still too early for them to discreetly make known their new venture. They believe that an acute product shortage is imminent. They hope to cash in right away.

▽

A press agent stormed this office the other day with a photograph of a young lady player who was signed recently by her company. "Please run this," said the p.a., "she's our newest discovery. We took her from Metro. They discovered her last year."

▽

Signs of the times: The family of the youngster who recently won a pony in a contest sponsored by Leon Zellers, at the Roxy in Baltimore, has returned the animal, with thanks, because they couldn't afford to feed it. Optimistic Zellers plans an auction.

▽

There is something to be said for the newsreel. The American Spectator has the opinion that when politicians face the camera and microphone, "not only does one hear their meaningless words, but one also sees their faces. An individual studying a politician in a movie theatre is more critical than he would be as one of a mob cheering a vote-cadger." On the other hand, these political speeches in newsreels serve to delay the presentation of Mickey Mouse. That's more important.

▽

One of Broadway's modern versions of a drug store has a window sign which says, "Why Take Chances? Eat Sandwiches Prepared By Registered Pharmacists."

▽

Ed (Fire Chief) Wynn said that he spends six hours preparing the alleged gags for each of his broadcasts. We don't doubt it, but we do wonder whether they are worth all that trouble? Wynn tries to tell 58 to 62 jokes during each broadcast. He told a reporter, while playing Kansas City last week, that he writes all his own material. The reporter quoted Ed as saying, "I shall never utter a joke or a laugh line that I have seen printed." We know better.

Major General James G. Harbord, U. S. A., retired, and chairman of the board of RCA, spoke over an NBC network the other evening on "The U. S. Marine Corps," which Roxy imitates in his army of ushers.

General Harbord, whose first military experience was as a "buck" private in the 4th Infantry in 1889, commanded a Marine Brigade near Chateau-Thierry and the Second Division in the Soissons offensive, and was later chief of staff of the AEF, under General Pershing.

Two weeks ago the National Economy League, organized last summer by Archibald Roosevelt and friends to lop some $450,000,000 from the $1,000,000,000 per year appropriations for veterans, went into action at the national capital for the first time as a political body. Pitted against the N.E.L. is the full force of the American Legion and its "super-lobby." Into the record went the following pensions paid the following persons who were advocating pension cuts: General John Joseph Pershing, N. E. L. advisory council member, $19,880; Rear Admiral Richard Evelyn Byrd, N. E. L. chairman, $4,500; General James Guthrie Harbord, "prime N. E. L. member," $6,000.

▽

Terry Turner, press agent for RKO theatres, sends warning to producers. "A few more Bolivars from sunkist Hollywood," reminds Terry, "and we of the East and Middle West will be kissing ourselves right back into vaudeville."

▽

Advisor-at-Large Justin Herman, Philadelphian, reveals to the industry his system for the successful operation of an independent vaudeville-film theatre. "The first thing I would do after taking over a non-paying house," advised Herman, "would be to book Bing Crosby. Next I would spot in George Jessel and follow up with Eddie Cantor.

"I would then close down the theatre and invest my money (if any) at six per cent."

▽

A rose by another name is still a rose. But not in the picture business. Paramount says that a new and different Alice White is about to appear on the screen. Emulating the fiery little Clara Bow, Miss Alice, after a year's absence from pictures, has changed from "the flaming youth type of flapper" to "a young lady of sophistication." Miss White, who was formerly a bright red-head, is now a platinum blonde. And, as if to offer conclusive evidence that the evolution is complete, Paramount says that plastic surgery was called upon to change the shape of her nose.

▽

Headline on Freuler Film publicity: "Glett Returns from Canada; Finds Industry Stabilized." Motion picture bankers would probably like to hear more about this from Sales Manager Glett.

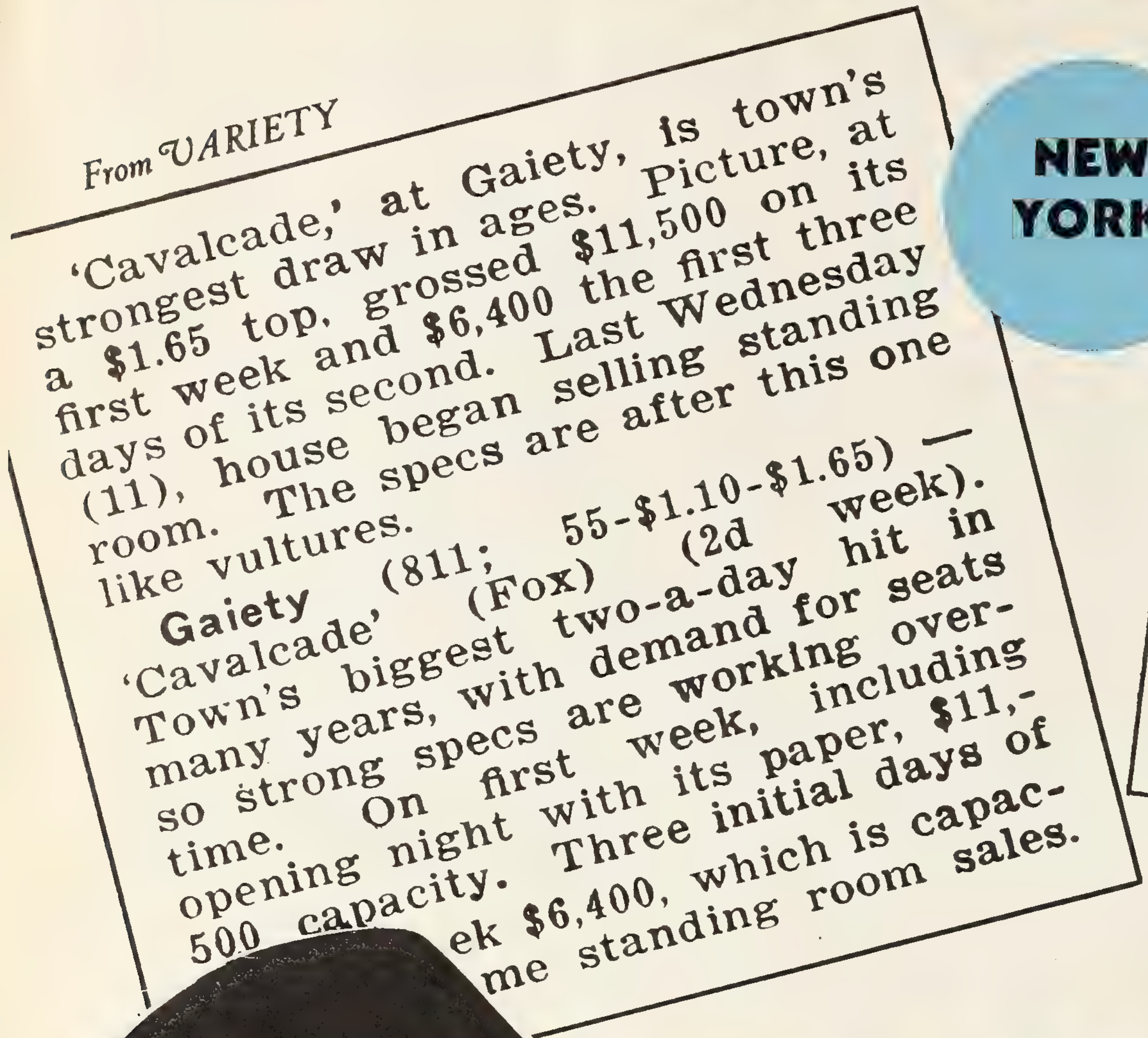
▽

Ho Hum Department: "Radio is a stern taskmaster and silence is writ large in the studios. We are obliged, therefore, to keep very still and think bright thoughts."—*Hendrik Willem Van Loon, author, who broadcasts over NBC.*

▽

Herschel Stuart, theatre executive of RKO, is convinced that the public "can smell a poor picture in advance and keep away from it." Too bad that we in the business can't do likewise. "The public is also wise to show folks, from stars down to managers," said Mr. Stuart. "Some of us managers over-estimate our importance. We blow ourselves up." Wonder who blows 'em down.

And now NEW ENGLAND

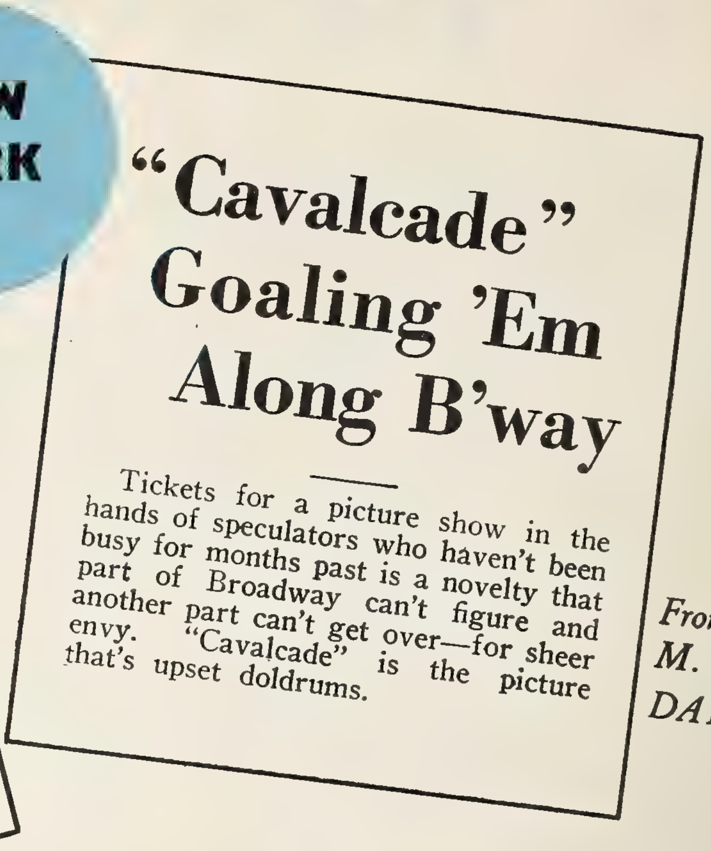


From VARIETY

'Cavalcade,' at Gaiety, is town's strongest draw in ages. Picture, at a $1.65 top, grossed $11,500 on its first week and $6,400 the first three days of its second. Last Wednesday (11), house began selling standing room. The specs are after this one like vultures.

Gaiety (811; 55-$1.10-$1.65) — 'Cavalcade' (Fox) (2d week). Town's biggest two-a-day hit in many years, with demand for seats so strong specs are working overtime. On first week, including opening night with its paper, $11,500 capacity. Three initial days of
ek $6,400, which is capac-
me standing room sales.

NEW YORK



"Cavalcade" Goaling 'Em Along B'way

Tickets for a picture show in the hands of speculators who haven't been busy for months past is a novelty that part of Broadway can't figure and another part can't get over—for sheer envy. "Cavalcade" is the picture that's upset doldrums.

From M. P. DAILY

CAVA

A FOX ACHIEVEMENT

OPENING IN: *Boston (Majestic Theatre) Jan. 26th; Philadelphia (Locust Theatre) Feb. 2nd; Buffalo (Erlanger Theatre) Feb. 5th; Pittsburgh (Nixon Theatre) Feb. 6th.*

PICTURE of the GENERATION

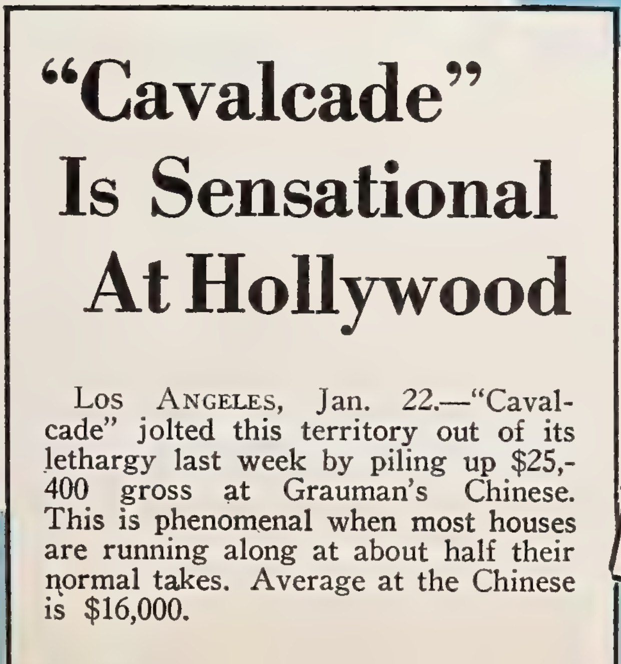
rushes to the box office!

• All advance-sale records smashed at Majestic Theatre, Boston—the house that's played the biggest hits of the past ten years. More proof that news of "Cavalcade's" greatness commands tremendous nation-wide audience attention. And this incomparable money picture is but ONE of the genius-inspired productions from FOX. What a year for FOX. What a year for YOU.

LCADE

LOS ANGELES

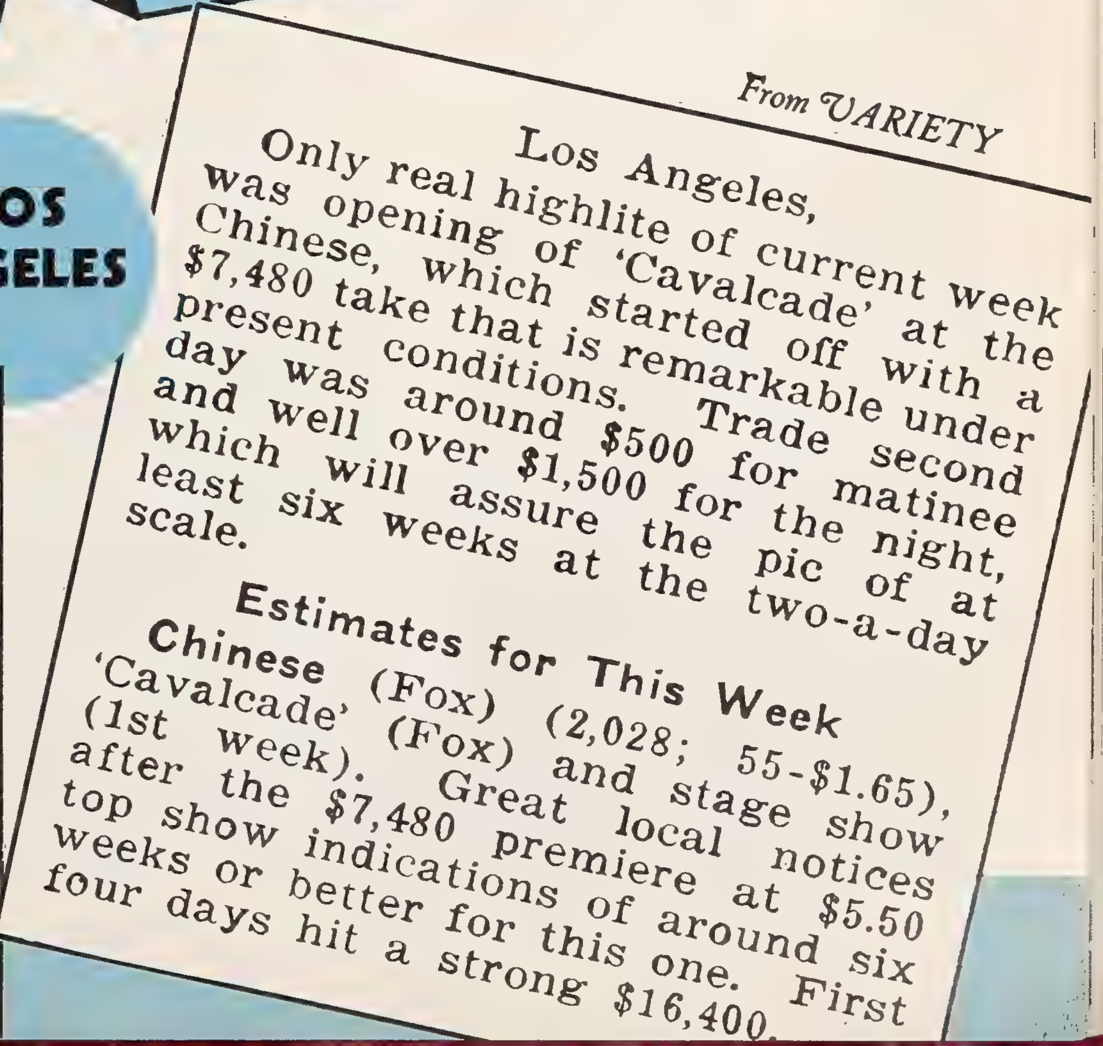
From M. P. DAILY



"Cavalcade" Is Sensational At Hollywood

Los Angeles, Jan. 22.—"Cavalcade" jolted this territory out of its lethargy last week by piling up $25,400 gross at Grauman's Chinese. This is phenomenal when most houses are running along at about half their normal takes. Average at the Chinese is $16,000.

From VARIETY



Los Angeles,

Only real highlite of current week was opening of 'Cavalcade' at the Chinese, which started off with a $7,480 take that is remarkable under present conditions. Trade second day was around $500 for matinee and well over $1,500 for the night, which will assure the pic of at least six weeks at the two-a-day scale.

Estimates for This Week

Chinese (Fox) (2,028; 55-$1.65), 'Cavalcade' (Fox) and stage show (1st week). Great local notices after the $7,480 premiere at $5.50 top show indications of around six weeks or better for this one. First four days hit a strong $16,400

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

So This Is Africa

(Columbia)

Comedy

Fast, snappy and plenty hot; with riproaring comedy, lots of it decidedly risque, that makes use of scores of old gags and many new ones; continually satirizing some of the more popular jungle pictures; winding up with a wild jungle musical comedy reminscent of the racy burlesque shows of an almost forgotten day. A colorful melange of senseless but clever hokum about describes "So This Is Africa."

The really insane foolishness gets under way at once as some of the whispered history of how "Trader Horn" came to be paraded, and in this person Mrs. Martinez Johnson, the Martin Johnsons are ribbed. So are motion picture producers, as the producer goes frantic because his quarter of a million dollar African company has returned without a foot of film, and he sets out to find someone who can get him a "colossal" jungle picture.

Wheeler and Woolsey, stranded vaudevillians, contemplate a little tall window jumping because they can no longer feed their troupe of mangy, moth-eaten lions, quartered in a luxurious hotel suite, and then go trapping for horse-meat in New York's crowded streets to bag an obstinate jackass.

When the producer and Mrs. Martinez Johnson catch up with them, they unwillingly sign for the African trip and the scene shifts to the jungles, permitting a good-natured kidding of "Tarzan," with exceedingly torrid antics.

The finale is the capture of the intrepid adventurers by a tribe of voluptuous Amazons, who kill their captives with love after the sun goes down. In this sequence fast-moving dance and musical numbers are featured, and the yarn is made more ridiculous by ringing in a total eclipse. A raid of Tarzans seeking mates ensues and Alex and Burt are carried off into the jungle. A sub-title explained gag will remove the blushes and crown the whole thing with one grand laugh.

Although this show is absolutely a farce comedy, some of the action and dialogue probably will wrinkle the brows of the less liberal-minded and cause some parents to withhold their approval of it as entertainment for the youngsters.

As there is no dignity in it, neither should there be any dignity, or aything but startling foolishness, in your advertising and exploitation.

Consider it as ribald slapstick entertainment, which at times becomes sizzling; a laughing satire; a rollicking burlesque show musical comedy with Wheeler and Woolsey at their best; bill it as radically and novelly different.—McCARTHY, Hollywood.

Produced and distributed by Columbia. Directed by Eddie Cline. Story by Lew Lipton. Screen play by Norman Krasna. Photographed by Len Smith. Release date, to be determined. Running time, 70 minutes.

CAST

Alexander	Bert Wheeler
Wilbur	Robert Woolsey
Tarzana	Raquel Torres
Mrs. Martinez Johnson	Esther Muir
Producer	Burton Churchill
Gorilla	Clarence Moorehouse
Street Cleaner	Henry Armetta

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

14 Juillet

(The 14th of July)

(Tobis-Rene Clair)

Romance

"14 Juillet" reminds one strongly of "Under the Roofs of Paris," which Rene Clair also directed. It describes people living in a Paris faubourg. The film opens with the French national fête day, the 14th of July, and tells about the love affair of a young florist and a taxi driver.

The beginning of the picture is marked by a fine description of the anniversary celebration, and at the end are some funny gags, but many of them apparently were inspired by other productions seen this year in Paris, even in previous Rene Clair pictures.

The central part, which contains some sentimental scenes with great finesse is, unfortunately, too long. Rene Clair seems to have lost the usual rhythm of his former pictures and diverts too much upon each personality. This tendency to insist too much on certain psychological scenes had appeared in some degree in "Nous la Liberté," his last previous production. That's why the professional audience at the press performance was perhaps a little disappointed, in spite of the brilliant and rapid finale. Many think Rene Clair wanted to make a picture with too much psychological analysis and lost himself in the details. He forgot to keep to his story, which was weak anyway. The technical work, although very good, is not of the standard of his previous productions.

Praise must be given specially to the artists:

Annabella, star in "Le Million," who here gives a wonderful performance as the young florist;

Raymond Cordy, the funny taxi-driver in "Le Million," and the leader in "A Nous La Liberté";

Paul Olivier, whom one sees in all Rene Clair films and who creates a very amusing part each time;

Pola Illery, Roumanian artist in the leading feminine role in "Sous le Toits de Paris," who plays here a pretty vamp;

Georges Rigaud, "le jeune premiere," the taxi-driver, for whom these are beginnings, and who has come through with flying colors.

It is certain from the box-office point of view that the great publicity made by the newspaper *L'Intransigeant* for its cinema, Les Miracles, and the name of Rene Clair will be seen by the whole of Paris. The picture should also be a success in suburban and provincial houses where pictures of poor streets and Paris fetes always go very well. Abroad, the name of Rene Clair as well as the city itself, should be factors. There is, however, more dialogue than in his previous productions. Summing up, then, this is a film which, in spite of some weakness, should evoke interest.—PIERRE AUTRE, Paris correspondent.

Produced and distributed by Les Films Sonores Tobis. Directed by Rene Clair. Story and scenario by Rene Clair. Photographed by G. Perinal. Music by Maurice Jaubert. Scenery by Lazare Meerson. Running time, 85 minutes.

CAST

Anna	Annabella
Pola	Pola Illery
Jean	Georges Rigaud
Charles	Raymond Amos
M. Imaque	Paul Ollivier
Fernand	Thomy Bourdelle
Raymond	Raymond Cordy

The King's Vacation

(Warner Bros.)

Romantic Drama

As a typical George Arliss picture, "The King's Vacation" is fully on par with his most pleasing efforts. Filmed against an elaborate background it tells a love story replete with human interest. Expert direction has been combined with fine acting to make the story seem unusually real, although it is romantic fiction. Because of the ages of its principal players, it probably will appeal mostly to the more mature adults. Yet there is enough clean, clever and inspiring entertainment to make it a satisfactory show for adolescents.

The setting is a mythical European kingdom. Phillip is bored with the routine of court and realizes the enormous expense it saddles upon the common people. Everyone is strange to him. Even his queen is but another member of the court.

An attempted assassination serves to strengthen his determination to abdicate. Doing so, he parts with Wilhelmina, his queen but never really his wife, and upon her urging goes back to Helen, the woman he married before he was called to the throne. But Helen dwells in an atmosphere more regal than his old court. Unable to understand her ambitions, Phillip finds the old love gone. A chance meeting with Barstow, after a trip to a nearby town where he has met Wilhelmina and finds a spark of real love kindling, confirms his suspicion that Helen is more interested in a younger man.

Rejecting the Lord Chamberlain's urgings to return to his throne, much to the chagrin of vainglorious Helen, Phillip returns to Wilhelmina and happiness, free of any royal cares.

The sincere simplicity of the story and the high production values which carry it along are the pegs upon which its charm is hung. Played almost completely in a subdued manner, the occasional high drama is intensified. Yet through it all runs a vein of humanness that lifts "The King's Vacation" out of the just-another-picture class and endows it with a glamour that should strike a receptive chord in those looking for fine screen entertainment.

Dialogue is rife with exceptional advertising line which, presented in a dignfied style and with the Arliss name predominating should be the means of exciting plenty of interest. Don't let your patrons get the idea that this is a costume picture, or that it is a class attraction. The time of the story is the present. The revolutionary atmosphere is incidental and is only something they have been reading about in the papers almost daily.

While it is not exclusively a woman's picture, extra efforts should be made to focus feminine interest. In situations where there have been few pictures recently that justify special tieups with women's clubs, use of that phase of showmanship might prove particularly valuable. With the Arliss draw taking care of itself among the older folk, use of the names Dick Powell and Patricia Ellis, who carry on the secondary romance, should prove effective with the younger element.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Based on the story by Ernest Pascal. Screen play and dialogue by Ernest Pascal and Maude T. Howell. Directed by John Adolfi. Photography by James Van Trees. Film editor, Owen Marks. Art director, Anton Grot. Gowns by Orry-Kelly. Release date, Feb. 15, 1933. Running time, 60 minutes.

CAST

"Phillip, The King"	George Arliss
John Kent	Dick Powell
Millicent	Patricia Ellis
The Lord Chamberlain	Dudley Digges
Joe Thorpe	O. P. Heggie
Helen	Marjorie Gateson
Wilhelmina, The Queen	Florence Arliss
Barstow	Vernon Steele
Anderson	James Bell
Amalia	Maude Leslie

Hot Pepper

(Fox)

Comedy

In the return to the screen of the two tough marines, Quirt and Flagg, otherwise and less familiarly known as Edmund Lowe and Victor McLaglen, the exhibitor has something amusing, lively and entertaining to offer his patrons. For selling background he has "What Price Glory" and "The Cockeyed World," which certainly have not been forgotten. In both of them the scrapping buddies earned their considerable reputations.

In this instance, and here is a selling idea, the two are out of the marines and uniform, and in the rum and nightclub racket and civilian clothes. For the "mademoiselle" in this case there is Lupe Velez, fiery and giving a volcanic performance as the South American spitfire over whom the boys become all upset.

The picture is filled with the Lowe wisecracks, dropping in rapid succession and most of them scoring quite direct audience hits, and with numerous amusing sequences. Flagg is running highclass nightclubs, getting rich on his rum-running fleet. He meets Quirt, who proceeds to trick him out of $10,000 by posing as a revenue agent. Flagg is called to sea by a rum boat in distress, finds Lupe, a stowaway, and a demoralized crew. She persuades El Brendel, who provides amusing comedy as Flagg's chauffeur, to smuggle her into Flagg's sumptuous home. Quirt continues to tie Flagg into knots and finally emerges as owner of a large nightclub himself. Lupe is Quirt's star floor performer. When Quirt and Flagg toss a coin for her, Lupe Velez blows up, tells them both what she thinks of them. A gang raids the club and Flagg and Quirt mop them up, then quit Lupe and the racket and go in search of real excitement. The concluding sequence finds Flagg a major in the Chinese army, in his element until Quirt arrives on the scene, in the uniform of a Chinese general, with two pretty Chinese girls, to give the "horse laugh" to the raging Flagg.

The story outline will indicate numerous catchlines upon which to fasten the attention of the patrons. The return of the two marines, in civilian clothes and plenty of trouble, with Lupe Velez as the feminine dynamite, should bring them to the box office. Promise fast, lively and amusing entertainment and the result should be satisfying.—Aaronson, New York.

Produced and distributed by Fox. Directed by John Blystone. Story by Dudley Nichols. Additional dialogue by Barry Connors and Philip Klein. Photographed by Charles Clarke. Sound recorder, Eugene Grossman. Release date, January 22, 1933. Running time, 76 minutes.

CAST

Quirt,	Edmund Lowe
Flagg	Victor McLaglen
Pepper	Lupe Velez
Olsen	El Brendel
Trigger Thorne	Boothe Howard
Hortense	Lillian Bond
Lily	Gloria Roy

Destination Unknown

(Universal)

Drama

Results with this production all depend upon the individual exhibitor who both thoroughly understands the story and the prejudices, likes and dislikes of his patrons. In idea, "Destination Unknown" is daring and unusual. In development it ignores and violates universally accepted standards of screen entertainment.

The manner in which the introductory buildup sequences are presented and the lengths to which they go in portraying man's inhumanity to man, his cruelty, viciousness and avarice, are weirdly depressing, yet vividly and highly dramatic. But the point upon which the fate of this feature really is grounded is in the presentation of a character, The Stowaway, who, for your information, is a sort of reincarnation of The Christ, who works a series of miracles, which not only save the boatload of scoundrels but also may arouse all sorts of controversy as to the propriety of using a sacred character under such conditions.

A calm, during which the plight of the little boat seems hopeless is followed by another raging storm. When all hope seems lost, The Stowaway appears. First he miraculously changes cases of wine into clear water, paraphrasing the Biblical parable. He identifies himself only as a "Carpenter," another Biblical illusion. The second miracle is stopping the ship from sinking; then stars are caused to appear in the skies, by which he steers the boat. Curing Dr. Fran's withered arm follows.

In make-up and expression as well as verbal illusions, audiences are expected to understand that The Stowaway is actually The Christ. Bellamy does a splendid job with the role. He plays it with a subdued intensity. Likewise all the other characters, particularly Alan Hale, are highly effective.

Ordinary advertising and exploitation mediums can hardly be used for "Destination Unknown." If possible, see this picture before you play it. If you cannot see it in advance, lay out a straight from the shoulder campaign that will convince your patrons that they are going to see something starkly unusual and that although they may not approve of it, they cannot deny that it is a sincere effort to introduce something daringly novel.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Tay Garnett. Original story and screen play by Tom Buckingham. Photographed by Edward Snyder. Release date, Jan. 26, 1933.

CAST

Matt Brennan	Pat O'Brien
The Stowaway	Ralph Bellamy
Lundstrom	Alan Hale
Georgie	Russell Hopton
Johnnie	Tom Brown
Ruby Smith	Betty Compson
Maxie	Noel Madison
Gattello	Stanley Fields
Dr. Fran	Rollo Lloyd
Joe Shane	Willard Robertson
The Turk	Charles Middleton
Alex	Richard Alexander
Ring	Forrester Harvey
Tauru	George Regas

Air Hostess

(Columbia)

Drama

Several active air sequences serve in this rather melodramatic air picture to compensate in part at least for a somewhat weak story, cut to an elderly pattern, with only the circumstances brought up to date.

The fact that the material with which the story is constructed offers rather unusual exploitation possibilities, combined with the generally active public interest in matters aerial, affords the exhibitor an opportunity to get behind the picture with an active selling campaign which, it is extremely likely, may bring an unanticipated return at the box office.

This time it is the air hostess, a young girl employed on a coast-to-coast air passenger line, whose work it is to look to the comfort of the line's passengers. Evalyn Knapp, in the title role, is attractive and does a reasonably competent job of it. Daughter of a flier who died in France, she is the pet of the flying field, but marries the impetuously reckless James Murray, war stunt flier, with ideas for a trans-Pacific flight. Things go from bad to worse at home, climaxed when Murray, searching for a financial backer for his flight and new plane development, becomes entangled, in the highly conventional screen manner, with seductive-appearing Thelma Todd. His wife leaves him to "go back home," on a train which is in danger of wreck due to a bridge washout. Murray in one plane and Arthur Pierson, a passenger pilot very much in love with Miss Knapp, in another, go in pursuit. Murray who has come to his senses, is out also to retrieve his damaged romance. Murray's wild stunt flying over the train is misunderstood, and only by crashing in front of it is he able to stop the express in the familiar nick of time.

Take full advantage of the opportunities the subject matter offers for lobby displays, advertising lines, contests involving air passenger firms and the like. The picture is moderately entertaining, with a certain interest in the mode of operation of the air lines' giant craft. Children should find it highly exciting and enjoyable.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Al Rogell. Assistant director, Arthur Black. Screen play by Keene Thompson and Milton Raison. Cameraman, Joseph Walker. Sound engineer, George Cooper. Release date, January 15, 1933. Running time, 67 minutes.

CAST

Kitty King	Evalyn Knapp
Ted Hunter	James Murray
Dick Miller	Arthur Pierson
Ma Kearns	Jane Darwell
Pa Kearns	J. M. Kerrigan
Sylvia Carleton	Thelma Todd
Mike	Mike Donlin
Spike	Dutch Hendrian

Luxury Liner

(Paramount)

Drama and Comedy

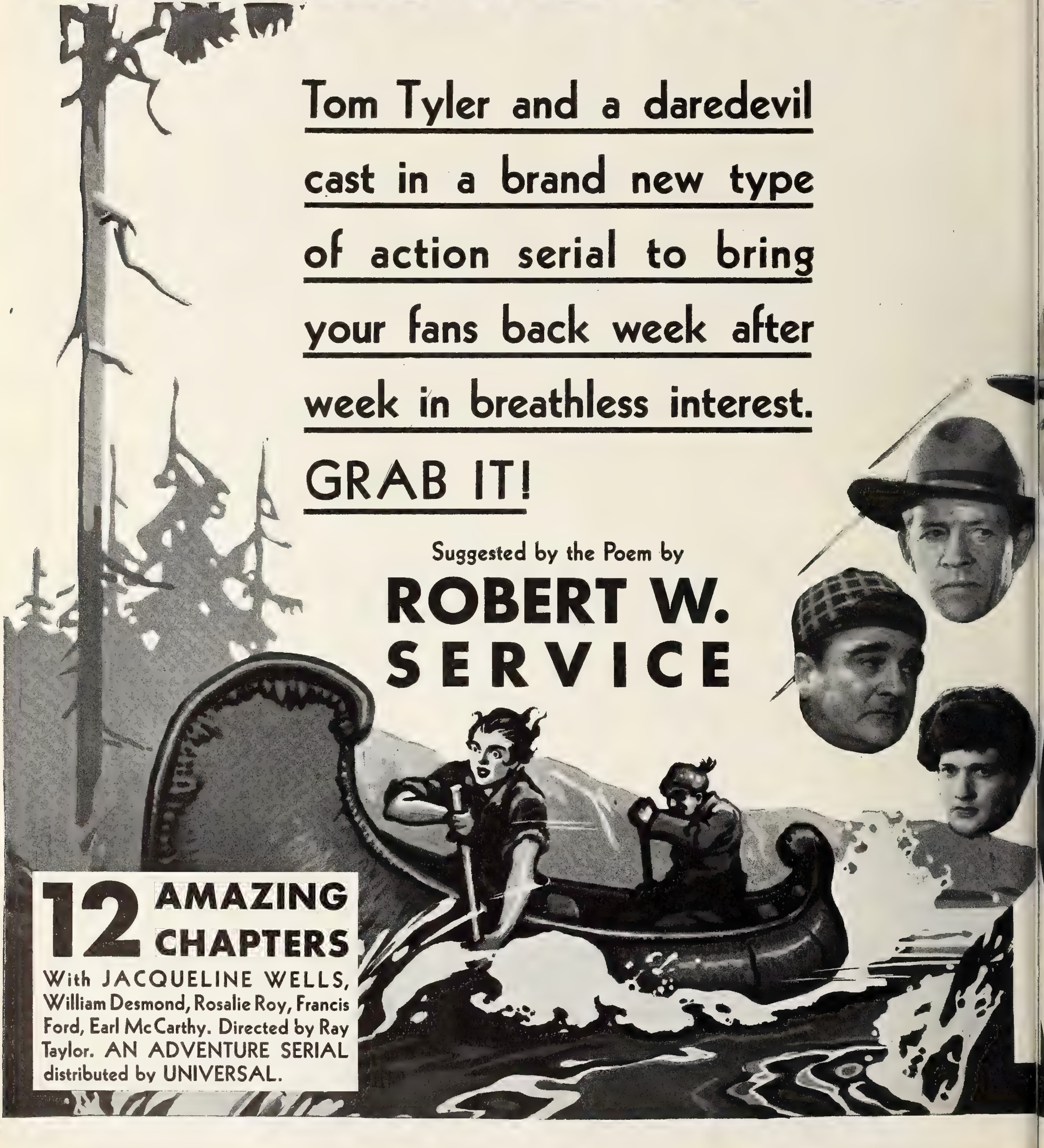
There are several elements in "Luxury Liner" that may go a long way toward stimulating audience interest, but it is not a very strong picture. It lacks anything startling in either dramatic or romantic appeal and is replete with inadequacies that crop out in both direction and acting.

There is a certain originality about the story which, although it apparently has not been used to the best advantage, provides a medium for sagacious showmen so that patrons will understand the complete story. Mainly it is a broad character study of a cross-section of a great ocean liner's passenger list. "Luxury Liner" details the reactions of all classes, from steerage to first class, to events of a few hours.

The underlying motif deals with Dr. Bernhard who, substituting for the regular physician, makes the voyage in an attempt to dissuade his wife, Sybil, from leaving him to tie up with the philandering financier, Stevanson. That fails as Sybil finds Alex becoming enamoured of Luise, killing him as she commits suicide.

Bernhard under the guidance of Miss Mor-

GREATEST OF



Tom Tyler and a daredevil cast in a brand new type of action serial to bring your fans back week after week in breathless interest.

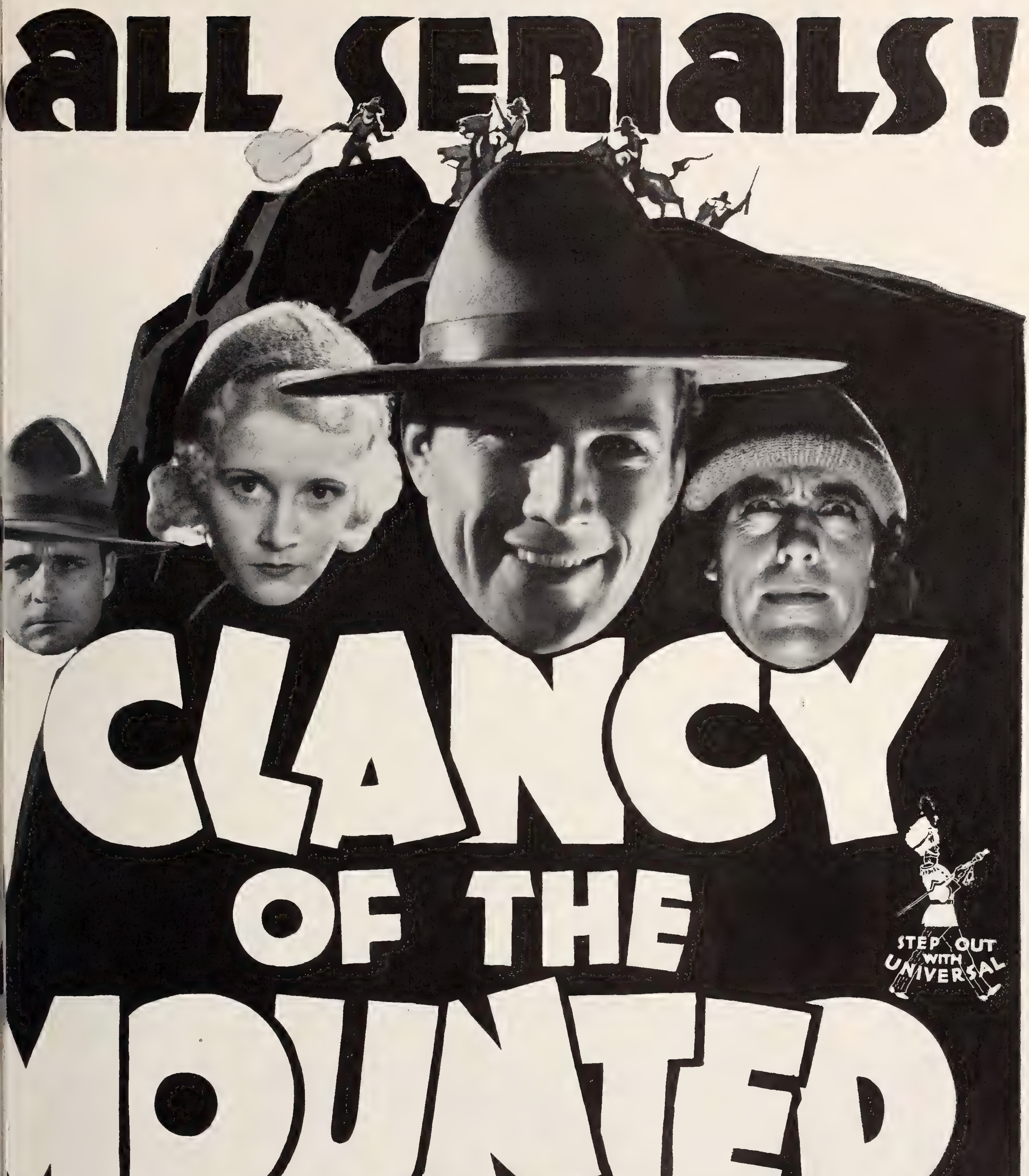
GRAB IT!

Suggested by the Poem by

ROBERT W. SERVICE

12 AMAZING CHAPTERS

With JACQUELINE WELLS, William Desmond, Rosalie Roy, Francis Ford, Earl McCarthy. Directed by Ray Taylor. AN ADVENTURE SERIAL distributed by UNIVERSAL.


ALL SERIALS!
CLANCY
OF THE
MOUNTED
STEP OUT WITH UNIVERSAL

gan, the ship's nurse, has made a tour of the vessel, assisted at the birth of a baby and attended to the myriad duties of a ship's doctor.

While all this is going on, Thorndyke is sermonizing on the fallacies of worldliness, and the vivacious Milli radiantly conspires to elevate herself from steerage to first-class rating, stopping only when she realizes the price she will have to pay. Bernhard and Miss Morgan, being coldly impersonal in their relations throughout, hardly justify the romance that ensues between them in the climax.

Selling points, limited as they are, should emphasize that "Luxury Liner" is a dramatic character study of the populace of a floating city. True, there is a drama, a tenseness of suspense, the love story of a husband who endeavors to save his wife from her own folly as a basis for the main plot, but the fact that it fails to jell into a coherent entirety almost necessitates switching the ticket-selling pleas to personalities. And here players, in lesser roles, particularly Alice White and C. Aubrey Smith, probably will be most appealing to your audiences. They supply the contrasting comedy and relaxation.

A campaign that takes the different characters and pictures them as factors in a human interest story may draw them. There's Brent, who wants to continue his love for his wife; Vivienne Osborne, who would toss everything aside for Morgan whose riches will provide everything; Teasdale, the opera singer who would take Morgan away from his wife; Alice White, the vivacious would-be chiseler, and Smith, whose fortune has been swept away, given to the expression of platonics; all of them revolving about the austere, intimate but always distant nurse, Zita Johann. Yet the whole thing must be handled carefully, not promising too much.

The women folk probably will be more interested in the story than men, and lines that will appeal to them are strongly recommended. The yarn, from the point of view of understanding, is for adults.—McCarthy, Hollywood.

Produced and distributed by Paramount. A B. P. Schulberg production. Directed by Lothar Mendes. Screen play by Gene Markey. Based on a novel by Gina Kaus. Photographed by Victor Milner. Release date, Feb. 3, 1933. Running time, 70 minutes.

CAST

Dr. Thomas Bernhard	George Brent
Miss Morgan	Zita Johann
Sybil Bernhard	Vivienne Osborne
Milli Stern	Alice White
Luise Marheim	Verree Teasdale
Edward Thorndyke	C. Aubrey Smith
Alex Stevanson	Frank Morgan
Fritz	Henry Wadsworth
Dr. Veith	Wallis Clark
Schultz	Billy Bevan
Exl	Theodor Von Eltz

The Big Drive

(First Division)

World War Scenes

Mr. A. L. Rule, himself a war veteran, has delved into the film archives of practically all the nations engaged in the world conflict to bring forth "The Big Drive," lengthy compilation of shots indicating the progress of the war and something of its staggering consequences in killed and maimed humanity.

If there was in the back of Mr. Rule's mind a thought of impressing the populace with the dread results of war, the utter futility of it, he has succeeded remarkably well. No pretty feature photoplay is this, but rather, on the contrary, a barren grim and relentless hammering home of the reality of war. Far better than any Hollywood simulation for romantic purposes is this authentic series of pictures, taken by the armies themselves on the battlefront, and from which real vantage point, without benefit of kleig lights, many a cameraman is known to have failed to return, though his precious cargo of imprinted celluloid reached the files of his government.

There is a necessarily gruesome strain running through the film. Important, yet terrible, are the scenes of a burial party, upon the shell-torn, dreary stretch of battle ground following the fight, piling with careless toss the ripped bodies of dead buddies, preparatory to dropping them into a huge hole, a common burial place. Equally sharply etched is the scene wherein a squadron leaps over the parapet to the attack, leaving one man, caught by a bullet as he leaped, lying spread-eagled against the trench side.

Pictured are numberless highlights of the conflict, including attack scenes from the famed Chateau Thierry, St. Mihiel and Argonne Forest drives. There is little favoritism shown American participation. The part played by the troops of all nations, including the Central Powers, is depicted. Perhaps the most stirring sequence in the film is that of men engaged in hand-to-hand trench fighting. Seen are the flashing bayonets as they stab into the gullets of enemy soldiers.

There is something grippingly fascinating about most of the footage, and it held the audience of the New York Mayfair Theatre. Off-screen dialogue was given in clear, interesting fashion, concluding with a plea for the abolition of war.

The selling value of this picture is, naturally, somewhat of an enigma. It is unquestionably gripping, effective, strikingly authentic, and may be sold on that premise. Stills from the picture are valuable for lobby display. Various clubs in any community should be rallied without difficulty behind the selling campaign, and even the schools, as far as the older children are concerned, might be induced to back its showing.—Aaronson, New York.

Distributed by First Division. Compiled by A. L. Rule from war films taken from the government archives of the nations involved in the World War. Release date, January 19, 1933. Running time, 90 minutes.

Das Schoene Abenteuer

Enchanted Escapade

(Protex-Ufa)

Comedy-Drama

Never becoming too serious, this all-German film is thoroughly sprinkled with comedy, in both situation and dialogue, and is here and there further lightened with the introduction of music, which is more than exclusively of a background nature.

There is no aid for the patron lacking a knowledge of German, in the form of the superimposed dialogue translations in English, consequently the picture must be restricted to those situations which are either located in the large metropolitan centers or in communities where a reasonably large proportion of German-speaking population may be relied upon.

The story is light, dealing with romance in its more lively aspects, an elopement, a thwarted aunt and a pompous and disappointed almost-bridegroom. The performances are uniformly good, the picture is well mounted. The exhibitor who can offer this picture to an audience which will appreciate it has the leading name to sell, that of Kaethe von Nagy, as the young girl who turns the tables on her ambitious aunt.

The aunt has everything prepared for the marriage of her niece to the punctual, paunchy and wholly uninteresting gentleman of the aunt's choice. The guests bring gifts, and surreptitiously compare one another's offerings.

Suddenly the aunt's son, in love with the niece, appears in her dressing room, and just prior to the ceremony, they escape through a window to the country home of her grandmother. The charming and completely delightful grandmother takes them for bride and groom, insists they occupy the same room. Next morning the real bridegroom arrives in a heat, the truth comes out. But when the aunt arrives with fire in her eye, the son refuses to return with her, sticking by the girl, and the aunt and the bridegroom retreat in a rout, leaving the field clear for the young couple.

An entertaining, light and rather musical comedy-drama, the film offers opportunity for diversion to those who can fully appreciate it through a knowledge of the language.—Aaronson, New York.

A Ufa production. Distributed by Protex Trading. Directed by Reinhold Schuenzel. Based on the stage play, "La Belle Adventure," by G. A. de Caillavet, Robert de Flers and Etienne Rey. Script by Reinhold Schuenzel and Emerich Pressburger. Cameramen, Fitz Arno Wagner and Robert Baberske. Release date, December 7, 1932. Running time, 83 minutes.

CAST

Graf d'Eguzon	Alfred Abel
Graefin d'Eguzon	Ida Wuest
Andre d'Eguzon	Wolf Albach-Retty
Helene de Trevillac	Kaethe von Nagy
Frau de Trevillac	Adele Sandrock
Valentin LeBarroyer	Otto Wallburg
Jeantine	Kaethe Haack
Frau de Serignan	Hilde Hildebrand
Herr Chartrain	Julius Falkenstein
Frau Chartrain	Gertrud Wolle

The Vampire Bat

(Majestic)

Thrill Drama

Majestic makes its contribution to the list of "horror" or thrill dramas with "The Vampire Bat," a mystery affair which centers about the strange deaths of some half-dozen inhabitants of a small town in Germany. All bodies are found bloodless, with two punctures in the neck made as by the fangs of a beast.

The picture moves rather evenly, principally because of the smooth performances. All do well, and the leading players' names are good marquee material, including Lionel Atwill, Fay Wray and Melvyn Douglas.

Briefly, the town is terrorized by the numerous deaths, in the belief that they are the work of the legendary vampire bats of the Middle Ages. Atwill is the physician-biologist of the town, Miss Wray his secretary, and Douglas the police inspector, in love with Miss Wray and disinclined to believe the bat theory.

Maude Eburne, as the hypochondriac with the ready tongue for medical terminology, contributes a bit of comedy with satisfactory effectiveness. The picture is reasonably well mounted, and although the identity of the killer is apparent to the audience, some little time prior to the conclusion of the picture, it nevertheless contrives to be fairly entertaining melodramatic "thriller" material. Gruesomeness has been reduced to a minimum, the narrative relying more on implication than facts to indicate the horrible. It would perhaps be much better if the youngsters did not see the picture.—Aaronson, New York.

Produced and distributed by Majestic. Directed by Frank Strayer. Screen play and dialogue by Edward T. Lowe. Photographed by Ira Morgan. Art director, Daniel Hall. Film editor, Otis Garrett. Sound engineer, Dick Tyler. Release date, January 21, 1933. Running time, 67 minutes.

CAST

Dr. Otto von Niemann	Lionel Atwill
Ruth Bertin	Fay Wray
Karl Brettschneider	Melvyn Douglas
Gussie Schnappmann	Maude Eburne
Kringen	George E. Stone
Herman Glieb	Dwight Frye
Emil Borst	Robert Frazer

Newslaughs

(F M S Corporation)

Amusing

First of a new series of short subjects, of which 26 are planned by the producer, F. M. S. Corporation, with Herman Friedman as the principal component of that organization, "Newslaughs" revives an old idea in admirable fashion, taking advantage of the broader scope permitted by sound. The reel, as will the others of the group, features Irvin S. Cobb, noted humorous writer, and contains numerous entertaining and amusing bits conned from the daily press of the country, selected and edited by Mr. Cobb, with musical background to the otherwise silently shown clips. Mr. Cobb, appearing on the screen, introduces the subject, breaks in later with an anecdote from his wide collection, and concludes the subject with another, which he terms the "best story of the week." The subject is good for at least a few laughs from everybody in the audience, and should prove a worthwhile part of any program. The Cobb name should help, particularly in some sections of the country.—Running time, 7 minutes.

WABASH AVENUE

CHICAGO

Like a ball rolling downhill, enthusiasm for the Film Relief Dinner Dance to be held at the Medinah Athletic Club March 4 is gathering momentum. Placards are up all over Film Row and the noise is getting louder. At $2.50 per plate for dinner, with dancing to good music and a floor show with the biggest names in the amusement business, the event is already giving indications of being a sell-out.

▽

Bill Brumberg of Columbia says: "You can put this down as an anti-depression note: We have increased the shipping and inspection staff here because we are shipping more prints per day than ever before."

▽

Remember when Balaban & Katz used to serve afternoon tea with butttered scones and other dainties to the ladies at the outlying theatres? Well, Florence Paley also is serving refreshments to the patrons of the Haymarket theatre. Every one who buys a ticket is entitled to a cup of coffee and a doughnut. The house opens at six in the morning and between that hour and ten o'clock does a rushing business with "breakfast customers."

▽

Harry Nepo, the Allied sergeant-at-arms, is preparing to open the Academy theatre as a picture house. The lease was negotiated through Albert Goldman.

▽

Sol Bragin, who has been short subject booker and buyer for Balaban & Katz, has been made manager of McVicker's theatre.

▽

A lot of exhibitors turned out at the Warner exchange last week to get a glimpse of Joan Blondell, who came up to visit Eddie Silverman long enough to autograph some photos and give the girls in the office her most winning smile. Joan's new picture, "Central Park," was screened to a packed room.

▽

Tom H. Bailey, special representative of Fox, was a visitor at the local exchange for conferences with Clyde Eckhardt. Bailey joined the Fox organization in November after having been associated with Paramount over the past 14 years. He is making a tour of exchanges in the Middlewest.

▽

The local RKO office officially was presented with the MPPDA Conservation trophy last Saturday amid proper ceremonies participated in by officials of the Fire Prevention Bureau, a number of exchange officers and Emma Abplanalp, film board secretary. This is the first time in many years that a local exchange has won the trophy which is awarded for best all-around fire precautionary measures and equipment.

▽

Bill Saal, president of KBS, arrived by plane from New York one day last week and as he stepped out of the ship was handed a telegram urging his immediate return to New York. So he grabbed the first plane back without ever leaving the airport.

▽

Sol Friedman has taken over the Claremont theatre at Belmont and Clark streets.

HOLQUIST

Wilson Named Sales Head

Frank R. Wilson, former independent distributor, has been named sales head of Principal Distributing Corporation, it was announced this week by Sol Lesser, president of Principal. Mr. Wilson succeeds Joseph Skirboll, who resigned as sales manager several weeks ago.

L. J. Selznick Dies; Pioneer Producer

Lewis J. Selznick died at 2 o'clock Wednesday afternoon after six months' illness. At the bedside in his apartment in Sunset Tower, Hollywood, were his wife Florence, his sons David and Myron, and Irene Selznick, wife of David.

Funeral services were arranged for early Thursday afternoon at Temple B'nai B'rith, with Rabbi Edgar Magnin officiating.

One of the earliest producers and distributors in the industry, Mr. Selznick was first associated with Carl Laemmle twenty years ago as general manager of Universal. Thence he went to World Film, and in 1915 organized Select Pictures. Three years later Mr. Zelznick purchased Adolph Zukor's interest. He purchased World Film in 1920 and changed the name to Republic Film. Both Select and Republic went into bankruptcy in 1923. Mr. Selznick became inactive, but he has served as advisor to Joyce-Selznick Agency, operated by Myron Selznick.

Ritter Elected Allied President

James C. Ritter, a Detroit exhibitor, was elected president and treasurer of Allied States Association at the annual meeting of the directorate held on Wednesday at the Park Central Hotel, New York. He succeeds W. A. (Al) Steffes of Minneapolis as president. Herman Blum of Baltimore was formerly treasurer.

Sidney Samuelson, president of Allied of New Jersey was re-elected first vice-president. The board of directors was to have conferred on Thursday to take action on the Kent contract and arbitration proposals.

Members of the board in New York for the meeting were: Abram F. Myers, Mr. Steffes, H. M. Richey, Mr. Blum, Bennie Berger, Fred Guilford, Joseph Pastor, Mr. Samuelson, Frank Warren, Nathan Yamins, Walter Littlefield and Ed Snyder. Mr. Richey, of Michigan, is expected to remain national business manager. The board is considering the creation of a new post, that of regional vice president for the western territory.

Publix Completes Decentralization

Decentralization of the entire Publix circuit has been completed, it was announced this week by company executives. Operators of the various units are now vested with 90 per cent authority over their theatre charges, while the remaining 10 per cent, consisting largely of budgetary supervision, remains with the home office.

This situation has been described by executives as being the exact reverse of conditions prior to decentralization when 90 per cent of theatre operating authority was exercised from the home office and only 10 per cent in the field.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 35—Marines return from Nicaragua—Ski fans perform at Cary, Ill., and Bear Mountain, N. Y.—Georgia senator greeted at Capitol—French liner burns in English Channel—Lilian Harvey arrives in New York—Benefit held in New York.

FOX MOVIETONE NEWS—No. 36—Senate gives Filipinos freedom—Japan's emperor hailed by troops—Swiss ski jumpers opens short season—Hold regatta on Yarra at Victoria—Princeton oarsmen practice with mirrors—United States participates in world economic parley—Holland girls seek holy grail.

HEARST METROTONE NEWS—No. 234—United States cavalry keeps alert on border—Mussolini guards ancient Colosseum—College oarsmen hear spring call—Dutch girls brings religion to Belgium—"Buy America" gets Uncle Sam's help—Japan's warriors honor emperor—Oil fields ravaged by desert storm—Bullfights hold favor in Spain.

HEARST METROTONE NEWS—No. 235—Roosevelt visits Muscle Shoals in Alabama—Choir sings atop New York building—Aerial marksmen perform over Chapman Field, Florida—Painted knees new fad in New York—Oil blaze at Conroe, Tex.—Austria skaters in Vienna waltz—Racing season on at Miami—Nation rallies to "Buy American"—Cycle daredevils in show at San Francisco.

PARAMOUNT NEWS—No. 49—England wins cross-country race in Paris—Blade-tosser performs at Burbank, Cal.—New planes join army at Ft. Crockett, Texas—Bonwit Teller holds fashion show—Congress beer fight sends profs to laboratory—Sanctuary for birds at Lima, Peru—New plane built at Orangeburg, N. Y.

PARAMOUNT NEWS—No. 50—Open racing season at Miami—Bloodless surgeon arrives in New York—Army airmen perform over Chapman Field, Florida—Kiddie fashion show at Coral Gables, Fla.—President-elect visits Muscle Shoals in Alabama—California hails "Old Ironsides."

PATHE NEWS—No. 50—Louisiana senator tells why he opposed Glass bank bill—Atlantique afire at sea—Golfers meet at Agua Caliente, Mex.—Last marines home from Nicaragua—Technocracy called unsound by opponents—Ski meet held at Cary, Ill.—Piccard in America—News flashes.

PATHE NEWS—No. 51—Congress passes. Filipino independence bill—Girl at Lynn, Mass., offers to wed for $2,500—Baby abandoned in New York taxicab—French inspect burned liner—Circus stars reveal training secrets at Peru, Ind.—Sir Malcolm Campbell seeks to break auto speed record—Rowing season near—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL — No. 112—Floods break levees at Kennett, Mo.—Campbell's auto ready for speed test—Shoe exhibit held in Boston—Walking marathon held in Chicago—Piccard rides in plane at Washington, D. C.—Babe Ruth starts training in New York—Odd bits in today's news.

UNIVERSAL NEWSPAPER NEWSREEL—No. 113—Roosevelt and Hoover talk on debts—Snow covers desert at Mojave, Cal.—King reviews naval cadets at Palermo, Italy—Purdue students in jolting experiment at Lafayette, Ind.—Swiss sports thrill crowds at St. Moritz, Switzerland—Aces prove gun skill over Chapman Field, Florida—Storm rages along English coast—Army lieutenant dies in air crash at Dayton, Ohio—Hialeah Park racing season opens at Miami.

Fox Turns Back Midwest Houses

Decentralization of Fox theatres in the Middlewest has been ordered. Fox financial interests believe that long-range operation has proven unsuccessful, according to H. A. McClure, Fox district manager in Kansas City.

Six Topeka houses already have been returned to separate operation under Elmer C. Rhoden, Midwest division manager, and it is understood that Mr. Rhoden's former Midwest circuit will be revived as a unit separate from Fox operation.

Auditing and real estate departments are being moved from Los Angeles to Kansas City in the decentralization move. Reports are that Fox houses in Wichita also are to revert to Mr. Rhoden in a division similar to the Topeka deal.

TWO CRACKERJACK PICTURES

"Nancy Carroll's best performance in a long, long, time. It will give the customers their money's worth."

—Hollywood Reporter

Nancy
CARROLL in
"CHILD of MANHATTAN"

From the Stage Success by Preston Sturges
Screen Play by Gertrude Purcell
Directed by EDDIE BUZZELL

with John **BOLES**

C O L U M B I A

WHEN YOU NEED THEM MOST !!

TOP THIS WIRE!

"'So This Is Africa' is the funniest and best picture we have ever made"

Bert Wheeler
Robert Woolsey

WHEELER and WOOLSEY

in

"SO THIS IS AFRICA!"

with

RAQUEL TORRES

Story and Dialogue by Norman Krasna

Directed by
Eddie Cline

●

PICTURES

COLUMBIA PICTURES

THEATRE RECEIPTS

An increase over the previous week of $8,957 was indicated in the total of theatre receipts from 122 houses in 20 major cities of the country for the calendar week ended January 21, 1933, which reached $1,437,276. This compares with a total of $1,428,319 for the calendar week ended January 14, from 123 theatres in 20 cities. During the more recent period no new high individual totals were noted, while eight new low house records were established.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"A Farewell to Arms" (Para.) and "With Williamson Beanth the Sea" (Principal)	14,000	"Island of Lost Souls" (Para.) and "Billion Dollar Scandal" (Para.)	15,000	....
Keith's	3,500	30c-50c	"No Other Woman" (Radio)	21,000	"Bitter Tea of General Yen" (Col.)	21,000	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World" 16,000
Keith-Boston	2,900	35c-50c	"The Death Kiss" World Wide)	21,500	"They Just Had to Get Married" (U.)	21,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-50c	"The Kid From Spain" (U. A.)	21,000	"The Son-Daughter" (MGM)	20,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-50c	"The Kid From Spain" (U. A.)	22,000	"The Son-Daughter" (MGM)	21,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-65c	"Frisco Jenny" (F. N.)	38,000	"No Man of Her Own" (Para.)	38,000	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-50c	"A Farewell to Arms" (Para.) and "With Williamson Beneath the Sea" (Principal)	16,000	"Island of Lost Souls" (Para.) and "Billion Dollar Scandal" (Para.)	16,000	....
Buffalo							
Buffalo	3,500	30c-65c	"Animal Kingdom" (Radio) (30c-55c)	17,500	"Cynara" (U. A.)	14,000	High 3-28 "My Past" 39,500 Low 1-13-33 "Cynara" 14,000
Century	3,000	25c	"Handle With Care" (Fox) and "Men of America" (Radio)	6,100	"Penguin Pool Murder" (Radio) and "Age of Consent" (Radio)	5,000	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Great Lakes	3,000	25c-40c	"Island of Lost Souls" (Para.)	6,400	"Flesh" (MGM)	8,300	High 8-8 "Politics" 35,100 Low 1-20-33 "Island of Lost Souls" 6,400
Hippodrome	2,100	25c	"Billion Dollar Scandal" (Para.)	5,100	"The Half-Naked Truth" (Radio)	7,900	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Goona Goona" (First Div.) (4th week)	1,700	"Goona Goona" (First Div.) (3rd week)	2,100	....
Lafayette	3,300	25c	"Vanity Street" (Col.) and "Deception" (Col.)	7,900	"All-American" (U.) and "Breach of Promise" (World Wide)	7,600	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"The Son-Daughter" (MGM)	40,000	"No Man of Her Own" (Para.)	43,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-55c	"Silver Dollar" (F. N.) (2nd week)	7,000	"Silver Dollar" (F. N.) (1st week)	15,500	High 2-7 "Doorway to Hell" 38,170 Low 12-20-32 "The Big Drive" 15,000
Oriental	3,940	35c-68c	"A Farewell to Arms" (Para.) (4th week-3 days)	4,500	"A Farewell to Arms" (Para.) (3rd week)	13,000	High 3-7 "My Past" 46,750 Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"Bitter Tea of General Yen" (Col.)	18,000	"No More Orchids" (Col.)	23,000	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
State Lake	2,776	25c-55c	"Man Against Woman" (Col.)	8,000	"Afraid to Talk" (U.)	8,200	High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red" 7,000
United Artists	1,700	35c-68c	"The Kid From Spain" (U. A.)	27,000	"Cynara" (U. A.) (3rd week—5 days)	7,200	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"Drifting Souls" (Majestic) and "Guilty or Not Guilty" (Monogram) (15c-25c)	3,100	"Parisian Romance" (Allied) and "Manhattan Mary" (Para.) (10c-25c)	3,000	High 1-30-32 "Hell Divers" 26,000 Low 1-14-33 "Parisian Romance" and "Manhattan Mary" 3,000
Mall	753	15c-25c	"Breach of Promise" (World Wide)	1,500	"Me and My Gal" (Fox)	1,500	....
RKO Hippodrome	3,800	15c-40c	"Secrets of the French Police" (Radio)	7,600	"The Death Kiss" (World Wide) (15c-25c)	7,500	....
RKO Palace	3,100	25c-40c	"No Other Woman" (Radio)	10,000	"Bitter Tea of General Yen" (Col.)	14,000	High 5-2 "Laugh and Get Rich" 40,000 Low 1-20-33 "No Other Woman" 10,000
State	3,400	25c-50c	"Flesh" (MGM)	23,500	"A Farewell to Arms" (Para.)	23,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Mask of Fu Manchu" (MGM)	5,000	"The Devil Is Driving" (Para.)	4,000	....
Terminal	535	20c-40c	"Gitta Discovers Her Heart" (Capital) (15c-35c)	1,850	"Theft of the Mona Lisa" (Radio)	1,800	....
Warner's Lake	800	15c-50c	"Frisco Jenny" (F. N.)	5,700	"Lawyer Man" (W. B.) (25c-50c)	5,100	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Broadway	1,800	25c-$1.00	"Maedchen in Uniform" (Krimsky & Cochran)	5,000	....		....
Denham	1,700	15c-25c	"Man Against Woman" (Col.)	3,800	"Uptown New York" (World Wide)	4,100	....
Denver	2,500	25c-50c	"Tonight Is Ours" (Para.)	12,500	"No Man of Her Own" (Para.)	10,000	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Deception" (Col.) (3 days) "Old Dark House" (U.) (4 days)	1,500 2,000	"The Fourth Horseman" (U.) (3 days) "Afraid to Talk" (U.) (4 days)	1,200 1,800	....
Orpheum	2,600	25c-50c	"Rockabye" (Radio)	10,500	"Bitter Tea of General Yen" (Col.)	12,000	....
Paramount	2,000	25c-40c	"The Match King" (F. N.) (3 days) "Flesh" (MGM) (4 days)	2,500 3,500	"Wild Horse Mesa" (Para.) (3 days) "Madame Butterfly" (Para.) (4 days)	2,000 3,000	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-40c	"Bitter Tea of General Yen" (Col.)	9,200	"Animal Kingdom" (Radio) (2nd week)	10,500	....
Fisher	2,700	25c-50c	"Billion Dollar Scandal" (Para.)	10,900	"Madame Butterfly" (Para.)	11,400	....
Fox	5,100	25c-40c	"Second Hand Wife" (Fox)	21,400	"The Mummy" (U.)	16,500	....
Michigan	4,000	25c-75c	"Tonight Is Ours" (Para.)	23,700	"The Match King" (F. N.)	22,700	....
United Artists	2,000	25c-75c	"A Farewell to Arms" (Para.) (2nd week)	11,000	"A Farewell to Arms" (Para.) (1st week)	8,800	....

In Radio City . . . . . . at the

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THEY LOVED HER in Cimarron, Symphony, Back Street, Lover.

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THEY JUST CAN'T RESIST HER . . . in the heart-role of the woman who branded herself with sin to save her baby.

•

A sensational crowd getter on the stage. An audience attractor on the screen!

"NO OTHER WOMAN"

WITH

IRENE DUNNE

CHARLES BICKFORD

GWILI ANDRE . . . ERIC LINDEN

FROM EUGENE WALTER'S STAGE SUCCESS . . . "JUST A WOMAN"

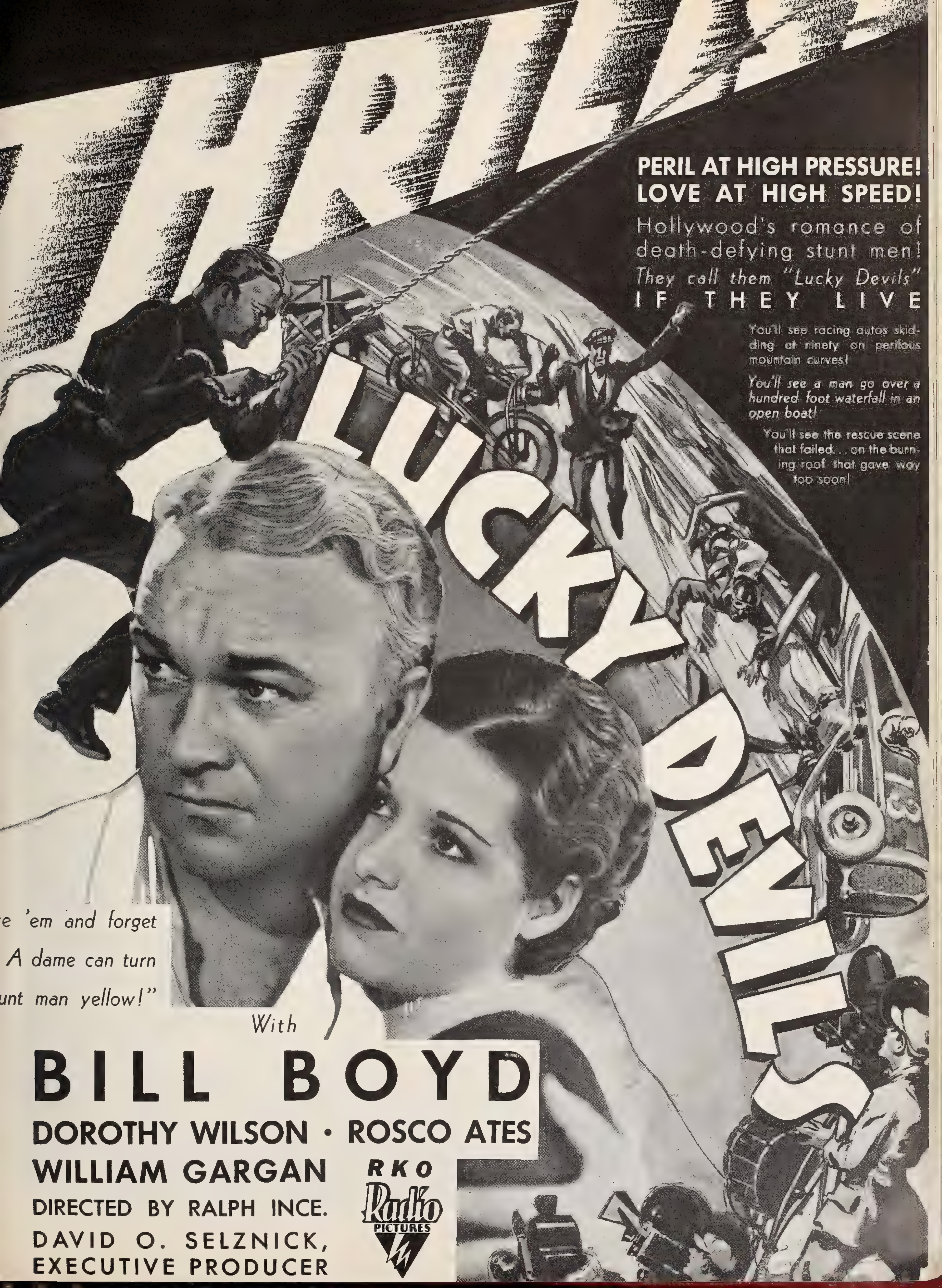
DIRECTED BY J. WALTER RUBEN

DAVID O. SELZNICK
EXECUTIVE PRODUCER

RKO Radio Pictures

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Cavalcade" (Fox)	25,400			High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages	3,000	25c-40c	"Afraid to Talk" (U.)	6,000	"Man Against Woman" (Col.)	6,200	High 4-30-32 "Careless Lady" Low 1-18-33 "Afraid to Talk"	22,400 6,000
W. B. Hollywood	3,000	25c-55c	"Hard to Handle" (W. B.)	12,000	"Frisco Jenny" (F. N.) (25c-50c)	14,700	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	35c-50c	"Animal Kingdom" (Radio) (25c-40c)	4,500	"Second-Hand Wife" (Fox) (25c-50c)	3,500	High 6-13 "Daddy Long Legs" Low 8-20-32 "Jewel Robbery"	10,000 2,500
Circle	2,800	25c-40c	"Frisco Jenny" (F. N.)	5,000	"Island of Lost Souls" (Para.)	5,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3,300	35c-65c	"Lawyer Man" (W. B.) (25c-50c)	11,000	"Madame Butterfly" (Para.) (25c-65c)	14,000	High 1-17 "Her Man" Low 9-10-32 "Bring 'Em Back Alive"	25,000 5,000
Lyric	2,000	25c-50c	"They Call It Sin" (F. N.)	8,500	"They Just Had to Get Married". (U.)	8,000		
Palace	2,800	35c-50c	"Cynara" (U. A.) (25c-40c)	6,000	"Son-Daughter" (MGM) (25c-50c)	8,000	High 5-2 "Trader Horn" Low 12-30-32 "Fast Life"	22,000 4,000
Kansas City								
Liberty	1,000	15c-25c	"Vanity Street, (Col.)	2,200	"Secrets of the French Police" (Radio)	2,500		
Mainstreet	3,049	25c-50c	"Bitter Tea of General Yen" (Col.)	10,000	"No Other Woman" (Radio)	12,000	High 1-9-32 "Peach o' Reno" Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth"	25,500 5,000
Midland	4,000	25c-50c	"The Kid From Spain" (U. A.) (7 days and Sat. midnite show)	26,000	"Cynara" (U. A.) (7 days and Sat. midnite show)	11,000	High 1-5-33 "Strange Interlude" Low 12-8-32 "Man Against Woman"	30,000 6,000
Newman	2,000	25c-50c	"Island of Lost Souls" (Para.) (7 days and Sat. midnite show)	6,000	"No Man Of Her Own" (Para.) (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express" Low 12-8-32 "Evenings for Sale"	25,000 5,000
Uptown	2,000	25c-40c	"Second Hand Wife" (Fox)	3,500	"Me and My Gal" (Fox)	3,500	High 1-10 "Girl of the Golden West" Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Loew's State	2,416	25c-65c	"Second Hand Wife" (Fox)	12,400	"Fast Life" (MGM)	9,600	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Paramount	3,596	25c-50c	"Billion Dollar Scandal" (Para.)	18,000	"Island of Lost Souls" (Para.)	23,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"Bitter Tea of General Yen" (Col.)	5,100	"Secrets of the French Police" (Radio)	5,500		
United Artists.	2,000	25c-55c	"A Farewell to Arms" (Para.) (2nd week)	8,500	"A Farewell to Arms" (Para.) (1st week)	13,500	High 9-26 "Monkey Business" Low 2-6-32 "Sky Devils"	32,000 3,000
W. B. Downtown	2,400	25c-50c	"Hard to Handle" (W. B.)	10,500	"Frisco Jenny" (F. N.)	12,500	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	25c-55c	"Frisco Jenny" (F. N.) (25c-45c)	7,500	"Silver Dollar" (F. N.)	6,000		
Minneapolis								
Century	1,640	25c-40c	"The Match King" (F. N.)	4,500	"Flesh" (MGM)	3,500		
Lyric	1,238	25c-40c	"Me And My Gal" (Fox)	2,500	"They Just Had to Get Married" (U.)	2,500	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum.	2,900	25c-55c	"Goona Goona" (First Div.) and "False Faces" (World Wide)	11,500	"Bitter Tea of General Yen" (Col.)	12,500	High 12-14 "Cimarron" Low 12-24-32 "The Sport Parade"	30,000 11,000
State	2,300	25c-55c	"Silver Dollar" (F. N.)	7,000	"No Man of Her Own" (Para.)	7,500	High 1-2-32 "Sooky" Low 12-24-32 "Rain"	10,000 6,000
Montreal								
Capitol	2,547	25c-75c	"Rockabye" (Radio) and "Trailing the Killer" (World Wide)	12,500	"Call Her Savage" (Fox) and "Rackety Rax" (Fox)	12,000	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-50c	"La Fleur D'Oranger" (French) and "Le Dernier Choc" (French)	3,000	"Le Roi de Palaces" (French) and "La Chance" (French)	3,000	High 1-17 "Office Wife" Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Mask of Fu Manchu" (MGM)	14,500	"The Half-Naked Truth" (Radio)	13,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	25c-75c	"Strange Interlude" (MGM) (2nd week)	9,500	"Strange Interlude" (MGM) (1st week)	14,000	High 4-2-32 "One Hour With You" Low 12-23-32 "Life Begins"	19,500 8,500
Princess	2,272	25c-60c	"The Kid From Spain" (U. A.) and "Speed Demon" (3rd week)	7,000	"The Kid From Spain" (U. A.) and "Speed Demon" (Col.) (2nd week)	10,500	High 4-1 "City Lights" Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM) (4th week)	18,285	"Rasputin and the Empress" (MGM) (3rd week)	16,143	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Matto Grosso" (Principal) (6 days)	3,000	"Men and Jobs" (Amkino) (2nd week)	2,350		
Capitol	4,700	35c-$1.65	"Strange Interlude" (MGM) (2nd week)	48,287	"Strange Interlude" (MGM) (1st week)	60,000	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	6,357	All Newsreel	6,498	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
Gaiety	807	55c-$1.65	"Cavalcade' '(Fox) (2nd week)	11,900	"Cavalcade" (Fox) (1st week)	12,100		
Mayfair	2,300	35c-85c	"The Mummy" (U.) (2nd week)	8,680	"The Mummy" (U.) (1st week)	21,250	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood	53,800 7,600
Palace	2,500	35c-$1.10	"The Half-Naked Truth" (Radio)	15,250	"Rockabye" (Radio)	10,000		
Paramount	3,700	35c-99c	"A Farewell to Arms" (Para.)	52,500	"Billion Dollar Scandal" (Para.)	55,500	High 2-7 "Finn and Hattie" Low 12-23-32 "The Devil Is Driving"	85,900 35,200
Rialto	1,949	40c-$1.10	"Island of Lost Souls" (Para.) (35c-85)	26,100	"Sign of the Cross" (Para.) (6th week—6 days)	9,500	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-85c	"Cynara" (U. A.) (4th week—4 days)	10,300	"Cynara" (U. A.) (3rd week)	24,400	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
RKO Music Hall.	5,945	35c-$1.65	"Bitter Tea of General Yen" (Col.) (8 days)	80,000				
RKO Roxy	3,700	35c-$1.65	"Animal Kingdom" (Radio) (3rd week—8 days)	45,000	"Animal Kingdom" (Radio) (2nd week)	59,000		
Roxy	6,200	35c-$1.25	"Second Hand Wife" (Fox)	18,000	"Frisco Jenny" (F. N.)	37,001	High 1-1-32 "Delicious" Low 1-19-33 "Second Hand Wife"	133,000 18,000
Strand	3,000	35c-$1.10	"Twenty Thousand Years in Sing Sing" (F. N.) (2nd week)	23,421	"Silver Dollar" (F. N.) (3rd week—4 days) "Twenty Thousand Years in Sing Sing" (F. N.) 1st week, 3 days)	28,200	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Warner	1,490	25c-55c	"Ride 'Em Cowboy" (W. B.) and "Five Star Final" (F. N.) (9 days)	1,347	"The Match King" (F. N.) (3rd week—3 days) "Lawyer Man" (W. B.) (4 days)	1,776	High 1-3 "Viennese Nights" Low 1-20-33 "Ride 'Em Cowboy" and "Five Star Final"	16,968 1,347
Winter Garden	1,949	35c-75c	"Hypnotized" (World Wide)	3,299	"Laughter in Hell" (U.) (2nd week)	3,601	High 9-19 "Five Star Final" Low 1-19-33 "Hypnotized"	59,782 3,299



PERIL AT HIGH PRESSURE!
LOVE AT HIGH SPEED!

Hollywood's romance of death-defying stunt men! *They call them "Lucky Devils"* IF THEY LIVE

You'll see racing autos skidding at ninety on perilous mountain curves!

You'll see a man go over a hundred foot waterfall in an open boat!

You'll see the rescue scene that failed... on the burning roof that gave way too soon!

e 'em and forget
A dame can turn
unt man yellow!"

With

BILL BOYD

DOROTHY WILSON • ROSCO ATES
WILLIAM GARGAN
DIRECTED BY RALPH INCE.
DAVID O. SELZNICK, EXECUTIVE PRODUCER

RKO Radio PICTURES

[THEATRE RECEIPTS--CONT'D]

Oklahoma City

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)
			Picture	Gross	Picture	Gross	
Capitol	1,200	10c-40c	"Billion Dollar Scandal" (Para.)	3,200	"The Half-Naked Truth" (Radio)	3,000	High 2-7 "Illicit" 11,000 Low 1-14-33 "The Half-Naked Truth" 3,000
Criterion	**1,700**	**10c-55c**	"A Farewell to Arms" (Para.)..	6,400	"Strange Interlude" (MGM)	7,400	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	**1,500**	**10c-35c**	"No More Orchids" (Col.) (4 days) "Uptown New York" (World Wide) (3 days)	1,100 1,000	"Robbers' Roost" (Fox) (4 days) "Man Against Woman" (Col.) (3 days)	1,100 1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	**1,500**	**10c-55c**	"Bitter Tea of General Yen" (Col.) (6 days)	2,900	"The Mummy" (U.)	3,300	High 9-19 "Young As You Feel" 11,000 Low 1-21-33 "Bitter Tea of General Yen" 2,900

Omaha

Theatres			Current Week		Previous Week		High and Low Gross
Orpheum	3,000	25c-40c	"False Faces" (World Wide) (3 days) (25c-50c) "Animal Kingdom" (Radio) (4 days)	6,000 5,000	"Goona Goona" (First Div.) and "Slightly Married" (Chesterfield) (4 days)	3,750	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	**2,900**	**25c-50c**	"Silver Dollar" (F.N.)	6,500	"Madame Butterfly" (Para.) (4 days)	3,250	High 4-23-32 "Tarzan, the Ape Man". 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	**1,200**	**25c**	"Second Hand Wife" (Fox) (4 days) "Breach of Promise" (World Wide) (3 days)	700 600	"The Big Drive" (A. L. Rule)	1,650	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	**2,500**	**25c-40c**	"The Mask of Fu Manchu" (MGM) and "Handle With Care" (Fox)	5,600	"One Way Passage" (W. B.) and "He Learned About Women" (Para.)	5,750	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500

Philadelphia

Theatres			Current Week		Previous Week		High and Low Gross
Arcadia	600	25c-50c	"If I Had a Million" (Para.) (7 days)	3,500	"Red Dust" (MGM) (7 days)	4,000	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"Cynara" (U. A.) (7 days)	14,000	"A Farewell to Arms" (Para.) (2nd week-5 days)	10,000	....
Earle	**2,000**	**40c-65c**	"Fast Life" (MGM) (6 days)	14,000	"The Half-Naked Truth" (Radio) (6 days)	15,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	**3,000**	**35c-75c**	"Second Hand Wife" (Fox) (6 days)	19,000	"Maedchen in Uniform" (Krimsky & Cochran) (6 days)	21,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"Secrets of the French Police" (Radio) (6 days)	3,500	"Penguin Pool Murder" (Radio) (5 days)	3,000	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Keith's	2,000	15c-35c	"Speed Demon" (Col.) (6 days)	7,500	"Savage Girl" (Freuler) (6 days)	8,000	High 1-30-32 "Arrowsmith" 27,000 Low 5-28-32 "Steady Company" 6,500
Stanley	3,700	40c-55c	"The Kid From Spain" (U. A.) (2nd week-6 days)	14,000	"The Kid From Spain" (U. A.) (1st week-6 days)	25,500	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Goona Goona" (First Div.)	9,000	"Hot Saturday" (Para.) (6 days)	8,500	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000

Portland, Ore.

Theatres			Current Week		Previous Week		High and Low Gross
Broadway	1,912	25c-40c	"Son-Daughter" (MGM)	11,000	"Frisco Jenny" (F.N.)	11,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"Island of Lost Souls" (Para.)	1,000	"They Call It Sin" (F.N.)	1,000	....
Oriental	**2,040**	**25c-35c**	"Thirteen Women" (Radio)	3,000	"The Sport Parade" (Radio)	3,000	....
RKO Orpheum	**1,700**	**25c-55c**	"Bitter Tea of General Yen" (Col.)	9,000	"Penguin Pool Murder" (Radio)	10,000	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-50c	"Strange Interlude" (MGM) (2nd week)	4,000	"Strange Interlude" (MGM) (1st week)	8,200	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900

San Francisco

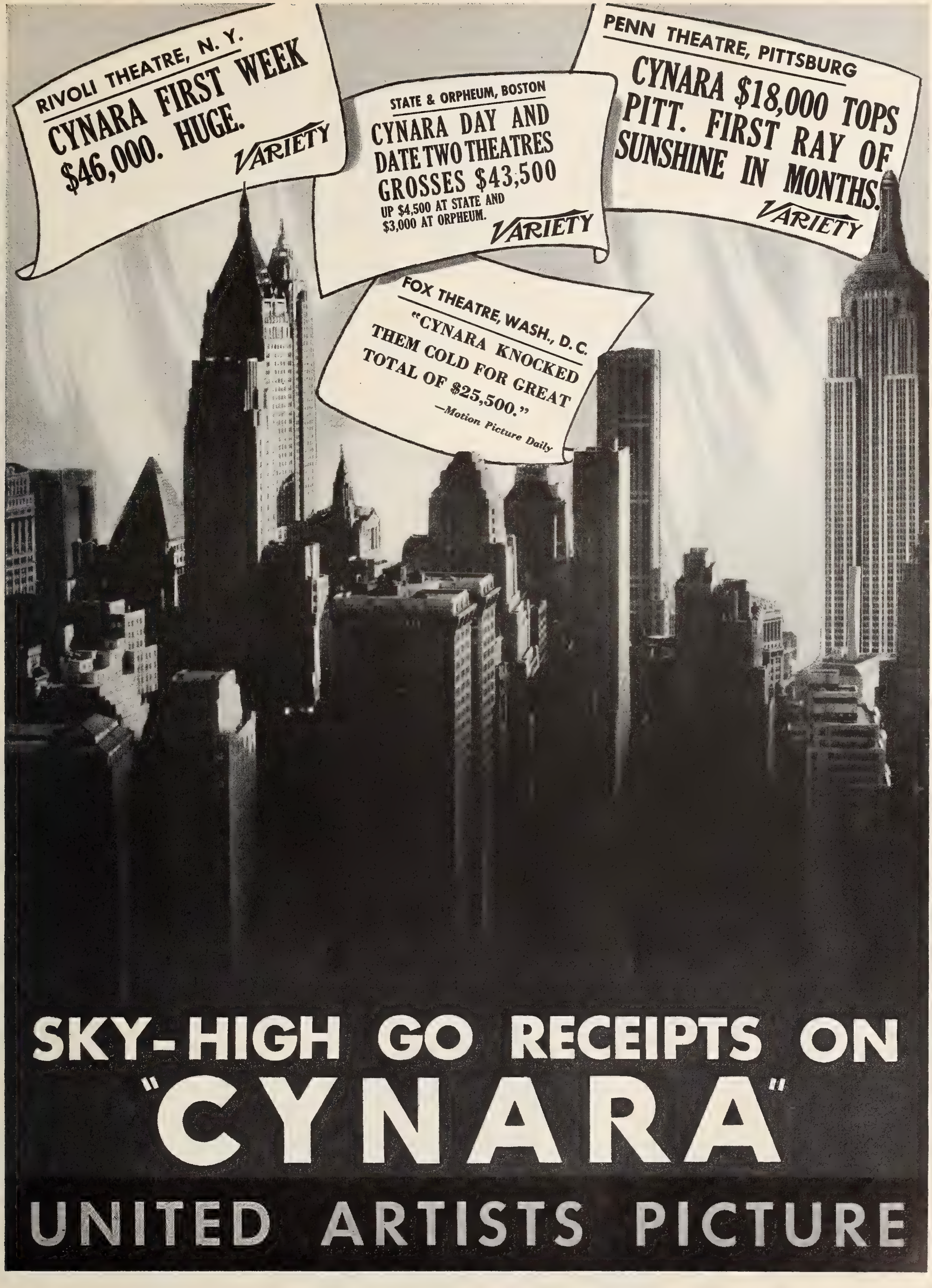
Theatres			Current Week		Previous Week		High and Low Gross
Filmarte	**1,400**	**25c-50c**	"Comradeship" (Foreign)	1,500	"Love Waltz" (German)	1,200	....
Geary	1,551	25c-85c	"Maedchen in Uniform" (Krimsky & Cochran) (4th week)	6,500	"Maedchen in Uniform" (Krimsky & Cochran) (3rd week)	7,500	....
Golden Gate	**2,800**	**25c-65c**	"20,000 Years in Sing Sing" (F.N.)	15,800	"Bitter Tea of General Yen" (Col.)	16,500	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	**2,670**	**25c-75c**	"Frisco Jenny" (F. N.)	17,500	"No Man of Her Own" (Para.)	15,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists	1,200	25c-50c	"The Kid From Spain" (U. A.) (4th week)	11,500	"The Kid From Spain" (U. A.) (3rd week)	11,000	....
Warfield	**2,700**	**35c-90c**	"Mask of Fu Manchu" (MGM)	18,000	"Central Park" (F. N.)	16,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 12-29-32 "Handle With Care" 14,000
Warner Bros.	**1,380**	**35c-75c**	"Billion Dollar Scandal" (Para.)	5,500	"A Farewell to Arms" (Para.)	6,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 12-29-32 "He Learned About Women" 3,500

Seattle

Theatres			Current Week		Previous Week		High and Low Gross
Blue Mouse	950	25c-55c	"They Just Had to Get Married" (U.)	4,500	"Rockabye" (Radio)	4,000	....
Fifth Avenue	2,750	25c-55c	"Life Begins" (F. N.) and "He Learned About Women (Para.)	6,500	"Under-Cover Man" (Para.) and "Second Hand Wife" (Fox)	7,000	High 7-30-32 "Milion Dollar Legs" 18,500 Low 1-21-33 "Life Begins" and "He "Learned About Women 6,500
Liberty	**2,000**	**10c-25c**	"The Unwritten Law" (Majestic)	3,750	"Men of America" (Radio)	3,750	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-55c	"The Match King" (F. N.)	3,750	"Cynara" (U.A.)	5,000	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Silver Dollar" (F. N.)	8,000	"No Man of Her Own" (Para.)	6,500	High 1-10 "Paid" 18,000 Low 1-14-33 "No Man of Her Own" 6,500

Washington

Theatres			Current Week		Previous Week		High and Low Gross
Columbia	**1,232**	**25c-40c**	"Red Haired Alibi" (Capital)	2,250	"The Death Kiss" (World Wide)	2,500	....
Earle	**2,323**	**25c-66c**	"Billion Dollar Scandal" (Para.)	16,000	"The Devil Is Driving" (Para.)	18,000	....
Fox	**3,434**	**25c-66c**	"Flesh" (MGM)	24,250	"Evenings for Sale" (Para.)	21,000	....
Loew's Palace	**2,363**	**35c-55c**	"No Man of Her Own" (Para.)	14,000	"A Farewell to Arms" (Para.)	16,250	....
Metropolitan	**1,600**	**25c-55c**	"20,000 Years in Sing Sing" (F. N.) (2nd week)	3,500	"20,000 Years in Sing Sing" (F.N.) (1st week)	7,500	....
Rialto	1,900	25c-55c	"Laughter in Hell" (U.)	4,100	"They Just Had to Get Married" (U.) (8 days)	8,000	....
RKO Keith's	**1,832**	**25c-55c**	"Bitter Tea of General Yen"	8,000	"The Animal Kingdom" (Radio) (2nd week)	7,000	....



RIVOLI THEATRE, N. Y.

CYNARA FIRST WEEK $46,000. HUGE.

VARIETY

STATE & ORPHEUM, BOSTON

CYNARA DAY AND DATE TWO THEATRES GROSSES $43,500

UP $4,500 AT STATE AND $3,000 AT ORPHEUM.

VARIETY

PENN THEATRE, PITTSBURG

CYNARA $18,000 TOPS PITT. FIRST RAY OF SUNSHINE IN MONTHS.

VARIETY

FOX THEATRE, WASH., D. C.

"CYNARA KNOCKED THEM COLD FOR GREAT TOTAL OF $25,500."

—*Motion Picture Daily*

SKY-HIGH GO RECEIPTS ON "CYNARA"

UNITED ARTISTS PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 157:—(A) In a motion picture theatre just what are termed "emergency lights"? (B) What are the dimensions of films? (C) Tell us just why it is important to excellence in results that film be of uniform, unvarying thickness. (D) When film is new what part of it is easily susceptible to damage? (E) What fault of adjustment will tend to increase such damage?

Answer to Question No. 151

Question No. 151 *was:* (*A*) *How many wires do three-phase circuits usually employ and why?* (*B*) *For what purpose is three-phase current ideal?* (*C*) *Explain in some detail the basic principle or reason electricity is able to perform work.* (*D*) *What term is used to express work performed by current and how may we determine what horsepower is used when power consumpeion is so expressed?* (*E*) *Just what is the physical effect of resistance overcome by electric current? Note the "physical."*

The following returned satisfactory answers: C. Rau and S. Evans, G. E. Doe, Lester Borst, Dale Danielson, T. Van Vaulkenburg, J. Rathburn and D. Little, H. Edwards, P. J. Cermak, J. Wentworth, P. T. Garling, E. O. Olliver and D. L. Bentley, T. McGruder, B. Diglah and O. Garling, P. O'Brien, J. R. Carter, Bill Doe, H. B. Coates, D. L. Markham, T. Torr and P. L. Davis, H. D. Schofield, L. D. Solomon and P. Hadley, C. L. Daniels, L. Peterson and D. Donahue, J. L. Major and D. B. Bates, J. S. Henderson, S. G. Goss and P. Lambert, S. Kay, M. McGuire, B. Eilers and D. Holler, J. M. McKinzie, A. Ilks and B. R. Rouen, F. D. Prindley and T. Gaitsley, B. R. Compton and L. Peterson, W. S. Andrus, C. Lilly and T. G. Sawyer, A. Bailey, B. M. May, H. L. Harvey L. M. and R. Wright, M. L. Tomlinson, W. D. Adamson and L. Simmons, L. T. Chotes and B. L. Buckley, K. L. Knight, W. A. Andres, D. Golding, T. Buckstone and P. L. Davis, M. Penderly, B. T. Sampson and G. C. Hendrie, N. Gault, T. Altman and D. T. Holmes, H. D. Davis and H. D. Cylor, T. Lavery and S. Chestney, D. N. Peters, G. Framann and T. H. Heins, G. Lombard and G. Breston, P. L. Mangan and D. U. Tomms, D. M. Sykes, L. S. Marksley and J. S. Bischoff, D. U. Shelton and B. R. Thompson, J. Ahrenson, M. S. O'Brien, F. B. Gamble, R. Singleton, J. L. Richards and T. B. Cudmore, H. M. Evans, D. R. Donaldson, B. E. Danning, K. H. Steele and T. Potter, M. H. Sanders and T. L. Shelton, L. C. Cummings and J. D. Schneider, G. Deckson and L. Carnlo, L. Andrews, M. D. Knire, H. B. Jenkins, T. R. MacAllen and D. E. Ellis.

As might be expected, none of the answers was what might be called perfect. I am crediting those who at least did as well as could reasonably be expected when dealing with so difficult a question as is involved in section A, which we will let Lester Borst discuss. He says: "Three-phase current uses three wires, each one of which represents one of the three phases with relation to another wire in the same circuit. For example, let us consider phase one. As the current or phase in this wire is ascending to maximum voltage value in a positive direction, wire No. 2 will represent the negative polarity of this impulse. Likewise the same action will be taking place between wires No. 2 and 3, and 3 and 1. We thus have three currents which by reason of the 120 degree phase separation may be transmitted on three wires."

(B) Rau and Evans answer this one thus: "Three-phase is ideal for power purposes by reason of the fact that it provides a practically steady pull on the motor rotating element. It is preferable to 2-phase not only because of the more steady pull but in that it may be transmitted with only three wires, hence there is copper saving. Moreover, a three-phase motor does not have to be brought up to speed by external means, as is necessary when single phase motors are used."

(C) There were many excellent answers to this one but I believe J. Wentworth has a bit the best of it. He says: "The basic principle is that electric current has what is equivalent to pressure and pressure is power. Something, which as yet no man quite understands, exists in one wire of a "live" electric circuit, which something (we call it current) seeks to escape into the opposite wire of that circuit because in so doing it escapes from pressure. In so escaping, the pressure (power) is expended and may by proper means be expended in the production of mechanical power."

(D) B. Diglah and O. Garling say: "The term 'Watt' is used to express work performed by electric current. Watts equal volts times amperes at the time the power is produced. Expressed in horsepower it is volts times amperes divided by 746, that number of watts being required to equal one horsepower."

(E) We will listen to W. D. Adamson and L. Simmons on this one. They say: "When resistance is overcome by electric current the power expended in the process is dissipated in the form of heat. That is the physical effect. We might add that when current overcomes resistance, power is always consumed in exact proportion to the amount of resistance overcome, which fact is, we believe, now almost universally understood."

Incidentally I might remark that more than three hundred men answered that last one by saying the physical effect was that the current was wasted.

Realizing the difficulty of section A, I invited my old friend John Hertner, president of Hertner Electric Company, to deal with it. He very kindly consented, as follows:

"Your letter of the 9th contains a question that is certainly hard to answer short of writing a book, because to give it a real understanding involves the explanation of a great deal that on the surface appears unnecessary.

"Reducing to a bipolar armature, three connections are made at points equidistant—120° in the winding—these points being connected to the outside through slip rings.

"In rotating, when connection A is under the positive brush the positive polarity of A has reached its highest value. B and C have each a negative value as compared to the midpoint between the values at the positive and negative brushes. B and C are also equal.

"Were the voltage between brushes 220 so that the positive brush could be said to have a positive 110 voltage and the negative brush a minus 110 voltage, then the voltage A to B or C would be 220, the exact value depending on a number of minor elements entering the design.

"On turning of the armature the voltage at A would decrease while one or the other of B or C would increase and the other would decrease. With every complete revolution A would pass through one positive and one negative peak.

"The answer quoted states that when A is near the maximum positive B is the negative of the impulse. This is not exactly true, because when A is at the maximum B and C share equally.

"If in this armature only two taps were taken off and at opposite points, single-phase current would result. If at four points equally spaced and oppositely connected two-phase current could be had.

"The reason three-phase is chosen is that from a practical standpoint it enables the largest output to be had from the generator and at the least expense for line wire.

"The three wires are necessary, for at all times each one will carry current to or from each of the two others."

Porter New Vice-President On Coast for RCA Victor

J. R. McDonough, president of RCA Victor, announced last week the appointment of G. Harold Porter as vice president in charge of West Coast activities, with offices at Hollywood. Mr. Porter was formerly vice president on the Coast for RCA.

Mr. Porter's new duties will include supervision of RCA Victor operations in connection with Photophone sound-on-film recording and projection equipment; sound-on-disc recording for pictures; production of Victor records of songs and electrical transcriptions for broadcasting purposes.

There's HELL and HEAVEN in this one!

Hot Country! Hot Love! Treacherous Natives! . . . They were HELL on the whites, and the driving action and sustained drama will bring HEAVEN to your Box Office!

Featuring

BETTY COMPSON

MARGARET LINDSAY - - TOM DOUGLAS
WELDON WEYBURN - - - CLYDE COOK

MONOGRAM MPC PICTURES

"WEST OF SINGAPORE"

AN M. H. HOFFMAN PRODUCTION

Supervised by Trem Carr
Directed by Al Ray
Story by Houston Branch
Adapted by Adele Buffington

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

We are going to call upon the HERALD to make a correction. In a recent editorial it was stated that Charles (Chick) Lewis, of the "Round Table" department, had been commissioned a Colonel by the Governor of Kentucky and that he was the only Colonel on the editorial staff.

Up and until now history has been silent on the matter, but the facts are that this writer was the commanding Colonel of the army of the Quillayute in 1923, which army was garrisoned on the Quillayute river at the confluence of the Bogeshiel and Soldoc rivers on the Quillayute Indian reservation on the Pacific slope of the Olympic mountains in Washington.

In addition to the commanding Colonel, the army consisted of Captain L. C. Allison, Lieutenant Charles Allison and Dad Haughton, a buck private, who had charge of the culinary department and the canteen.

For three straight weeks a terrific conflict raged between the forces of the Quillayute and the steel-head salmon and rainbow trout of the Quillayute river, the result being that the army of occupation was victorious in every battle and came off without the loss of a single man, and that's a record that any Colonel can well be proud of.

We don't wish to say anything to detract from the honor and glory of Colonel Lewis, but by gosh, we want it understood that he is not the only Colonel on the HERALD's editorial staff by a darned sight.

We send our congratulations to Colonel Lewis, and we trust that his command of the "Round Tablers" will bring honor and glory to the greatest magazine on earth, and that's no bull.

P. S. Hereafter all communications not addressed to us as "Colonel" will receive no military attention.

▽

The money isn't all in socks. Some of it is in milk cans. We heard of a fellow who bought an eighty acre farm for twelve thousand dollars and when he and his wife went into town to settle for it he took in a milk can and he dug down in it and brought out eleven thousand dollars and then said to his wife: "Why, we are one thousand short." And she said, "Why John, you must have brought the wrong can."

▽

Sam Blair of Belleville, Kansas, says that any man who can operate four theatres under present conditions and can look his creditors and the film companies in the face without fainting must be made out of cement. We told him we had always suspected it, but we never expected him to admit it. Mrs. Blair said to us on the quiet and asked us not to mention it to a soul (we promised we wouldn't) that she was the one who did all the work and assumed all the responsibility around the place. We judge she was right about it, for she was always busy when we called.

York, Nebraska, has two theatres, the Sun and York, both under the same management. York has her troubles, like all other places we have visited. The manager told us that business was terrible, with not much hope for an early improvement. The Sun theatre, which is a first-run house, has two prices. The downstairs price is 40 cents and the upstairs is 25 cents, and the manager told us that practically everybody bought upstairs seats. This ought to be satisfactory proof that price has a lot to do with the attendance. We have contended for some time that the day of high priced shows has gone for good. When you find out that we are wrong about it please write us. We are always willing to be corrected.

Oh, yeah, then there is another thing we almost forgot to mention, and that is that the breaking up of chain operation of theatres and turning theatres back to individual operation is one of the most hopeful outlooks for this industry that has appeared in some time. When this has finally been accomplished, and attention is centered on picture production rather than on theatre operation, we will then be well on our way out of the woods.

The old adage that "competition is the life of trade" applies to the motion picture business as well as to any other line of endeavor. To stifle competition is to stifle business, always. Rivalry in business has put more dollars in the public pocket than a take-it-or-leave-it policy ever did. And now you can go and tell Aunt Rhody that her old gray goose *is not dead.*

▽

We're back in our old home town, and the first thing we had to do was to buy a load of coal. Our wife says we have to attend the furnace and that means that she intends to drive us back on the road again.

The first thing a man should ask his intended wife is whether or not she has a thorough knowledge of furnaces and furnace operation. If not, then let her start an action for breach of promise if she wants to. No man should be required to operate a furnace. There should be a law agin it, for—

He'll scatter litter on the floor,
  And fill the furnace full of coal.
Then open up the lower door
  And out the ashes roll.

He'll have the room too cold or hot
  And he'll track coal dust through the house.
We'll bet ten bucks that he cannot
  Do the job to suit his Spouse.

COL. J. C. JENKINS
The Herald's Vagabond Columnist

THE NEW DEAL
SPECIAL FEATURES
of the new
SILENT AUTOMATIC TICKET REGISTER
ABSOLUTELY NOISELESS IN OPERATION.
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1600 BROADWAY NEW YORK, N. Y.

ON THE DOTTED LINE...

Columbia

Harry Todd and Clarence Geldart sign for "Lost Valley Gold." . . . Joseph Girard and Walter Brennan engaged for "The Brand Inspector." . . . Hale Hamilton and Marie Prevost added to "Parole Girl." . . . Ward Bond and Paul Porcasi join "Fever" (temporary).

▽

Fox

Frank Moran signed for "Bad Boy." . . . Wally Albright and O. P. Heggie are engaged for "Zoo in Budapest" (Jesse L. Lasky). . . . Curley Wright and Jerry Mandy sign for "Sailor's Luck." . . .

▽

Freuler

Marie Alba signed for "Kiss of Araby" (Monarch). . . .

▽

Mack Sennett

Walter Catlett and Joyce Compton in "Caliente Love," George Marshall directing. . . .

▽

MGM

Diana Wynyard signs new term contract. . . . Wallace Beery and Clark Gable in an untitled picture, Frank Capra to direct. . . . Anthony Jowitt and Muriel Evans added to "Men Must Fight." . . . Franchot Tone in "Today We Live." . . . John Gilbert and Mae Clark in "Rivets." . . . Douglas Walton joins "The Secret of Madame Blanche." . . . Lewis Stone in "The White Sister." . . .

▽

Monogram

Dickie Moore (borrowed from Hal Roach) and Irving Pichel (borrowed from Paramount) added to "Oliver Twist." . . .

▽

Paramount

Alison Skipworth and Sylvia Sidney sign new term contracts. . . . Alison Skipworth and Richard Bennett in "Song of Songs." . . . Stuart Holmes and Larry French added to "From Hell to Heaven." . . . Charles Bickford signed for "Legal Crime" (Charles R. Rogers). . . . Helen Twelvetrees given contract; to appear in "A Bedtime Story." . . . Olga Celeste and George Hammond, animal trainers, engaged for "Murders in the Zoo." . . .

▽

RKO Radio

Tyrell Davis signed for "Our Betters." . . . Neno Quartero added to "The Monkey's Paw." . . . Helen Mack and Violet Muir join "Sweepings." . . . Betty Furness in "The Great Jasper." . . . Joseph Cawthorne added to "Son of the Border." . . .

▽

Samuel Goldwyn

Cissy Fitzgerald engaged for "The Masquerader." . . .

▽

Universal

Glenda Farrell and Laura Hope Crews sign for "Niagara Falls." . . . George Sidney and Charlie Murray in "The Cohens and Kellys in Trouble," George Stevens directing. . . . E. A. Dupont given contract; to direct "The Invisible Man." . . . Gloria Stuart in "The Kiss Before the Mirror," James Whale to direct. . . .

▽

Warner-First National

Lucien Hubbard, Hal Wallis, Emile Blanke, Raymond Griffith and William Koenig, executives, sign new contracts. . . . Calire Dodd in "Elmer the Great." . . . J. Farrell MacDonald added to "The Adapted Father." . . . Neil Hamilton and Sheila Terry added to "The Silk Express." . . .

▽

World Wide

Tommy Conlon signed for "Auction in Souls." . . .

WHAT THE PICTURE DID FOR ME

Columbia

AMERICAN MADNESS: Walter Huston, Constance Cummings—As far as drawing power is concerned, this only did fair. But many were the compliments it received from those who saw it. If I had known what a splendid picture it was I would surely have worked harder on putting it across. And that is just where this department plays such an important part. Every exhibitor who reads it should let everyone else know when a picture is worth pushing. And I say push this one hard. Played Jan. 9-10. Running time, 76 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

AS THE DEVIL COMMANDS: Neil Hamilton, Mae Clark—This is a very good picture for grown-ups, no good for kids. Played Dec. 30-31. Running time, 65 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

ATTORNEY FOR THE DEFENSE: Edmund Lowe—An old one from last year's Columbia product, but well worth picking up. Intensely interesting and extremely well done. It gave us the best Friday-Saturday business we have had in a year. Played Jan. 13-14. Running time, 68 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BEHIND THE MASK: Jack Holt—Holt as a United States secret service agent had a role that suited him to a "T." Drew nice business for Christmas Eve and everybody liked it. Played Dec. 23-24. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CORNERED: Tim McCoy—A very good western with a different story. Plenty of action and gunplay, which is what they want in this town. Business good. Played Jan. 14.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

DECEPTION: Leo Carrillo, Barbara Weeks—This is a swell athletic show and everyone will enjoy it. Plenty of action and swell entertainment for everyone. Running time, 65 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

HIGH SPEED: Buck Jones—Jones in a new role as a policeman and auto racer. Used this on bargain night and it went over great and drew a nice crowd. Comments were numerous and very favorable. A lot of these comparatively unknown little shows are going over a lot better than the socalled big ones. Played Jan. 4.—L. W. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

McKENNA OF THE MOUNTED: Buck Jones—As a northwest mounted police, Jones risks all to trap a crook and wins promotion, reward and the girl. Good Saturday picture. Business fair. Played Dec. 31.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

NIGHT CLUB LADY: Adolphe Menjou—Good work for Menjou and all the cast make this an interesting subject. Well liked by patrons. Hope Columbia keeps up the good start. Played Jan. 3-4. Running time, 68 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

NIGHT CLUB LADY: Adolphe Menjou—Just another mystery picture. The acting good. Story not very entertaining. Did not draw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THIS SPORTING AGE: Jack Holt—Could have been built into an interesting little feature for some parts of the country—but what do our cowboys know about polo? And why did Columbia have to have the heroine raped and taking poison? Not much credit to either Holt or Columbia. Running time, 67 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Plenty of action and a good mid-week or Saturday show.—Charles Niles, Niles Theatre, Anamosa, Iowa.

WHITE EAGLE: Buck Jones—We are surprised that so many of our women patrons like Jones, but they do and of course we are glad. This is an outstanding western—beautiful photography, good story and charming Barbara Weeks. Played Dec. 30-31. Running time, 67 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—This proved to be a fine drawing card. When a picture will bring out a couple hundred patrons above average without extra exploitation, there must be something out of the ordinary about it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

THE CRASH: Ruth Chatterton, George Brent—This star's pictures have been so poor during the past year that we have had to start showing them on our cheaper admission night. This one drew average business for that night, and gave fair satisfaction. Some did not like it, other thought it okay for the price of admission. It's not a very strong picture. Played Jan. 13. Running time, 58 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

DOCTOR X: Fay Wray, Lee Tracy—For a thriller and a shocker this fills the bill. I usually get results in pictures of this kind by advertising. Those with weak hearts or those who are nervous beware. This drew slightly above average. I used the black and white print.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LIFE BEGINS: Loretta Young—Here is a chapter from life. Wonderful picture. Wonderful story, director and cast perfect. Sound and photography excellent, and yet only 50 per cent. were pleased with the picture. The death of the mother in the end of the picture leaves a bad taste and may scare many young wives almost to death. There is much comedy relief which helps a great deal and it has a number of real thrills. The ladies will discuss the picture for a long time to come, but they all divided in opinion as to whether it is education or entertainment. One thing sure, it is different and deserves a place in every theatre on the best nights. Tell your patrons in advance exactly what they will see. Nothing in the picture to embarrass young people but I would not recommend it for children. Played Jan. 8-9-10.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

MISS PINKERTON: Joan Blondell—In spite of extra advertising this failed to go over for us. Played Jan. 2-3. Running time, 68 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SILVER DOLLAR: Edward G. Robinson—One sweet picture that will please. Well played and will please. Given a good start, word-of-mouth advertising will carry it through. Looks like a good bet from all angles. Running time, 82 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

THREE ON A MATCH: Warren William—This is one of those where you overhear the patrons remark to one another as they leave the theatre "that sure was a good picture." When they talk to one another like that the picture has pleased them. Played Jan. 10-11.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

TIGER SHARK: Edward G. Robinson—Fairly good business of its type that probably will please the majority. Robinson miscast in this one.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

Fox

CALL HER SAVAGE: Clara Bow—Good entertainment, and so said several patrons. If she can deliver pictures of this class of entertainment, she's back to stay. Played Jan. 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—A lot of hooey. Even the kids didn't like it. Acting was very good throughout but Fox should give Lowe better material to work in. Just a lot of film wasted. Played Dec. 8-9-10. Running time, 71 minutes.—G. A. Troyer, Rugby, N. D. Small town patronage.

DOWN TO EARTH: Will Rogers—Not as good as other Rogers pictures, although fairly pleasing. Christmas slump ruined business. Played Dec. 18-19. —Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—Hear this team has busted up. Too bad, they were my best drawing card. This picture is no exception. Should be against the law to let them separate. —R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

THE FOURTH HORSEMAN: Tom Mix—Got the usual Saturday night business. I still say that he isn't worth the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE GOLDEN WEST: George O'Brien—Excellent western produced on a bigger scale than pictures usually are in this class. Business good. Played Jan. 8-9.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

THE GOLDEN WEST: George O'Brien—This one is fine. Good entertainment for young and old. Played Dec. 23-24. Running time, 74 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

THE GOLDEN WEST: George O'Brien—Good, clean, out-of-door action made from typical Zane Grey material. Pleased. Drew some extra business on last of week nights. Played Jan. 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Smart little comedy that pleased and had everybody laughing. Business only fair. Played Jan. 2-3-4.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

HAT CHECK GIRL: Sally Eilers—A lot of wisecracks that put this little picture over. It drew average business. Running time, 64 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ME AND MY GAL: Spencer Tracy—Entertainment and what I mean an audience picture. Raoul Walsh should be given more to direct. Played Dec. 8-9. Running time, 78 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen This is a good comedy football picture. Patrons will like it. Good for kids. Played Jan. 3-4. Running time, 65 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—A mighty good, entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—A fine little program picture. Nothing so very big but crammed full of entertainment. Seems that everyone in this town had read the book by Kathleen Norris and result we had a fine business on the picture. Sally Eilers very good in her part. Played Jan. 11. Running time, 70 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—One of the best, if not the best detective story we have ever run. Holds interest throughout. Played Jan. 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter, John Boles—Patrons thought this picture was silly. It was clear out of reason. Played Dec. 27-28. Running time, 76 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

SOCIETY GIRL: James Dunn, Peggy Shannon, Spencer Tracy—Good picture but didn't draw. Too much fighting. Story impossible.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Did better than average business but patrons did not like it as well as some of her others. These players set a standard in "High Society Blues" that they have never forgotten. Played Jan. 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Not the best picture this star has made, but will satisfy her admirers. Farrell doesn't have much to do. Business above average. Good for the whole family. Played Jan. 8-9.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TOO BUSY TO WORK: Will Rogers—First night a fair crowd; second night not so many; third night still less. Too much tramp hokum; he tramped it out from start to finish. He surely must have fed lots of those birds at his back door in his life as he seems to know the game in this picture. We must have pictures for us small town theatre owners that will draw second and third nights if we ever expect to make any money. Brothers, isn't this what you say? It's the only thing that will save us.—Walter Odom, Sr., Dixie Theatre, Durand, Miss.

WILD GIRL: Charles Farrell, Joan Bennett—Can't understand where Fox conceived the idea of the title. Splendid story, gorgeous setting in the redwoods of California, remarkable, novel photography in manner which scenes are made to look like leaves of an album turning. Great cast of stars. Eugene Pallette steals the show. Fox should have left the title "Salome Jane" as original intention. Played Jan. 5-6-7.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

Metro-Goldwyn-Mayer

AS YOU DESIRE ME: Greta Garbo—Just a waste of playing time and they called it a special. Sure glad "What the Picture Did For Me" is back again. Means the end of a lot of lemons that have recently been handed to us—and credit to the good ones—not to the "four star" flops. Running time, 71 minutes. —Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

DIVORCE IN THE FAMILY: Jackie Cooper—A complete flop at the box office but a good picture. Can't understand why it didn't draw.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

DIVORCE IN THE FAMILY: Jackie Cooper, Conrad Nagel, Lewis Stone—If this picture doesn't appeal to an audience anywhere your patrons should have a diagnosis made. A little touch of pathos in it but enough comedy to offset that part of it. This is the kind of entertainment one sees so little of, packed with human appeal. Greatly appreciated by adults and children. Played Jan. 9-10-11.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

DIVORCE IN THE FAMILY: Jackie Cooper—Fine. It didn't gross expenses but the picture is all there and whether you like Jackie or not, he's still a very good actor. Running time, 78 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FAST LIFE: William Haines—Plenty of comedy and action. A very good picture that drew expenses. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLESH: Wallace Beery—Fine picture of its type. Well directed and acted. But wrestling stories don't hold favor with the fair sex and they don't seem to give 'em a bow. May draw some places, but weak with me and I figure it because of type of story. Played Jan. 10-11.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

KONGO: Walter Huston—A picture that seemed to draw fairly well although the tale was rather sordid. Some reported good and others reported terrible. One of the fifty-fifty kind that you breathe a sigh of relief on when the last reel is in the can. Played Dec. 8-9. Running time, 88 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

MASK OF FU MANCHU: Boris Karloff—Will please those who like horror pictures. Not good for children.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—A dang good picture that kept them laughing all the time. I would say it is their best one.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—Much better than expected. Better than "Pardon Us."—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—A very good light comedy, clean and full of good laughs. The children will enjoy the little girl who is half the show. Played Jan. 2-3-4. Running time, 60 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

PAYMENT DEFERRED: Maureen O'Sullivan, Charles Laughton.—Both release and payment should have been deferred. No excuse for it. Played Dec. 6-7.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

PROSPERITY: Marie Dressler, Polly Moran—A good lovable picture. You will love Dressler in this one. Business good. A good family picture. Played Jan. 2-3.—Cecil Ward Roxy Theatre, Martinsville, Va. Small town patronage.

PROSPERITY: Marie Dressler—Good picture to good business. Everybody satisfied. Boy how I would like to see a picture with Will Rogers and Marie Dressler playing the part of his wife.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—One of the most entertaining pictures we ever played. I call it 100% entertainment. Not a dull moment. Business poor but picture good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RED DUST: Clark Gable, Jean Harlow—A fair drawing—P. S. Jones, Star Theatre, North Brookfield, Mass.

SMILIN' THRU: Norma Shearer—The very best. I'd rate this four stars and then some.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

SMILIN' THRU: Norma Shearer, Fredric March —Most beautiful picture of the year with a perfect cast and wonderful direction. Should be placed among the ten best of the year. Business fair considering the late run. Played Jan. 5-6-7.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

SMILIN' THRU: Norma Shearer—An A-1 production. The most pleasing, interest-holding and entertaining picture the star has appeared it. A good drawing card. Played Dec. 4-5.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—I drew one of the largest Sunday and Monday for a long time on this one. Norma is well liked here.—P. S. Jones, Star Theatre, North Brookfield, Mass.

SON DAUGHTER: Helen Hayes, Ramon Novarro —Another of MGM "artistic triumphs." Helen Hayes a wonderful actress, but she will go the way of our Ann Harding, Constance Bennett and others if they don't give her some real stuff. The customers these days want entertainment, and not a course in the finer art of acting. Played Jan. 12-13.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SON DAUGHTER: Helen Hayes, Ramon Novarro —Exceptional picture. A beautiful and sweet love story. Miss Hayes wonderful. Not a small town picture. Pleased patrons about 50%. Played Jan. 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Monogram

AVENGING SEAS: Anne Grey, George Barraud —Lousy. The worst thing we ever run. Foreign cast, and terrible recording. The story changes so much you would think it was a news reel. Very little business.—Alyce Carnell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BROADWAY TO CHEYENNE: Rex Bell—A very good Western picture.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE GIRL FROM CALGARY: Fifi Dorsay—A very good little program picture, cheaply made and the sound is none too good. Fifi sings three songs, does a hat dance, and the picture seemed to please our crowd that came on the night that we show for our lowest admission. Do not put this one on for your better class as it will not get over. Played Dec. 10. Running time, 61 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

KLONDIKE: All star—A darn good little action feature for the Saturday change. Sound is good. Picture has plenty of "meat" and thrills enough for the whole family. You'll be glad you run it. Runnings time, 68 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

THE MAN FROM ARIZONA: Rex Bell—Just fair western with a good fight.—William Thatcher, Royal Theatre, Salina, Kan. Small town patronage.

MIDNIGHT PATROL: Regis Toomey—A very good action picture.—Bert Silver, Silver Family Theatre, Greenville, Mich.

Paramount

THE BIG BROADCAST: Radio stars—Best audience picture on the market. Pleased 100% here. One of the best mid-week drawing cards for months. Patrons asked when we'd get another one like it. Played Dec. 8-9.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

THE BIG BROADCAST: Radio stars—Very good and it will draw the radio fans. Some beautiful music and a high quality picture. I still insist that some good musicals would make money. The small town folks want them even if the large situations don't, but some smart producer will make one and it is my opinion that the one to do it will clean up. Paramount did not know their popular radio stars on this one. They left one of the best bets with a small part and that is Arthur Tracy, the street singer, that has a big following on the radio. Played Jan. 1-2. Running time, 70 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—Boy this is sure real entertainment. Will bring business to any box office. A sure bet, but we ran into muddy roads. Played Dec. 25-26. Running time, 80 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. Fair patronage.

ALL AC EXCITER SUPPLY
Replaces Storage Batteries on Any Equipment
$29.50
Write for details
GOOD-ALL ELECTRIC MFG. CO.
OGALLALA, NEB.

BILLION DOLLAR SCANDAL: Robert Armstrong, Carole Lombard, Jimmy Gleason—Better picture than was expected. Pleased our customers. Paramounts have been good this season.—J. Glenn Caldwell, Princes Theatre, Aurora, Mo. Small town patronage.

BLONDE VENUS: Marlene Dietrich—I thought it a good picture but people didn't as they stayed away. —R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

BLONDE VENUS: Marlene Dietrich—A great picture but no draw here. Dietrich and Marshall do some wonderful acting and so does Dickie Moore. Musical background very good. Weather bad. Played Dec. 15-16. Running time, 85 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

BLONDE VENUS: Marlene Dietrich — Well received by our patrons on the whole, but this is not this star's best picture. We always do well with a Dietrich picture and business for us was above average. Not for children because of the general theme of production. Use care in selecting your supporting program of shorts. Played Jan. 4-5. Running time, 93 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

DEVIL AND THE DEEP: Tallulah Bankhead—Mediocre picture and pleased only fairly well. Too heavy for our patrons. Poor box office. Played Jan. 10-11-12.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

THE DEVIL IS DRIVING: Edmund Lowe—A picture that should please. Swell photography and recording. Action and thrills and sobs. Business good. Played Dec. 28.—Cecil Ward Roxy Theatre, Martinsville, Va. Small town patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—Did not draw rental on this one. No stars in the picture. Just trying to make some, I guess.—P. S. Jones, Star Theatre, North Brookfield, Mass.

EVENINGS FOR SALE: Herbert Marshall—Just so-so. Just the kind of story Ernst Lubitsch would make a hit from. Played Jan. 3. Running time, 65 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

FAREWELL TO ARMS: Helen Hayes, Gary Cooper—Swell acting by the two leading stars but failed to get them in. Most people thought it was strictly a war picture and refused to come. It will take lots of work to put it over. Played Jan. 12-13. Running time, 80 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—A refreshing comedy drama that drew the chuckles. While not big, it is a picture you can meet and laugh with the patrons, about the fool comedy pulled. Played Jan. 10. Running time, 67 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

HERITAGE OF THE DESERT: Randolph Scott—A good western along the lines of all Zane Grey stories. While our patrons do not care for this type of picture this one went over very well. Played Jan. 14. Running time, 58 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

HERITAGE OF THE DESERT: Randolph Scott—Fine for Saturday. 'Twas the night before Christmas so you know how business was. Running time, 58 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HORSE FEATHERS: Four Marx Brothers—The laughs are fast and plentiful. The Marx Brothers are always entertainment when it comes to comedy for those who can thoroughly enjoy wisecracks and nonsense. The harpist and pianist alone are worth any patron's price of admission. Played Dec. 26-27-28. Running time, 68 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Nancy Carroll is fine in this one. Not much for the kids, but a good picture. Played Dec. 20-21. Running time, 73 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

HOT SATURDAY: Nancy Carroll—Title keeps them away.—P. S. Jones, Star Theatre, North Brookfield, Mass.

HOT SATURDAY: Cary Grant, Nancy Carroll, Randolph Scott, Wm. Collier, Sr.—A nice little picture. Played Jan. 14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IF I HAD A MILLION: All star—My patrons said that there were too many stories in this one. Just gets interesting when we start another story.—P. S. Jones, Star Theatre, North Brookfield, Mass.

IF I HAD A MILLION: All star—Play this any day of the week or all week. Sort of answers the call for something different, yet it will please even the most finicky. Played Jan. 1-2. Running time, 82 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—Goodbye Chevalier, as far as I'm concerned. You're dead in this town.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—Very good picture of its type. Some thought too silly. I think it better than "One Hour With You." Business about average. Weather bad. Played Dec. 8-9. Running time, 90 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—Excellent in every respect but distinctly a ladies' picture.—Charles Niles, Niles Theatre, Anamosa, Iowa.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—A very good picture and should please most everyone who sees it. Business Fair. Played Jan. 11-12.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie—A good sports story. Plenty of oldtimers introduced and with Warren Hymer and Oakie going good we heard a number of laughs. Running time, 74 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MILLION DOLLAR LEGS: Jack Oakie, W. C. Fields, Andy Clyde, Ben Turpin, Lyda Roberti, Hank Mann, George Barbier. This picture is plumb nonsense but my patrons liked it so well that some of them stayed to see it over. This picture drew better than average but was played Jan. 1.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—A lot of my patrons like Lloyd and some of them don't, although it is a swell picture for kids, and will get the business. Played Dec. 4-5. Running time, 96 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. Good patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Lloyd has lost all his oldtime draw at the B. O. Constance Cummings great. Lloyd had better make more pictures if he expects to draw in the small towns. Running time, 90 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

NIGHT AFTER NIGHT: George Raft—A good picture that will not draw unless Raft means more to you than me.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—This is a good night club picture and Geo. Raft is hot stuff. Patrons like him fine. Played Dec. 18-19. Running time, 70 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. Fair patronage.

NIGHT OF JUNE 13: Clive Brook, Lila Lee, Charles Ruggles—An excellent show and deserves extra advertising. Running time, 78 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

THE PHANTOM PRESIDENT: Jimmy Durante, George M. Cohan, Claudette Colbert—Different comedy and pleased all who saw it but failed to draw paying business. Played Jan. 13-14.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

ONE HOUR WITH YOU: Maurice Chevalier, Jeanette MacDonald—This is one of the finest entertaining pictures for the small town that I have ever ran. Sound, photography and story good. Will do better than average business in most cases. Played Dec. 25.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan—Something different in football pictures worth any exhibitor's playdates and does not necessarily have to be played during the football season. Everyone liked it. Charles Ruggles very good as the polluted reporter. Played Dec. 29-30-31. Running time, 70 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan—Very good football story with an exciting mystery thrown in for good measure. Drew fair business. Played Jan. 1.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

TROUBLE IN PARADISE: Herbert Marshall—Another good picture gone wrong. Couldn't get 'em in but those who saw it were pleased.—R. L. Nowell, Cherokee Theatre, Mnroe, Ga. Small town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Kay Francis—A good program picture. Don't expect too much and you will be pleased with it. It drew fairly well. Audience seemed to like it as there was some laughs also compliments. Played Jan. 5-6.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

UNDER COVER MAN: George Raft—Played on Saturday instead of western and did about as well. Good action picture. R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

WHO SENT IN THESE REPORTS?

Help! Help! A contributor to the department sent in a typewritten sheet of reports (good idea, by the way, to typewrite them if you manipulate one of those things) but was in such commendable hurry to get them to his fellow-exhibitors that he didn't sign the page. The features reported on are "Old Dark House" and "Trouble in Paradise"; the shorts, "Lights Out," "Modern Cinderella" and "Betty Boop, M.D."

Will you send your name, Mr. WTPDFM?

UNDER COVER MAN: George Raft, Nancy Carroll—Now here's one to hold them. This Raft and Roscoe Karns combination click, the story of gangster type is a dandy and directed to a "T." One can advertise this fully as big as for any gang story issued in the last two years. Played Dec. 26-27.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

VANISHING FRONTIER: John Mack Brown, Evalyn Knapp, Zazu Pitts—Here is a fine western style picture that is good for any night. Played it on a Saturday night and drew a packed house, pleased everyone.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—Fine for Saturday and has Zane Grey's name to advertise.—Charles Niles, Niles Theatres, Anamosa, Iowa.

RKO

BEYOND THE ROCKIES: Tom Keene—A dandy western that you can boost. Best we have played for some time. Tell them you have a special good western.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

BEYOND THE ROCKIES: Tom Keene, Rochelle Hudson—A good western. The males came. Females stayed away.—P. S. Jones, Star Theatre, North Brookfield, Mass.

BILL OF DIVORCEMENT: John Barrymore, Billie Burke.—A triumph for everyone connected with the making of this picture. Barrymore has never been finer and Burke is splendid. Katherine Hepburn is a real find. If your patrons like heavy drama and appreciate really splendid acting then step on this one plenty, for it will satisfy. Suggest you see picture if possible before setting dates and planning advertising campaign. Business fine. Played Jan. 11-12. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—A beautiful story with a pleasing setting. Must be "stepped on" to bring them in as no one knows anything about stage hits and successes out in this country. There is one distasteful scene in the latter part of the picture that is unnecessary and should be taken out where Del Rio sucks an orange and transfers the juice from her mouth into McCrea's to quench his thirst while he is unconscious. Played Dec. 12-13-14. Running time, 80 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

CARNIVAL BOAT: Bill Boyd—Just a crackerjack action picture that will please everyone. Plenty of thrills and the scenery in the logging camp is very good. Business fair.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

COME ON DANGER: Tom Keene—This one drew well considering that this was our first picture with this star. Pleased the Saturday night fans and I believe that Tom Keene will be a popular Western Star later on. This is an extra good western story. Played Jan. 7. Running time, 60 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE CONQUERORS: Richard Dix, Ann Harding—This is a wonderful picture. One of the best we have played of this type. Stars great. Story big and educational to this generation. They all should see it.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE CONQUERERS: Richard Dix, Ann Harding—An epic starting with the panic of the 70's and bringing conditions to the present moment, almost. With the historical value was woven a clean romance, with comedy and action nicely intermingled with everyday tragedies of life. As near a 100 per center as we could ask for. Pleased 100 per cent, too, but did not draw as it deserved. Played Jan. 15-16.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GIRL CRAZY: Wheeler and Woolsey, Dorothy Lee, Mitzi Green, Eddie Quillan—Here is a sure fire picture for the small town. Wheeler and Woolsey give a remarkable performance and are ably supported with good musical background. Drew good business both nights on this one.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Made a last minute switch and put this one on Sunday in place of another that was not so good. Mighty glad I switched for this one sure pleased. Story based on the life of the late Harry Reichenbach, the greatest publicity man since the days of P. T. Barnum. And does Tracy put it over? I'll say he does. Shure, it's hokum with plenty of "ruff" cracks but women "muffed" most of the ruff ones. However, the men fielded 'em clean and it brought lots of belly-laffs and that's what they want. Lupe Velez and Gene Pallette were great in their parts. Played Jan. 15-16.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

IS MY FACE RED?: Helen Twelvetrees, Ricardo Cortez—A good story and brought them in.—P. S. Jones, Star Theatre, North Brookfield, Mass.

IS MY FACE RED: Ricardo Cortez—Absolutely no drawing power for us—although we personally thought it a very good picture. Played Dec. 16-17-18. Running time, 67 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—This one drew the kids and they brought their parents. Result we had two days of good business and a pleasing little picture. We gave each child attending the show matinee or night one of the Little Orphan Annie Candy Bars. These cost us seventy-five cents per hundred from our local candy jobber. Would advise every one to use this candy bar with picture and to be sure that they have enough on hand for each child that purchases a ticket, for you will be surprised how many kids will attend this show. Played Jan. 4-5. Running time, 70 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MEN OF AMERICA: Bill Boyd—Great action picture for Saturday.—Charles Niles, Niles Theatre, Anamosa, Iowa.

PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—Just a program mystery story, delivered as a super-special. Overated 100% and a big disappointment to us as well as a heavy loss. Played Dec. 25-26.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

ROAR OF THE DRAGON: Richard Dix, Gwili Andre—In spite of the reports that this picture was poor I found the sound and photography excellent. The picture pleased everyone and I did about double ordinary business. Lots of action and will keep your patrons interested from start to finish. Played Dec. 31.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

ROCKABYE: Constance Bennett—Average picture to a shade better than average business for Sunday and Monday. Miss Bennett will not be the highest salaried screen lady very long unless her producers dig up better stories. Played Jan. 8-9. Running time, 75 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

STATES ATTORNEY: John Barrymore, Helen Twelvetrees—What a swell picture. A perfect cast and pleased 100%. Barrymore superb. A bit spicy in spots, not exactly for kids. Played Jan. 14. Running time, 80 minutes.—Frank Sabin, Majestic Theatre, Eureka, Mont.

STRANGE JUSTICE: Marion Marsh—Good average show that no one will kick on. Okay for midweek and suitable for family trade. Did not draw average business probably on account of almost zero weather. Played Jan. 11.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

SYMPHONY OF SIX MILLION: Ricardo Cortez, Irene Dunne—This is a very good picture and drew over average. Is a little deep for the average small town. Played Dec. 23-24.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

WHAT PRICE HOLLYWOOD: Constance Bennett—Very good but Bennett has no drawing power here. Business only fair.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

YOUNG BRIDE: Helen Twelvetrees—A dandy picture. Pleased all. Good Sunday picture.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

State Rights

THE PASSION PLAY: German cast—Members of the clergy got out and boosted this one. Can't rate its value as entertainment very highly but as a religious theme there were no complaints—and not much praise either. But with the ministers behind it there is nothing to lose. Played Dec. 6.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

Tiffany

LENA RIVERS: Charlotte Henry, Beryl Mercer—Very good picture. Patrons liked it. First good independent we have had. Played Jan. 5-6.—Alyce

Carnell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

POCATELLO KID: Ken Maynard—Proved a good draw for us. We used to play all the Maynards on the First National program some years ago and I think everybody was glad to see Ken and Tarzan back again. This pleased very well. Played Jan. 6-7. Running time, 61 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THOSE WE LOVE: Mary Astor—Good entertainment. The average movie fan will like it very much. While I am reporting on the picture, I want to recommend that every small town exhibitor buy "Lena Rivers" produced by this company. It will make you a lot of money. Take it from me, buy "Lena Rivers," advertise it big and you'll be surprised. Played Jan. 6.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

United Artists

CONGRESS DANCES: Lilian Harvey — Nothing fifty-fifty about this film. All reports were that it was rotten and don't blame them. Played on any date but Christmas would have been catastrophe but the dear public was in a forgiving mood and we only got razzberry instead of the ax. When I advertise a Liberty four star picture now, I close the show and take a vacation. Played Dec. 25. Running time, 83 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Took a flop on this. R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

RAIN: Joan Crawford, Walter Huston—Will get the money if you go after it. Pleased some, others not. However would advise you play it.—Charles Niles, Niles Theatre, Anamosa, Iowa.

RAIN: Joan Crawford—The biggest flop I've ever taken. If this is a small town picture then I'm a good bricklayer.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

WHITE ZOMBIE: Bela Lugosi—Terrible.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

Universal

AIR MAIL: Ralph Bellamy—Well liked. Lots of action.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

AIR MAIL: Pat O'Brien—Best air film since "Dirigible." Step out, boys. Running time, 80 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—Good picture and drew the men folks in.—P. S. Jones, Star Theatre, North Brookfield, Mass.

BACK STREET: Irene Dunne, John Boles—A wonderful picture and after the performance that Dunne put through in this role of the back street woman, she should get the high honors. It is the most finished of any that we have run to date. Usually it is not the type of picture that goes over very well in a small town, but thanks to Dunne it went over with a bang. She has made a name for herself as far as our audience is concerned. They lauded her to the skies when they exited. Running time, 84 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

BACK STREET: Irene Dunne, John Boles—a high class picture that, contrary to reports, will not please 100%. A very sentimental slow moving picture that will not greatly entertain your male patrons. For the children under 16 it means nothing. However, most of the ladies will rave about this production and for me it did about 20% above normal receipts. Played Dec. 31-Jan. 1.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

BACK STREET: Irene Dunne, John Boles—A good drawer for my town.—P. S. Jones, Star Theatre, North Brookfield, Mass.

EAST OF BORNEO: Charles Bickford, Rose Hobart—Just a picture. Lots of crocodiles, animals, excitement. Gruesome in spots. Played Jan. 7.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

FAST COMPANIONS: Tom Brown—You can boost this one. Plenty of comedy. Think the kid in this is extra good. Play it with the kids. Good Friday and Saturday show. You can't go wrong on this one. Not much at the box office. Tell them it's good.—William Thatcher, Royal Theatre, Salina, Kan. Small town patronage.

HIDDEN GOLD: Tom Mix—Westerns always draw for me. This Tom Mix puts out the thrills for the kids. Plenty of action in "Hidden Gold." Played Jan. 6-7. Running time, 58 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo.

LAW AND ORDER: Walter Huston, Harry Carey—Good Western that had the Saturday fans on edge of seats. Huston, Carey good in their roles. Absolutely void of love interest. Business bad account of weather. Played Dec. 17. Running time, 67 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

THE MUMMY: Boris Karloff, Zita Johann—Nice work by stars, direction good, and pleased two very good audiences for us on January 7 and 8. Karloff is certainly making a reputation for himself. Considering the times, Universal pictures have been clicking very good for us and we believe their product this year, or at least so far, is very good for small towns.—C. G. Budd, Rialto Theatre, Anita, Iowa.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan—Just fair. Another columnist and broadcasting story that passes on the dirt. One of the old vicious cycles. Not much different from all the other pictures of this type. It will take a lot of selling to get them in. Carl Laemmle cannot pat himself much on the back on this one. Running time, 70 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan—A good picture and drew well.—P. S. Jones, Star Theatre, North Brookfield, Mass.

ONCE IN A LIFETIME: Jack Oakie—Had more squawks on this than anything I have run for many months. Too much gushing dialogue. After reading several poor reports I tried to sub a last year's show for this but couldn't get anything I wanted, so went through with it. Business was way above average the first night as the trailer was good but the second night was very poor. Played Jan. 7-8.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie—Absolutely the poorest picture ever made. Should have pulled it after the first performance. The stage play was good but don't let 'em tell you the picture is good.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

TEXAS BAD MAN: Tom Mix—Mix and Tony back on our Saturdays look like old times. Every budding "Tom Mix" in the village likes these little westerns. Hope Mix changes his mind about quitting. Played Jan. 7. Running time, 61 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

Warner Bros.

BIG CITY BLUES: Joan Blondell—A mediocre program picture. Only picture from this firm we have not liked. Poor business. Played Dec. 29-30.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

BLESSED EVENT: Lee Tracy—The original and by far away the best of the newspaper column pictures. Can't help but please your patrons. The exploitation angles are unlimited and any extra advertising will more than pay for itself for here's the kind of a show that makes happy patrons and box office. Business great for us. Played Jan. 13-14. Running time, 84 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Very timely. Played it Wednesday, Thursday and Friday to exceptional business. Everybody liked it.—Charles Niles, Niles Theatre, Anamosa, Iowa.

ONE WAY PASSAGE: William Powell, Kay Francis—A mighty fine piece of entertainment. We believe the work of Frank McHugh and Aline MacMahon was up with the two stars, and McHugh gave our patrons many good laughs. Drew better with the younger folks than the older. This picture should please any audience. Played Jan. 14-15. Running time, 68 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa.

THE PURCHASE PRICE: Barbara Stanwyck, George Brent—A picture of the type of "So Big," only this time they raise wheat instead of cabbage. It seemed to please our crowd and drew better than average business. Would not run it on the night on which best pictures were booked, as it's only a program picture and rather raw in spots. Played Jan. 6. Running time, 68 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

STRANGER IN TOWN: Chic Sale—Fine picture. Good entertainment for everyone. Drew them in. Sale has drawing power here. Played Dec. 29-30.—Alyce Carnell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SUCCESSFUL CALAMITY: George Arliss—We will perhaps never run a better picture than this one, or one that will please our patrons better, that is, those few who saw it. For we must report that this fine example of clean entertainment drew the poorest Wednesday and Thursday business we have done in months. When you play this one try and get behind it with some kind of advertising that will get them out, for once they get in the theatre they are sure to like the show. Running time, 72 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

World Wide

COME ON, TARZAN: Ken Maynard—A rough and rowdy western. Kind they like here. This star is getting better every time we play him, at the box office and with the public too. Business good. played Jan. 7. Running time, 61 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

THE CROOKED CIRCLE: Ben Lyon, Zasu Pitts—Very good mystery comedy. Afforded us an ideal subject for New Year's eve midnight show and patrons laughed long and loud. Business good. Played Dec. 31-Jan. 1.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

HOTEL CONTINENTAL. Peggy Shannon — An interesting little picture that pleased but did not draw. In fact it established a new low for Monday and Tuesday dates. Played Dec. 19-20. Running time, 71 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAN CALLED BACK: Doris Kenyon, Conrad Nagel—A very good picture. Stars extra good. Business very poor but satisfied all we got.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THOSE WE LOVE: Mary Astor—No drawing power at all for us. Fair little picture that might have gotten by with a serial. Played Jan. 3-4. Running time, 68 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Short Features

Columbia

BIRTHDAY PARTY: This is a reissue of an old Mickey Mouse and is rather good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CURIOS-TRAVELOGUES-CARTOONS: All are very good 1-reel subjects.—Bert Silver, Silver Family Theatre, Greenville, Mich.

LAMBS GAMBOLS No. 3: Another good two-reel subject with excellent music. Eliminate the last act, a French farce.—Charles Niles Niles Theatres, Anamosa, Iowa.

Educational

ALASKA LOVE: Couldn't say much for this. Just two reels of tragedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ANYBODY'S GOAT: Good comedy. One reel.—A. N. Miles, Eminence Theatre, Eminance, Ky. Small town patronage.

BIG FLASH: Harry Langdon—If all of Langdon's new comedies are as good as this one, we certainly want them. This is one of the best two-reel comedies ever on our screen. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE CANNON BALL: Andy Clyde—Don't miss running this. It's a knock out. All the kids and most of the grownups stayed to see it the second time. Two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CHINA: Poor cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FALSE IMPRESSIONS: Lloyd Hamilton, Majorie Beebe—Good for some laughs in the typical Sennett style. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

JINGLE BELLS: A good Terrytoon. One reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE LORELEI: Terrytoon — Only fair — A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE MORE CHANCE: Bing Crosby—All you want in a comedy plus Bing's singing. Two reels.—A. N. Miles, Eminence Theatre, Ky. Small town patronage.

SHOPPING WITH WIFIE: Andy Clyde—Very much enjoyed by everyone. Well worth running. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TORCHY ROLLS HIS OWN: Ray Cook—Just about as poor as they come. That's all I can say about it. Not worth running. No laughs and not much action. A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

Fox

MAGIC CARPET: One of the best of 1-reel subjects. Running time, 1 reel.—Bert Silver, Silver Family Theatre, Greenville, Mich.

SILVER SPRINGS: Magic Carpet—These shorts not so good, synchronized only. People are used to an announcer in other shorts of this nature and without this they just do not register.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Metro-Goldwyn-Mayer

A LAD AN' A LAMP: Our Gang—This is the best Our Gang comedy we have played in a good while.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

BARBADOS AND TRINIDAD: Fitzpatrick Traveltalks—Not as good as some of the others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FREE WHEELING: Our Gang—The rascals are at it again and this time they are. Running time, 20 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

FROG CARTOONS: Flip The Frog—These cartoons are not as good as some on the market, but will get by as a filler. Sound as a whole not up to MGM's standard.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

MICROSCOPIC MYSTERIES: Oddity—Did not go at all with ladies. If you don't please them, it's no good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MUSIC LESSON: Flip the Frog—Good cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

THE POOCH: Our Gang—One of the best Our Gang comedies. Spanky and Stymie practically steal it from the other youngsters. Running time: 20 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

SNOWBIRDS: Ski jumpers and very good. Got some odd effects through manipulating the camera.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THE SOILERS: Zasu Pitts, Thelma Todd — A scream, better than their usual comedies. Running time, 18 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SEA SPIDERS: Pearl divers and mighty interesting. One reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TAXI FOR TWO: A couple of nuts—Slapstick and lots of it. Some said funny. Others silly but it is 2-reel comedy. Running time, 2 reels.—Bert Silver, Silver Family Theatre, Greenville, Mich.

WHAT PRICE TAXI: Taxi boys—Not so good. Rather disappointed in their performance. A few laughs. heir first comedy here. Possibly capable of doing better. Running time, 19 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

YOUNG IRONSIDES: Charley Chase—Not as good as some of his others. Will please kiddies.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Paramount

BETTY BOOP CARTOONS: I believe these cartoons are getting better all the time. My patrons like them better than Mickey Mouse, and I am running both. The sound on these cartoons is wonderful and the cartoon is original and clever. Get the Betty Boop and Bimbo buttons and give them to the kids. The Bimbo and Betty Boop dolls are clever, and worth the price for advertising.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

BETTY BOOP FOR PRESIDENT: Betty Boop—One of the cleverest cartoons that anybody has put out any time. Set it in for around March 4. It will make a hit. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DOWN ALONG THE SUGAR CANE: Had a lot of fun singing this because everybody knew it. One reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DINAH: Mills Brothers—Another nice Mills Brothers' novelty. However, don't think it quite up to their first one. When you play this advertise it. People like them and they should appeal. Lots of favorable reaction on many of the good shorts.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

STOPPING THE SHOW: Betty Boop cartoon—These are always good.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

UP POPS THE GHOST: Clyde Cook, Mack Swain—Good comedy. Lots of fun. They'll enjoy it. Running time, 20 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

UPS AND DOWNS: Betty Boop—A very interesting cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

WHAT PRICE AIR: Tom Howard—Only about fifty per cent of my audience appreciate or enjoy Howard. Others think he is too dumb or silly. Print bad. Running time, 18 minutes.—Howard B Schuessler, La Fayette Theatre, La Fayette, Ala.

RKO

BARNYARD BUNK: (Cartoon)—Extra good. Snappy music and action. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

CLARK & McCULLOUGH: If you haven't got these comedies, get them as soon as possible. Advertise them heavily on shows where you have to make a small town swallow a picture made to please New York critics instead of the American public.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. Small town patronage.

EASY STREET: Charlie Chaplin—Opinion divided on this Chaplin reissue. Music and sound effects were good, but it seems that the fans want some talk.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

HERE'S CHALLENGE, YOU RHYMESTERS

Gerald Stettmund, of the H. & S. Theatre, Chandler, Okla., has made application to be designated "the official poet" of "What the Picture Did For Me." Moreover, to back up this application, he has sent us a sample of his ability, and asks if anyone can do any better. We think it's pretty hot stuff. What do you think?

Now gather 'round Brothers, this
Dept. has risen,
'Cause Bill reads mine, and I read
his'n.
It's the only way we can really tell
Just what pictures makes the box-
office well.

Seems like this reporting, boys,
Brings back the good old time joys.
Daddy Jenkins sure rung the bell,
And brung us all right back from
h - - -!

Come on now you poetasters, and see if you can give Gerald a run for his laurels. Of course it's taken for granted that Jaysee waives his own rights. You all know that Jenkins wields a wicked werse himself.

FARMERETTE: Aesop Fable—One of the best cartoons yet, and by far the most original. Sound splendid. Running time, 7 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

THE GOLF CHUMP: Edgar Kennedy—Funny in spots, but on the whole, just another Kennedy comedy and they are all the same. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

JITTERS THE BUTLER: Clark and McCullough in a riot of comedy. Play this on Sunday.—Charles Niles, Niles Theatre, Anamosa, Iowa.

MICKEY'S GOLDEN RULE: Kid comedy. Play this one strong with the kids. It's an extra good comedy. Everyone, big and small, fell for this one. Two reels.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

MICKEY'S HOLIDAY: Good Kid comedy.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

MICKEY'S HOLIDAY: Mickey McGuire—A dandy 2-reel subject. So many comedies are flops. Running time 18 minutes.—Frank Sabin, Majestic Theatre, Eureka, Mont.

NIAGARA FALLS: Good, clean comedy. Two reels.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

PATHE NEWS: Have run Pathe News for a year and find it very satisfactory.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PATHE NEWS: I sincerely believe that this reel is the best news on the market today, barring none. Sound and photography always good. I use one issue a week.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

SINGAPORE: A very good travel with nothing particularly new presented, but interesting to most patrons. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

STONE AGE ERROR: Aesop Fable—Good cartoon, sound good, clever and original. Running time, 7 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

STOUT HEARTS AND WILLING HANDS: All star—Here's a darn good comedy. Just like the oldtimers. Very different than the usual run of present day hokum. Almost a takeoff from Paramount's skits of oldtimers in their Screen Souvenirs, Keystone cops, a villain, a gal, the farm and a mortgage. Running time, 20 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

VENICE VAMPS: Fables—One of the best, excellent.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

BUGS IN LOVE: Another great Silly Symphony. Give it extra billing.—Charles Niles, Niles Theatre, Anamosa, Iowa.

THE KLONDIKE KID: Mickey Mouse—This is a very funny cartoon.—Bert Silver, Silver Family Theatre, Greenville, Mich.

Universal

THE CROWD SNORES: Cartoon—All of the Universal shorts have been very good. Running time, 1 reel.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE FINISHING TOUCH: Skeets Gallagher, June Clyde—One of the best and funniest comedies in a long time. Our patrons even stopped to tell us how much they enjoyed it. Plenty of laughs. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

HESITATING LOVE: Louise Fazenda, Marie Prevost—Two reels of entertainment that will please both young and old. A comedy you should play. Played Jan. 7-8.—C. G. Budd, Rialto Theatre, Anita, Iowa.

HOLLYWOOD HALFBACKS: A great Saturday night comedy.—Charles Niles, Niles Theatre, Anamosa, Iowa.

MEET THE PRINCESS: Slim Summerville—Got the laughs but they cheated me out of about fifty feet of the ending and that was the big punch so it didn't satisfy. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SEA SOLDIERS' SWEETIES: Slim Summerville—A great comedy that brought the house down.—Charles Niles, Niles Theatre, Anamosa, Iowa.

SEA SOLDIERS' SWEETIES: Slim Summerville—A good comedy but all of Universal's comedies played have very poor sound. Running time, 19 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

UNION WAGES: Louise Fazenda—Plenty of laughs, and though the action gets a bit rough at times, it is funny. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

Warner-Vitaphone

CROSBY, COLOMBO AND VALLEE: A musical cartoon. Running time, 8 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

CROSBY, COLOMBO AND VALLEE: (Cartoon)—Better than average and has quite a few laughs. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

HERE, PRINCE: Joe Penner—A good 2-reel subject. Running time, 2 reels.—Bert Silver, Silver Family Theatre, Greenville, Mich.

TIP TAP TOE: Hal LeRoy, Mitzi Mayfair—Wonderful dancing by the two stars in this clever two-reel subject. Our audiences always like this kind of shorts. Will add much to any program. Played Jan. 14-15. Running time, 20 minutes.—C. G. Budd, Rialto Theatre, Anita, Iowa.

TIP TAP TOE: Mitzi Mayfair, Hal LeRoy—Like most all Warner musical shorts, this one was a Whiz. These popular kids of Ziegfeld's Follies sure shake wicked "dogs" and the music was mighty good too.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

YOU CALL IT MADNESS: Richy Craig, Jr.—A lot of nonsense, but good for laughs. Best for midweek as lack of action makes it uninteresting for children. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

Serial

LIGHTNING WARRIOR: Rin Tin Tin, Jr.—Have played half of this and think it is as good as any serial I have had. Sound is good and plenty of action.—L. V. Bergtold, Opera House Theatre, Kasson, Minn. Small town patronage.

Nat Levine

DEVIL HORSE: Harry Carey, Frankie Dorre—A real serial that has cast, story, action and excellent photography and sound. Our print is new and we get results but the wild horse and wild boy get the business. If you want a lot of fast action, buy and book this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO Serial

LAST FRONTIER: Creighton Chaney—Has not been a satisfactory serial to date. Repeat too much of former chapter at the beginning. Too many impossible situations and not enough comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

JANUARY

26—**Associated Motion Picture Advertisers of New York:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm Board of Trade: Regular luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

MPTO of Eastern Pa., So. N. J. and Del.: Weekly meeting, at Philadelphia.

Chicago Cinema Club: Joint meeting with Chicago section of SMPE, at Rockwell Street plant of Bell and Howell, Chicago. Secretary, Burton W. Depue.

28—**Warner Club:** Ball and Dinner, at Hotel Commodore, Pershing Square, New York.

31—**New York Motion Picture Club:** Weekly forum and luncheon, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Manager, George Morris.

FEBRUARY

1—**MPTO of Wisconsin and Upper Michigan:** Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

MPTO of Wisconsin and Upper Michigan: Board meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Illinois: Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

2—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Board of Trade: Semi-monthly luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Allied Theatres of Illinois: General meeting, at Hotel Congress, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

3—**MPTO of Western Pennsylvania:** Board meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

National Institute of Arts and Sciences: Annual meeting, at Waldorf Astoria Hotel, New York. Motion pictures will be a subject.

6—**Associated Assistant Directors, Local 18168:** Board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Walter Sheridan.

7—**Allied Theatres of Michigan:** Board meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

8—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

9—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 4th Street, New York. President, Hal Horne; Secretary, Al Sherman.

9-10—**National Board of Review:** Ninth annual conference, at Hotel Pennsylvania, New York. Director, Wilton Barrett.

15—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Board of Trade: Semi-monthly luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Lambs Club: Monthly meeting of the Council at 130 West 44th Street. Shepherd, Frank Crumit.

19—**Film Forum:** Regular meeting, at New School for Social Research, 66 West 12th St., New York. Association's headquarters, 125 West 45th St. President, Sidney Howard; Secretary, Margaret Larkin.

14—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Allied Theatre Owners of California: Monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Executive Committee, monthly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

14—**Assistance League:** Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union: Monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, Earl C. Hamilton; Secretary, M. J. Sands.

15—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Olesen; Secretary, Henry Olesen.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive Officer, William B. Cullen.

17—**International Alliance of Theatre Stage Employees:** Board of Directors, semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

WEST

JANUARY

27—**International Alliance of Theatrical Stage Employees, Coast Branch:** Directors' semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

30—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

31—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Hollywood Association of Foreign Correspondents: Semi-monthly meeting, at Hotel Christie, 6724 Hollywood Boulevard. President, Joseph B. Polonsky.

FEBRUARY

1—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Olesen; Secretary, Henry Otto.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

2—**Independent Motion Picture Producers Association:** Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

6—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Assoociation: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive officer, Richard L'Estrange.

7—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

8—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

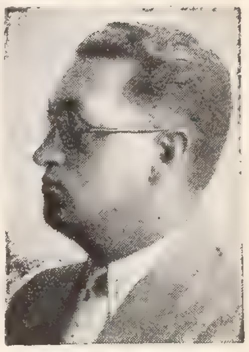
13—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



OHIO PERSONALITIES!

WE have made many pilgrimages into the field during the past four years but we doubt whether any of them can compare with the trip to Ohio last week and the many fine showmen we encountered on this trip.

Elsewhere in this week's issue we have expressed ourselves somewhat frankly on the subject of Nat Holt's RKO Ohio Division. Those who read it may think they had me in a smoke-screen. Well, if that's the thought, forget it. Everything we said was exactly how we felt after spending five of the most interesting days that one could ever hope to spend sizing up things at first hand.

Arriving in Cincinnati before noon we repaired to the divisional offices of RKO where we started off by getting acquainted with the home office crew. Clem Pope was our first surprise because this was another of those occasions where we had painted a mental picture that was just out of tune. Instead of a thin, middle aged man we found a robust (O.K., Clem?), good natured young chap (as years go) and a thoroughly capable showman who can bat for Nat Holt whenever business takes that individual into the territory or to the wild city of New York.

Having admired their ads for several years it was only natural that we should want to see who was responsible for them. E. V. Dinerman seems to be the head man and he is ably assisted by Ray Milholland in charge of the art department. Seems like we met this guy Milholland on our coast trip several years ago while visiting with Frank Whitbeck. Ray has some sweet newspaper advertising ideas that improve by the time they go to the engravers. Jimmy Gridley aids him in this work as does Lou Kozal; and, just in case you don't know it, Lou seems to be pretty good at creating more than good newspaper advertising, as witness that pair of swell looking twins. Send us the recipe, Lou. Thanks.

By the time the clock struck twelve-thirty everyone of the local RKO boys were in the office and we met them individually and collectively until we adjourned to the gorgeous Netherlands Hotel, and what a hotel. It would fit right on our own Waldorf Astoria site without anyone noticing the difference. Up to a private dining room where we gathered around an immense table to pack in the well-known food. (Poor Nat's expense account took it on the chin again.)

Looking back on this friendly and pleasant gathering we are prompted to compare it with a similar gathering not so long ago when we accepted another circuit's invitation to spend a day with their outfit. On this former occasion there was a noticeable lack of esprit de corps; the men questioned the writer concerning other divisions, apparently not too well satisfied with general conditions in their own.

However, this WAS different and we enjoyed every minute with the crowd which includes, besides Holt, Cliff Boyd of the Albee Theatre and as slick a showman as one would care to meet any time. Cliff was in rare good humor, probably due to the standee business the Albee was doing with Gene and Glenn of radio fame in the midwest. In these days anything resembling stand-out business is nothing short of a miracle.

Others at the lunch representing the Cincy theatres were: Bill Hastings of the Lyric, Many Shure of the Palace, Harry Schrieber of the Grand, Joe Alexander of the Family and Joe (Constable) Goetz of the Paramount out in Peebles Corners. From the office we also noticed these other hungry showmen; M. Whitman, assistant to "Diney" Dinerman and Buddy Winthrop, in charge of Cincinnati exploitation.

Altogether, the RKO men in this town were by far the most peppy crew we had met in some time, especially among the circuits. They were entirely free from that worried "circuit" look that seems to haunt most men working in larger outfits. To this I give credit to Nat Holt for the fine organization he has built up around him and the hard work the boys themselves are doing to justify Nat's faith in them.

Before taking leave of Cincinnati we must mention one of the most amusing characters we have met in a long, long, time. He is "Doc" Woody and he operates the UFA Theatre in that city. "Doc", it would seem, is suffering from an acute case of picture shortage but manages to keep his shootin' gallery running nevertheless. He did let us in on one of his gigantic stunts that, if worked according to description, ought to bring enough customers to the UFA to keep him in cigarette money for months to come.

He has booked the new Technocracy reel and made a tie-up with the Westinghouse people in St. Louis for the loan of Mr. Televox, that eighth wonder mechanical man

(Continued on following page)

OHIO PERSONALITIES!

(*Continued from preceding page*)

who can do most anything that a human can do, perhaps a wee bit better than us humans, too. In addition to using Mr. Televox for ballyhoo purposes, it was his idea to bring the mechanical man out on the stage after each showing of the Technocracy reel and march him to the center of the stage. "Doc" informed us that the talking arrangement of the mechanical man is done by means of a "gramaphone" record. So, he was going to have a special record made and when Mr. Televox was before the audience he would have the attendant ask the mechanical man what he thought of the new Technocracy idea and said mechanical man would answer with a long and healthy raspberry. If your imagination won't stand you in good stead as to just how this will work we recommend you to "Doc" himself or even Nat Holt, who can give an excellent demonstration. Line forms on the right.

DAYTON!

In this swell looking city we had the pleasure of meeting Jim Weed, City Manager and one of the real old-timers in show-business. Jim can "tell you when" and, what's more, back it up with proof. Little has transpired in this crazy business of ours that Weed has not known about. He looks after the Keith's and Colonial Theatres with the latter house under the direct supervision of Round Tabler Millard Blaettner, a showman who will make his mark unless we miss our guess. Blaettner has some real money-making ideas and knows how to put them into effect. The way he tackled the rural trade suggestion advanced by Holt showed that he appreciated a good slant when he sensed it.

Eddie's Scrapbook!

Eddie Yarbrough looks after the publicity and advertising for this city and handed us one of the big surprises of the trip when we went through his scrapbook. At first we had him sized up as "just another guy," but we admit the error and apologize. He is a real space grabber and can prove it by the tremendous amount of linage he secures day in and day out for the two Dayton houses.

Eddie had some real pointers to offer regarding the Round Table Club and its possible improvement and we shall certainly give them plenty of serious consideration in the hopes of working out something that will please him as well as all other publicity men who would like to make our pages more helpful and interesting.

At this moment he is putting the finishing touches to a Spring Fashion Reel idea that will be described in more detail in our section within the next week or two. Sufficient to say at this time that it will be something well worth looking into and trying yourself. Thanks for the dope, Eddie, and don't forget your promise to keep in touch with us.

The Sign Shop!

The RKO Dayton Sing Shop is another indication of Holt's fine organization. Here is a small crew turning out unusually fine work and functioning like a big city shop in every detail. Especially interesting was the silk stencil idea for making up large quantities of the same style lettering. After the stencil has been made they can turn out signs at the rate of about three a minute in as many colors as the original layout called for. The idea may be old, but we must confess that it was brand new to us and we marveled at the efficiency of the men in this shop.

While on the subject of sign shops we go back for a moment to the Cincinnati situation where contrary to general circuit custom, Holt has a separate sign shop for each of the larger theatres. At first you may condemn this idea as being much too extravagant, but intimate association with the idea will soon reveal that it costs not one cent more than the usual central sign shop and has the more important advantage of being about to give all theatres sufficient individuality in their fronts to make it even more worth while.

Competitive Effort!

Instead of a chief sign man trying to think up six different fronts for six different houses, they have six individual men who are constantly striving to outdo the others and make "their" theatre front the best. You can well imagine the result of this idea and the unusually fine looking fronts that RKO is giving Cincinnati with every change of show. We heartily recommend the idea in place of the Central Sign shop. Inject some new and novel ideas into your theatre fronts and get away from that doggoned sameness which is generally associated with one shop functioning.

A midnight supper with all of the local boys completed our acquaintance with this city and after a much needed night's rest we were off early the next morning for the next stop on our visiting excursion.

FRANKLIN, TO STUART, TO HOLT. REAL TEAMWORK!

Engendering a feeling of perfect harmony and functioning in such a manner that they have practically eliminated every objectionable feature generally associated with circuit operation, the RKO executives from the home office right through to the house managers are giving in this particular division a demonstration of how a circuit can and should operate so as to gain the maximum in results.

Holt has often raved about the fine treatment and cooperation accorded him from his superiors, H. B. Franklin and Herschel Stuart, and, in turn, passes along the same treatment and cooperation to everyone of the boys in his territory. There is a complete absence of boss and underling here. Rather, a spirit of men getting together and pulling for a common good. How well they succeed can be judged from their being in the black.

Holt respects the judgment and ability of his men and they show their appreciation by working with him one hundred per cent. Which is as it should be. At any rate, the three days spent in Holt's company showed me that RKO had found a way to draw the teeth out of circuit operation and put their men on a footing with the executives of their company. For which RKO is to be congratulated and every man fortunate enough to be one of this remarkably fine organization. "CHICK"

COLUMBUS!

This was a mighty familiar city to your humble correspondent. We've been in and out of it so often that we can almost claim it for our home town. (We said, "almost.") At any rate, it's a swell town and one of these days it is going to return to its own as a gold-mine for theatres. Right now, as may be expected, it is going through the same pains and aches as all other spots. But the theatres are ace houses, even the independent Neth houses, and the residents of this city may well be proud of the many fine playhouses from which they may select their entertainment.

The RKO crew in this town is made up of Horton Kahn, city manager and directly supervising the big, beautiful Palace Theatre. Lou Hollet looks after the Majestic and certainly seems to be doing a fine job of it. Then, they have Arden Strang on the publicity and advertising and if it won't make him self-conscious we must admit that he's the type we like. Quiet, unassuming and giving one the feeling that he may not make an awful lot of noise about it, but will get his share of what he started after. From what we hear, this description suits him admirably. He is getting some fine newspaper breaks for the RKO houses in this city and giving them good representation all the time.

Coming Soon!

Kahn has started one of the most novel gags we have happened across in some time and we shall give it to you in full detail within the next few weeks. It is known as "Studio Preview Night" and struck us as being unusually effective. While it had only been worked twice up to the time of our visit, it shows definite signs of building up to real big money proportions. Watch for the dope on this one, boys; it will be worth your while.

The RKO houses in this city also are taking on that "Franklin" appearance which we commented upon so often in chronicling our reactions to theatres on the Pacific Coast two years ago. They are neat, smoothly serviced without overdoing it and function like any well run theatre should.

A Chat With Pete Wood!

Despite limited time we managed to run across the street and visit with Pete Wood, energetic business manager of the M. P. T. O. of Ohio. Pete, as always, is championing the cause of the independents and trying his best to lighten their burdens. As in many other spots, Ohio is none too sweet for the independent, but from all indications they are coming back into their own.

More about Pete and Ohio Persnalities in next week's issue, when we will cover Akron, Youngstown and Cleveland.

"Man Against Microbe"

¶ For uncounted centuries Death walked with Mystery. Health was a matter of magic and charms. Disease was the ill humor of spirits and devils, and pestilences were the wrath of the gods. The span of life was short and the average man died in his real youth.

¶ After the magicians, the soothsayers and the alchemists came the beginnings of science. Just three hundred years ago a clever Dutchman, a lens grinder, fashioned a crude microscope and began to look into things in an unseen world.

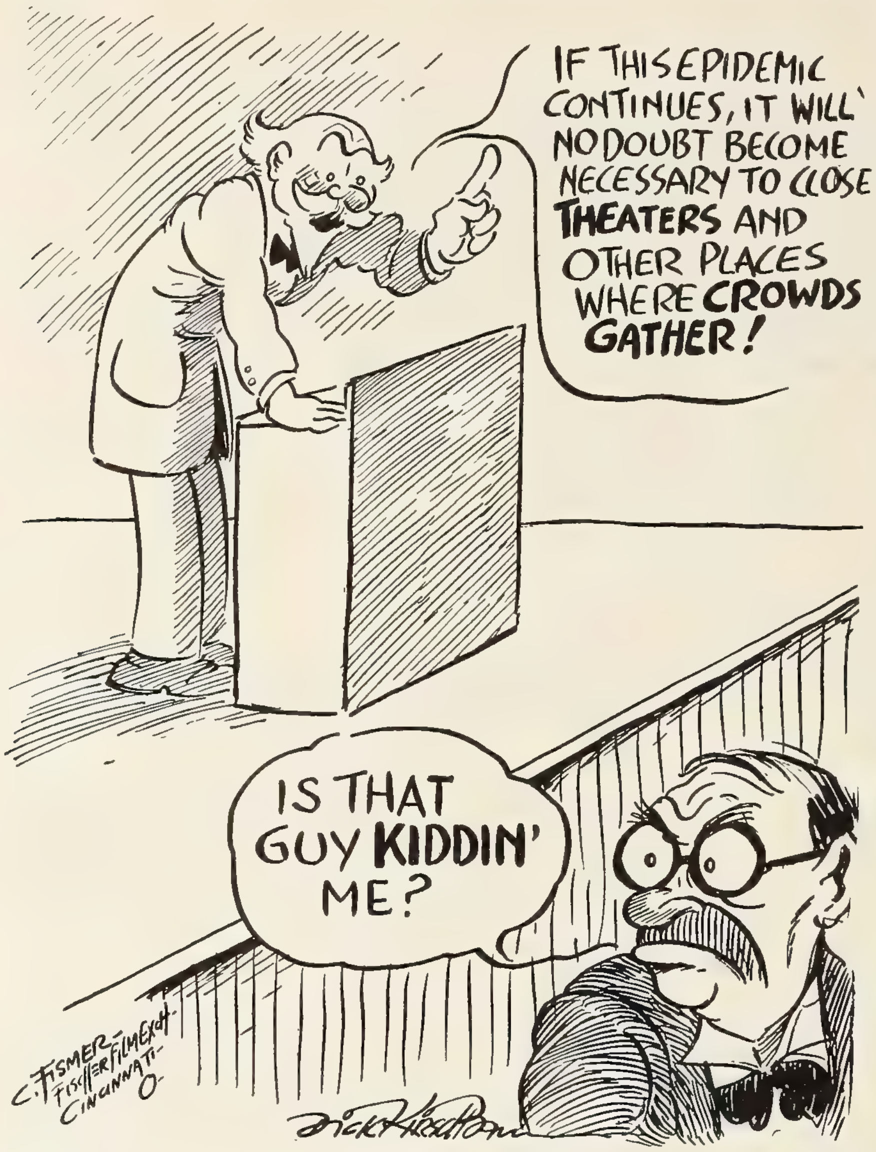
¶ The past had prayed for miracles, and now Science was started on the way toward realizing them. The greatest drama in the history of all mankind began. The story has been recorded for the screen in an absorbing one reel picture without advertising — and propaganda only for health.

Now available to motion picture theatres.
Address inquiries to:

THE LIGHT THAT NEVER FAILS

WELFARE DIVISION
METROPOLITAN LIFE INSURANCE COMPANY
ONE MADISON AVENUE, NEW YORK, N.Y.

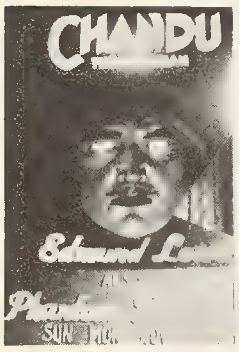
DICK KIRSCHBAUM'S LOBBY LAFFS!


IF THIS EPIDEMIC CONTINUES, IT WILL NO DOUBT BECOME NECESSARY TO CLOSE THEATERS AND OTHER PLACES WHERE CROWDS GATHER!
IS THAT GUY KIDDIN' ME?
C. FISMER— FISCHER FILM EXCH. CINCINNATI O.

This season of the year ought to be a most appropriate time to publish the cheerful cartoon suggestion made by C. Fischer, of the Fischer Film Exchange, Cincinnati, which is expressed by our able cartoonist, Dick Kirschbaum.

HERMAN FURNISHES MORE EVIDENCE OF RANDFORCE ARTISTRY

More evidence of the excellent work done by members of the Randforce Circuit, Brooklyn, N. Y., is at hand in the form of several snap-shots of displays recently used by Joe Herman, manager of the Glenwood Theatre.

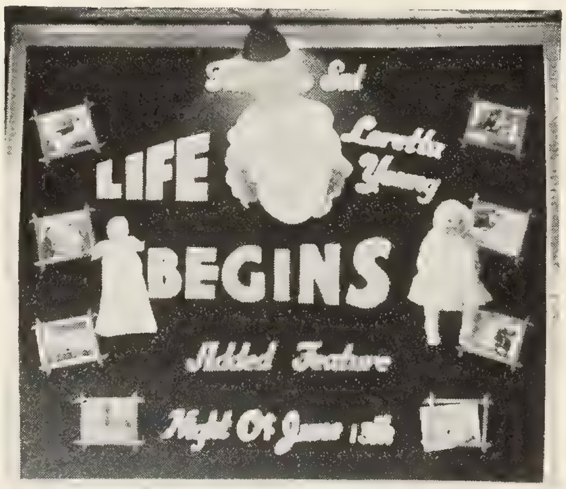


The smaller photo shows a display used on "Chandu," made out of a three-sheet and converted into a shadow-box. A flasher was installed inside to bring out effects of transparent eyes and letters.

The other photo, showing a display made for "Life Begins," was worked on a large velour board, with two life-size baby dolls on the sides. The blow-up and letters were made with a cutawl from compoboard.

Other snaps at hand too vague for reproduction show that a miniature apartment house of compoboard, with windows made by cutawl, backed by crepe paper silhouettes, was made for "Blessed Event." A corner lamp-post was made out of a coat-hanger, with three-sheet cutout on same. A display for "Big City Blues" consisted of cutout heads and letters of a three-sheet, decorated with cutout music notes on compo.

Thanks to Joe for letting his Club know what's going on in showbusiness out in this neck of the big borough. Since Monty MacLevy left the publicity and of Randforce, news of what the many managers of this circuit are doing has been scarce. Many of them are wizards at turning out displays at exceptionally low cost and we'll hope to get a further line on not only Herman's activities, but others. Let's hear from you Randforce men.



APPLE STUNT WAS A NATURAL FOR GEORGE SHEWELL ON PICTURE

When exploiting "Trouble in Paradise," George Shewell, manager of the Cort Theatre, Cambridge, Ohio, used an interesting and novel gag that proved particularly effective.

He bought a lot of real apples and then picked the busiest spot in town to distribute them. On each apple a tag carrying the following copy was placed: "This Is What Started the Trouble in Paradise"—One Apple. . . . One Adam. . . . Two Eves. . . . That Makes Two Hours of Love and Laughter." Names of featured players, title of short and playdates followed.

Okay, George, and we don't doubt for one moment that you had much difficulty disposing of your entire stock, which, of course, got you just what you aimed for in the matter of word-of-mouth publicity. Let's hear from you some more.

HIRSCHBLOND HELD BIG XMAS BENEFIT DESPITE BLIZZARD

Despite a blizzard which threatened to tie up all local traffic, nearly 800 admissions, of which 200 were adult, were made to the annual Xmas party held by I. M. Hirschblond, manager of the Traco Theatre Company, Toms River, N. J.

His program opened with the organ selection "Silent Night," played by Mark Andrews, followed by a Mickey Mouse, an Our Gang and a song cartoon of "School Days" led by Gus Edwards. The big event of the evening was a two-act stage revue by local kiddies from three to fifteen years of age, presented by Miss Rosalie H. Pendergast. James K. Allardice acted as M. C. With the gifts of paper hats, balloons, toys and boxes of candy to each child in the theatre, the affair took on the appearance of a real Yuletide carnival. Newspapers played up the event with a number of stories.

Hirschblond's annual Xmas parties down at Toms River are each year looked forward to with much delight on the part of both young and old. Considering adverse weather and trade conditions, this season's event compared favorably with those held in the past and our popular representative down along the Jersey coast is certainly in line for congratulations for the way he put over his show. Now, I. M., don't wait until next Xmas to let your Club know what else is going on in showbusiness down your way.

NEW TWIST ON HOME TALENT SHOW YIELDS PROFITS FOR COWAN

The old home talent show idea has been dressed in new clothes, given a new setting by M. E. Cowan, manager of Schine's Piqua Theatre, Piqua, Ohio, and developed into a profitable enterprise for all concerned.

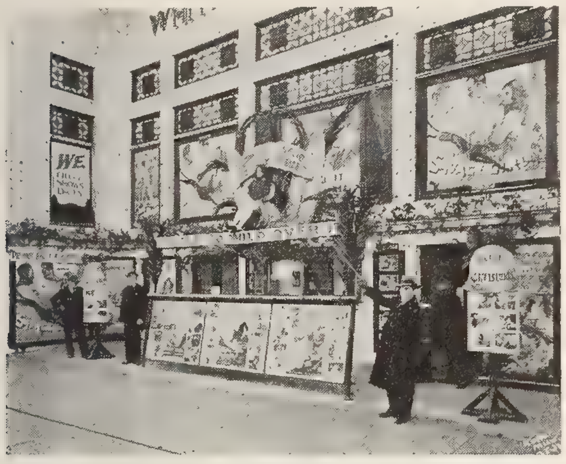
Cowan calls his stunt "Stage Audition" and the stage is set to represent a room in a broadcasting station. He has secured the services of a popular eight-piece band, which he's using two nights per week, and all aspirants to the honor of winning permission to try-out over a real radio station must register with the band leader and let him know in advance what song numbers have been selected. Free publicity was obtained in the local newspaper by selling the management the idea that the stunt would provide additional reader interest.

Any one desiring to vary the old amateur night idea by giving it a modern setting might do well to consider Cowan's plan, with its unlimited possibilities for creation of good will, free space in the newspapers and, consequently, increased grosses at the box office. His scheme appears particularly adaptable to the smaller cities and communities, where people get to know one another more easily than in the larger towns.

MEISTER CONTINUES TO THRILL PATRONS WITH UNIQUE FRONT

The last time we reported on the activities of Otto H. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis., we referred to Otto as one of God's own gifts to the posterman, because of his practically limitless faith in the efficacy of the poster as a means both decorative to the front of his house and as a box office lure.

According to the accompanying photo the front of the Whitehouse is still uniquely interesting, thanks to Meister's sensational methods of dressing it with hundreds of electric lights, signs, posters and stills. This time, however, on the occasion of playing "Savage Girl," he varied the general scheme by placing a "Beautiful White Savage Girl—More Dangerous Than Wild Beasts"—in a sitting posture over the entrance. The gentleman at the right in the photo is pointing his cane at the lady. Over at the extreme left, unless we're very much mistaken, stands Otto himself, taking in with justifiable pride the scene he created. And why not? His previous Sunday gross, which was high, was more than doubled on this occasion.



CIRCUS ACT STAGED BALLY AND GEORGE SEED MADE PROFIT

From over in Port Jervis, N. Y., where George Seed manages the Royal Theatre, comes word that a traveling circus act (Gangler) went over bigger than anything he has used in a long time, playing to full houses at every show.

From a small snapshot, too dark for reproduction, we can see that the management of the act arranged a corking street bally of clowns and animals. We understand that this is general procedure when this act fills its engagement.

We also note from the snap-shot that snow is not unknown to the town of Port Jervis, which, George informs the Club, is considerably colder than over in his old stamping grounds in Brooklyn. We're glad to learn that business is in pretty good shape up his way and will hope to hear from him again in the near future.

All Dressed Up!

The latest wrinkle at the Palace Theatre, Dallas, Tex., is a female conductor of the Palace Grande orchestra, all dressed up in a man's tuxedo. She is a well known radio artist and will conduct popular and semi-popular numbers only. Widespread newspaper publicity was obtained through the stunt.

"The Showman's Calendar"

FEBRUARY

1st	Clark Gable's Birthday U. S. Flag Raised in Hawaii—1893 Ground Hog Day
2nd	Benny Rubin's Birthday
3rd	Woodrow Wilson's Death—1924 Horace Greeley Born—1811 Mendelssohn (German Composer) Born
4th	Col. Lindbergh's Birthday—1904 Massachusetts Ratified U. S. Constitution—1788 Ramon Novarro's Birthday Aaron Burr Born—1756 Walter Catlett's Birthday
7th	Charles Dickens Born—1812 First Telephone Made by Thomas Watson for Bell—1875
8th	Charles Ruggles' Birthday
8th to 14th	Boy Scout Week (23rd Anniversary)
9th	Nebraska Admitted to Union—1867 Ronald Coleman's Birthday James Murray's Birthday
11th	Daniel Boone Born—1734 Thomas Edison Born—1847
12th	Abraham Lincoln Born—1809 William Collier, Jr.'s Birthday
14th	St. Valentine's Day Arizona Admitted to Union—1912
15th	John Barrymore's Birthday New Jersey Abolished Slavery—1804 Destruction of Battleship Maine—1898
16th	Al Jolson's Birthday Chester Morris' Birthday
17th	First Telephone Exchange Opened Mary Brian's Birthday J. Harold Murray's Birthday
18th	Adolph Menjou's Birthday Jefferson Davis Inaugurated Pres. of Confederacy—1861
22nd	Washington Born—1732
24th	Revolution of Baire (Cuba)

LAMM TIED UP WITH NEIGHBORHOOD CLUB FOR A BENEFIT SHOW

Returns still arriving at Club headquarters on relief activities over the past Xmas season include a report of the highly satisfactory showing made by Julius Lamm, manager of the Uptown Theatre, Cleveland, Ohio, when he staged his Gala Benefit Show on Stage and Screen under the auspices of the East End Exchange Club. Other civic and merchants' clubs in this section of the city also cooperated.

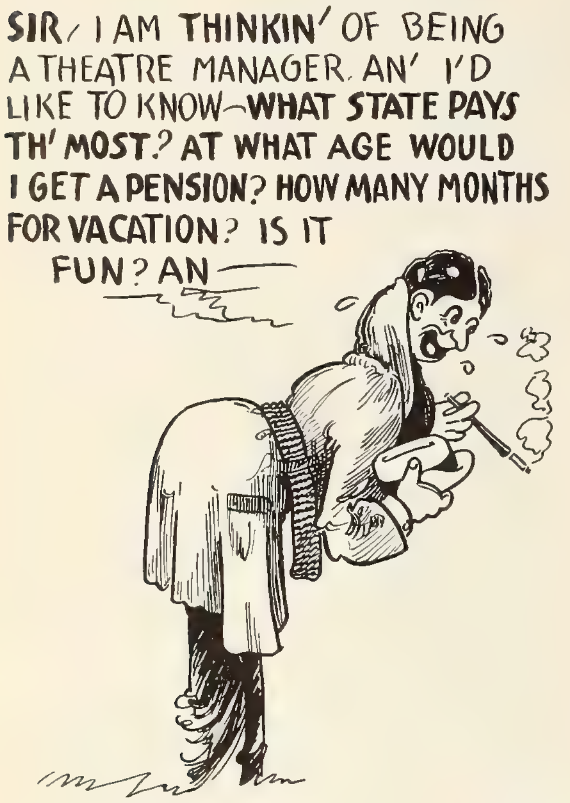
The campaign included distribution of window cards by service clubs and theatre in all East Side stores; use of a trailer selling the entire show two weeks in advance of benefit; noon-day dinner meetings with service clubs to plug the event; distribution of 2,000 Benefit tickets, 1,500 to the clubs and 500 for theatre; donation of two awards for most tickets sold, one to house employees and the other to clubs; promotion of 15 acts of vaudeville and radio star talent for the occasion; generous publicity support from all local and neighborhood publications, stressing the fact that the Uptown was the only Cleveland theatre to stage a relief show for the neighborhood; distribution of 300 baskets of food to needy people, and special morning show to which children were admitted through bringing cans of food to increase the supply for baskets.

Aside from the fact that Lamm's Benefit was a financial success from every point of view, we'll predict that the Warner-Uptown accomplished a lot in the way of good will that money couldn't buy through doing its share of relief work for the needy. Congratulations to Julius for the fine job he made of it.

TRAILER
Monopoly
ENDED
Better TRAILERS
EXHIBITORS TRAILERS are BETTER and COST LESS.
DON'T SIGN with others until you see EXHIBITORS TRAILERS.
EXHIBITORS SCREEN SERVICE INC
NEW YORK 630 Ninth Avenue
CHICAGO 806 So. Wabash Ave
DALLAS 508 Park Ave.
LOS ANGELES 1909 So. Vermont Ave.
EXECUTIVE OFFICES AND STUDIOS 203 West 146th Street, New York City

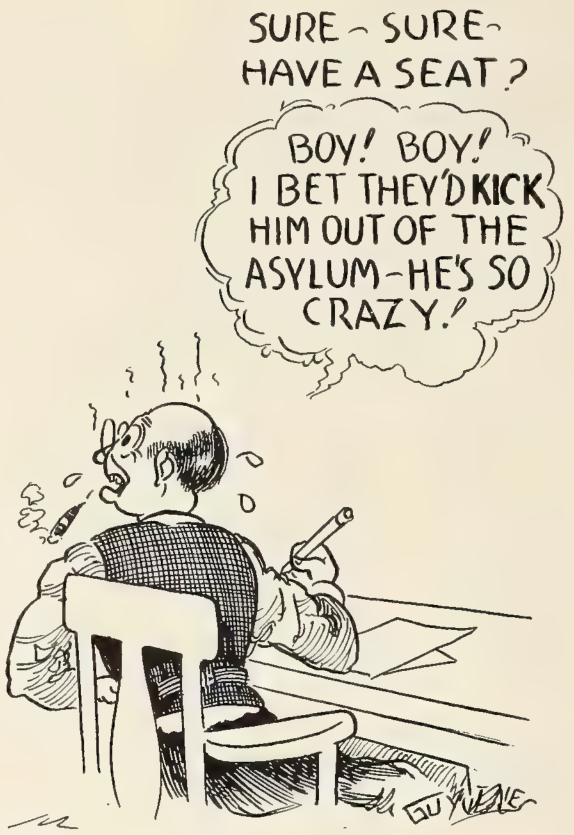
KEEPING UP WITH THE TIMES!

By GUY JONES



SIR, I AM THINKIN' OF BEING A THEATRE MANAGER AN' I'D LIKE TO KNOW—WHAT STATE PAYS TH' MOST? AT WHAT AGE WOULD I GET A PENSION? HOW MANY MONTHS FOR VACATION? IS IT FUN? AN—

Is He Crazy, or Is He Crazy!!!



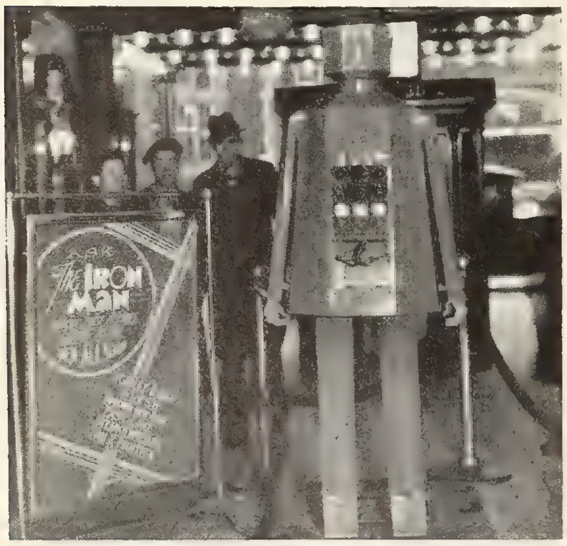
SURE—SURE—HAVE A SEAT?
BOY! BOY! I BET THEY'D KICK HIM OUT OF THE ASYLUM—HE'S SO CRAZY!
GUY JONES

It Might Be an Idea, at That!

ANNA BELL WARD AND MORGAN ELLIOTT RIG UP ROBOT FOR LOBBY

We are showing here for the first and only time, ladies and gentlemen, the latest creation of science—the Iron Man, a marvelous, mysterious creature of metal, which, while not of flesh and blood, moves and makes wise-cracks like its more human counterparts. Step right up and take a good look at the robot recently displayed in the lobby of the Ben Ali Theatre, Lexington, Ky., by Miss Anna Bell Ward, vice-president and general manager of the Phoenix Amusement Company, and a showwoman par excellence.

Here It Is!



The contraption pictured here was made by Morgan W. Elliott, Miss Ward's able co-worker down in Lexington, and it created considerable of a sensation when it made its appearance at the Ben Ali. A local newspaper, not having on its staff any one sufficiently versed in robot art to handle the story, assigned the task (?) to Miss Ward, who, we are able to report, gave free rein to her fertile imagination when preparing copy for a long, boxed story.

Front and rear views of the robot show the metal worked-up in coat-shape form in front and a panel of electrical dials, rheostats and protruding ends of two wires in the rear. We take it there was nothing to prevent a "mike" hook-up to the manager's office, in order to provide answers to questions asked by people in the lobby, or, maybe, the gadget is a real, bona-fide robot with photo-electric eyes and everything that goes to make up such a machine. That will have to be answered by Miss Ward and Morgan Elliott; far be it for the writer, sadly lacking in pursuit of modern science, to question any point of construction.

At any rate, chalk up another attention-getting lobby stunt to the credit of Ward and Elliott for Phoenix, for they're always pulling off some new trick to intrigue patrons. Also, thanks to Frances Sargent, secretary to Miss Ward, for sending the Club this information. Should others wish to experiment with robots, we believe she will provide them with full details of the plan.

ED HART TALKS WITH ASSISTANT JOE ABOUT OXFORD'S SRO ROPES

Calling his assistant to his office a short time ago, Ed Hart, manager of the Oxford Theatre, Plainfield, N. J., remarked: "Joe, how long is it since you've used the 'standing-room' ropes at this theatre?"

Joe answered: "Well, about two years, boss."

"Better get 'em out," replied Hart, "for I've a hunch we're going to do business this Saturday."

And so the ropes were made ready and Ed Hart's hunch came true, for it was the first appearance of vaudeville at the Oxford in a long time and the public demonstrated its liking for the change of diet by turning out full force for the combination bill.

All of which, according to a newspaper story, is the cause of the broad smile being worn by Ed these days. We take it that the special Saturday shows will be continued, at least as long as the program continues to pack 'em in.

HILLYER PROMOTED 8-PAGE SECTION OF LOCAL ADVERTISING

That many Club members are cashing in on the opportunity offered by the film "Prosperity" for promotion of cooperative advertising, is further evidenced by the fine eight-page section recently put over by M. N. Hillyer, manager of the Iola Theatre Corp., Iola, Kan.

Hillyer obtained the front page as his share of the booty with a big display ad on the picture, flanked by large cuts of Dressler and Moran. A box instructed readers that each ad contained a misspelled word taken from "Everyone Wants to See Prosperity Come to Iola." A main award and guest tickets were given for correct answers. Out of 5,500 copies distributed about 150 correct returns came in. Aside from the small cost of the awards, all mail and house-to-house distribution expense and promotion work was taken care of by the publisher, who was very well pleased with results.

It may be significant that the publisher repeated this stunt a short time later (without theatre tie-up) and was unable to get even half the response from advertisers, though all expressed their approval of the "Prosperity" issue.

A nice deal for Hillyer to put over and more power to him for his ability both as showman and salesman. Thanks also to him for sending along the newspaper clipping and Lobby Laff. The Club wishes him continued success and good health for the New Year and many more to come.

BROWNLEE SENDS US SOME SAMPLES OF TOM DAVIDSON'S ART WORK

We are in receipt of a number of photographs from Ollie Brownlee, manager of the University and Sooner Theatres, Norman, Okla., showing some samples of the art work being turned out by Tom Davidson, staff artist for both houses. Unfortunately most of the films represented were played too far back to be of any direct aid at this time to their fellow Round Tablers, hence we're only reproducing a photo of frontal displays made for one of the more recent attractions.

BOW
CALL HER SAVAGE

We will be glad to receive further evidence of Davidson's work in the future and would also like to hear what Brownlee is doing in the managerial end.

CHAMBER OF COMMERCE ACTIVITY PRODUCING EXCELLENT RESULTS!

Here Is a Complete Plan For Ticket Sales That Should Prove Attractive To Both Merchants and Theatres!

Properly Handled, This Will Click For All Participating Parties; Especially Good For This Time of the Year!

by JACK JACKSON

We have had more requests for help in planning Chamber of Commerce campaigns than probably any other form of promotion; yet, we have been able to secure but few really useful and comprehensive articles setting forth the whys and wherefores of this type of showmanship.

We are indebted to Jack Jackson, formerly publicity director for the Publix-Comerford Circuit, for this clear and concise manual on how to put over one of these valuable aids to building business at the box office. Read it through carefully and you will be wanting to get busy on it right away. Properly handled, it can't miss.

FOLLOWING are complete details of suggested cooperative activity with the Chamber of Commerce in your town for the promotion of monthly sales day to take place once each month through the winter months. The day and date selected to be at the judgment of the Chamber of Commerce executives except in instances where such selections might affect Saturday or Holiday business.

How It Works!

To generalize: It is the usual practice of merchants participating in a drive for business on any special day to stock up on some special unit of merchandise to be known as a "leader." This "leader" is in most instances sold slightly below cost and demands that the merchant tie his money into a quantity purchase necessitating that any of the merchandise unsold remain on his shelves with the consequent tying up of invested capital. On these drives it is the usual custom for the Chamber of Commerce to place an assessment on each merchant participating, the sum depending on the amount of business the participant is expected to derive from this special drive. Funds secured in such a manner are used to advertise the event in newspapers and all merchants participating are prevailed upon to head their advertising with the Trade Day slogan selected as appropriate for the day. These are known as "Customers' Day," "Opportunity Day," "Trade Day," "Bargain Day" and many others.

Bargain Tickets!

We propose that you offer to the Chamber of Commerce the facilities of your theatre and a special bargain theatre ticket to be used as a "leader" by all merchants participating. We feel that the bargain theatre ticket will attract more patronage to any given store or location than any other known unit of merchandise. The reason of our sincere belief that the theatre ticket is an infallible magnet is because of its general appeal and the fact that entertainment as a factor of human existence receives approximately 10% of the day's thought of the average American citizen. This brief thought, amplified upon by such facts as are in the realm of your own experience and applicable to your own community, should enable you to convince any committee appointed by the Chamber of Commerce of the value of the theatre ticket as a business attractor. Briefly, our proposal to your Chamber of Commerce body and the merchants is:

To permit the merchants participating in the business drive to undersell the theatre box office on the selected day, the tickets sold to be good for the matinee performances only and not to be acceptable on night admission.

The reason for this restriction is that experience has shown that when the bargain rate is allowed to go into the night period the patrons make a last minute raid on the merchant's establishment and his clerks are precluded the possibility of offering any approach for further sales. Also that the brief time existing before the closing hour precludes the possibility of the patron examining merchandise on sale in the store.

We guarantee to the cooperating merchant that the theatre ticket as a "leader" will be supplied on a consignment basis through the agency of a selected member of the Chamber of Commerce or Business Bureau and extend to the cooperating merchant the privilege of returning any tickets not used, demanding only reimbursement for the used tickets distributed by his company.

Make Understanding Clear!

We further expect that the cooperating merchants will treat this theatre ticket "leader" in the same light he would any unit of merchandise he intended to use as a magnet to attract patronage or, in other words, that prominent space will be taken in his advertising mentioning the fact that the bargain theatre ticket is available at his store, mentioning the name of the theatre and the attraction playing. **Do not allow this advertising to be inserted except on the evening before the sale and the actual day of the sale since any advance advertising of the bargain rate is certain to affect business on the preceding day and days.**

The restriction mentioned above is not meant to curtail efforts to draw attention to the sale day, but it is suggested that any reference to the theatre cooperation other than such as may be published through editorial columns—and then no price concession mentioned—be withheld until the actual moment of sale. It is to the advantage of the Chamber of Commerce and cooperating merchants to draw as much attention to this particular day as possible and to run a line in their general advertising to the effect that bargain theatre tickets will be on sale, but they are to be denied the privilege of quoting the prices and the details of such concession.

Members or readers who have used any other form of Chamber of Commerce tie-up are requested to forward the details to the Club so that we may make such tie-ups available to other showmen who are in need of a little help in this direction. Practice that Club slogan: "All For One and One For All".

To the Chamber of Commerce Officials You Offer:

The possibility of individual solicitation to their members with the customary restriction of varying fees of participation removed. Each merchant will only be required to pay for the actual tickets dispersed. It is at the option of the Chamber of Commerce to assess $1 to $2 to each cooperating merchant to defray the cost of hand bills, placards and such newspaper advertising that they might want to engage in generally.

You further offer an opportunity to inveigle new merchants into the Chamber of Commerce by extending to them the privilege of soliciting non-member organizations and demonstrating through the success of this effort the value of Chamber of Cormerce cooperation.

It is to be pointed out that any gratitude that might be engendered in the person of the purchaser of a cut-rate theatre ticket would reflect to the merchant and the Chamber of Commerce rather than the theatre since on the surface the impression is left that the concession was secured at the instigation of the Chamber of Commerce and merchants.

You extend to all cooperating merchants the privilege of disposing of the tickets as premium with certain units of merchandise or for cash in the amount of the tickets' value, placing no restrictions on any business maneuvers the merchant might consider advisable.

Good Deal All Around!

You offer merchants an opportunity to command attention to certain departments of their establishment by placing the tickets on sale in the particular department to which attention is to be drawn.

It is unfair to the merchant cooperating not to insist on prominent mention in his advertising calling attention to the sale of bargain tickets since it is this ticket that is going to prove the magnet that is going to draw customers into his establishment.

Point out to your committee the fact that in allowing the merchants of your city to undersell your box office you are automatically diverting every patron at your theatre to a merchant's establishment before enjoying an afternoon's entertainment. You can do this by drawing attention to the fact that your box office price will remain the same and that the merchant will benefit from the usual run of patrons at your matinee performance. You will lend your assistance

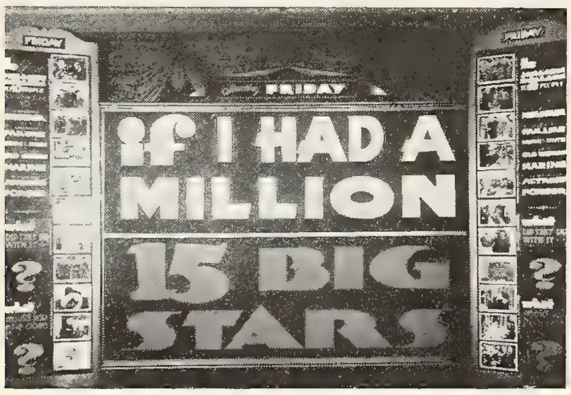
(Continued on following page)

MANY GOOD SELLING SLANTS USED IN SIG SOLOMON'S CAMPAIGN

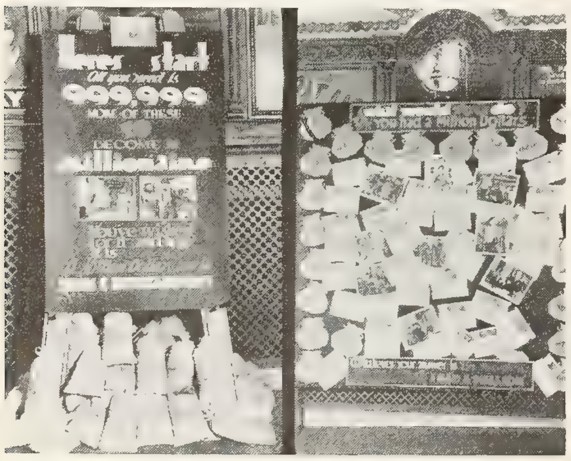
Several stunts, newspaper tie-ups, street ballyhoo and extensive outside billing and newspaper advertising, featured the campaign made on "If I Had a Million" by City Manager S. S. Solomon for the Paramount Theatre, Youngstown, Ohio.

One of the stunts consisted of posting an attractive young lady in the foyer, with noiseless typewriter and appropriate sign inviting patrons to tell what they'd do if they fell heir to a million dollars. Through a tie-up with Postal the answers were typed on telegram blanks, along with names and addresses, and placed on a large lobby board which also carried stills and copy: "No Matter What You Say, You're Wrong Until You See 'If I,' etc." The board also was decorated with 24 painted money bags with question mark background, each bag carried words as "Clothes," "Paris," "Charity," "Travel," "Women," "Luxury."

Another lobby stunt featured the display of sixty bags of gravel, marked $5,000 and piled around a one-sheet bearing a framed one-dollar bill. Copy read: "Here's Your Start! 999,999 More of These to Become a Millionaire—You've Wished For It—And Here It Is—A Million Dollars' Worth of Entertainment." This was placed in the lobby in advance and moved to window during engagement. (See photos.)



Over three thousand readers of one newspaper responded to a tie-up made eleven days prior to opening in connection with interviews and essays on what local celebrities would do if they suddenly acquired a million dollars. Essays were limited to 300 words each and entrants became eligible to the national award of a millionaire's existence in New York City for a stated number of hours. Local awards were also offered for best efforts. Newspaper clippings at hand testify to the vast amount of free space received by the theatre on this stunt and the editor of the paper told Solomon it was the best gag of its kind he'd ever seen pulled.



Still another tie-up, made with a competitive paper (a noteworthy feat on the part of Solomon, considering the other stunt) was a drawing stunt in which entrants might sketch in pen, pencil, water color, crayon, etc., any of the star heads published in the paper. Readers will recall that fifteen well known stars appeared in the film. Awards of passes ranging from 10 down to 15 singles were made for best looking posters.

Additional effort included use of trailer 10 days prior to date; an 8 ft. by 8 ft. felt backed display in foyer, lighted with 500 watt spots; spelling stills, frames, catchlines, 22x28's, etc., in lobby; compo-board front; window tie-ups with prominent stores; street ballyhoo of "million dollar" character leading another lad who depicted the extreme of riches, and regular run of newspaper advertising, readers and other publicity.

Despite the fact that "Opposition" inaugurated a 40 per cent cut in admission at the offset of the above campaign, Solomon and his crew turned in a most satisfactory gross on the engagement, to say nothing of keeping within the limits of a curtailed Xmas season budget. His campaigns are always interesting to fellow Club members, we feel sure, and we'll be awaiting further evidence of what's going on in showbusiness out in Youngstown Publix units.

DUMOND'S DISPLAY!

Above is a reproduction of a photo taken of the Xmas display constructed by George Dumond, manager of Loew's Theatre, Jersey City, N. J. It consisted of a miniature stage with Biblical scene depicting the birth of Christ and attracted much attention from both grown-ups and kiddies.

DAN KRENDEL STAGED BIG RELIEF MATINEE DURING XMAS SEASON

Accounts of good deeds done by Round Tablers this past Xmas season continue to be reported to Club headquarters, in this instance a Canned Goods Show held by Dan Krendel, manager of the Capitol Theatre, Windsor, Ontario, Canada, at which over 5,000 youngsters contributed 5,250 cans of food for a local relief organization. Facilities of the Capitol were taxed beyond capacity but the Palace and Tivoli handled the overflow of several hundreds of kiddies. A local film exchange donated the pictures and Bill O'Brien and Albert Garnier, projectionists, gave their services.

Just one more instance of the vast amount of relief work contributed by showmen the country over this past Thanksgiving and Xmas seasons. We're glad to be in touch with Dan Krendel again and will hope to hear a lot more concerning his activities.

MEDICINE MAN WAUGH STILL SHUFFLING THE SHELLS IN MEMPHIS

With gratification we note that the Old Colonel from Dixie, alias Old Doctor Penetro, Medicine Man of the Dixies, alias Howard Waugh, manager of Warners' Theatre, Memphis, Tenn., is still relentlessly pursuing coin of the realm for the cause of showbusiness.

With a title like "Silver Dollar" to exploit, it was only natural that the resourceful Howard should break out his medicine show outfit and hit the trail leading to his many friends on local newspapers and among the merchants. He not only conspired with one of the former to promote a full page co-op ad, which gave his show a smashing free display ad, but arranged with others for serialization of the story and an assortment of readers and art; all of which was pleasingly reflected when Howard and his cohorts tabulated cash returns at the close of the engagement. Another newspaper also helped out by sponsoring an essay contest, a stunt which occasioned much activity at the city library's files on early Denver history.

Grabbing Free Publicity!

Glancing through the amusement page of one of the Memphis papers we came across a paragraph devoted to bestowal of Xmas gifts by the Warner staff on the genial Colonel and his able assistant, A. B. Morrison. The boys gave Howard a handsome silver coffee outfit and an ornamental desk lamp to Morrison, with the thought in mind that plenty of coffee will keep the Old Doctor awake while making out his reports at 2 A. M. under the gleaming rays from Morrison's lamp.

That's about all the news we can give you from Memphis at this writing; however, Showman Waugh is forever on the job down in his town and we therefore think it safe to state that more will be along in the near future. At least, here's hoping.

JACKSON'S PLAN!

(Continued from preceding page)

to the success of the campaign by allowing the exhibition of a one- or two-frame trailer on the screen calling attention to the day of the sale and the general bargains, but making no mention of the theatre's concession.

When the committee of the Chamber of Commerce and yourself have agreed upon the date of the event, you will immediately order special emergency tickets, being as careful as possible to anticipate the approximate number that will be sold. The concession of price is a feature to be taken up and decided upon. For example, the sale of 25c matinee tickets at 20c; 35c matinee tickets at 25c and 40c matinee tickets at 30c. In houses where children are charged 15c a concession can be made and emergency tickets secured for 10c admission. It is suggested that only one of the prices quoted above prevail, except where concerns children, and that you will select the admission curtailment applicable to your particular operation. Arrangements must be made in writing with the Chamber of Commerce officials calling for a complete settlement of all outstanding tickets in sufficient time to allow for the inclusion of the amounts in the current week's receipts.

• personalities

BUDDY SOMERS
has been appointed manager of Warner's Appleton Theatre, Appleton, Wis., succeeding U. R. Anderson, transferred to Hammond, Ind.

▽

J. C. LUND
was recently named manager of the Warner Theatre, Kenosha, Wis., succeeding Floyd Morrow, recently transferred to the Pittsburgh district.

▽

ART SIEGEL
formerly associated with the Warner booking office in Milwaukee, has been transferred to the New Jersey office and is succeeded by Harold Mirisch.

▽

JOHN RUGAR
well known exhibitor of Park City, Utah, recently paid Salt Lake City a visit in the interest of new product for his houses.

▽

BILL GEEHAN
formerly manager of the Audubon Theatre, New York City, has been appointed manager of the Fox-Majestic Theatre, Beloit, Wis., succeeding Clayton Corum, who has gone to Los Angeles to manage a F. & M. unit. Elmore Shepardson has been named assistant to Geehan.

▽

JOHN M. O'CONNELL
former manager of Publix houses in Omaha, Dallas and Minneapolis and recently in charge of another company house in Allston, Mass., is the new manager of the Publix Strand Theatre, Somerville, Mass.

▽

C. J. MUSSELMAN
who sold his Lamar Theatre, Paris, Tex., to Paschall-Texas Theatres, has been appointed, by that company, city manager of the Lamar, Plaza and Grand.

▽

WILLIAM FLOWERS
has been appointed manager of the Fox-Jones Theatre at Canon City, Colo.

▽

MRS. W. C. JUDSON
has assumed active management of the Home Theatre at Portage, Wis., succeeding C. G. Mullens.

▽

RUSSELL TAYLOR
former manager of the Midwest Theatre, Oklahoma City, has taken over the managerial reins of the Shrine Theatre there for Warner Brothers.

▽

W. S. WAID
for several months manager of Paschall theatres in Harlingen, has been transferred to Tyler, Tex., where he will manage the Queen and Majestic.

▽

HENRY DORSEY
has acquired the management of the Columbia Theatre, Hammond, La.

▽

FRANK REMSBURG
has taken over the management of the Paramount Theatre, Durham, N. C.

▽

JACK ALLENDER
formerly associated with the Portland office of Universal, has been promoted to the San Francisco office.

▽

WM. FITZHENRY
formerly booker for Fox West Coast Theatres, has been named as manager of the Fox Hollywood Theatre in Portland.

GERALD WHITNEY
manager of the Curran Theatre, Boulder, Colo., recently received a letter from the Chamber of Commerce in his city commending him for the showing of "Silver Dollar," Colorado mining days epic.

▽

MRS. ALMA KING
will continue to manage the Ritz and Bijou Theatres, Brunswick, Ga., following acquisition of these houses by Publix and adoption of policy of one manager for both.

▽

HARRY RECKAS
has taken over operation of the Ramova Theatre, Chicago, from the William R. Voight estate.

▽

AL ZIMBALIST
of the Warner-Stanley-Fabian advertising and publicity force in Jersey City, frankly confesses the nature of his occupation in a recently completed play entitled "Publicity Is My Racket."

▽

E. MARSHALL TAYLOR
recently with the Skouras organization in upstate New York, has succeeded Samuel Torgan as city manager for Arthur Theatres in Springfield, Mass. Torgan tendered his resignation because of poor health.

▽

JOSEPH M. SEIDER
head of the Prudential Theatre Circuit, operating on Long Island, N. Y., recently announced the opening of the New Smithtown Theatre, Smithtown, L. I.

▽

EDWARD BISCHOFF
is head of the Shady Oak Theatre Company, which recently began construction of a new 700-seater at Clayton, Mo.

▽

BOB WHITE
former Oregon exhibitor, is now Pacific Northwest representative for Exhibitors' Screen Service, having headquarters in Portland, Seattle and Spokane.

▽

BEN ROSENBERG
general manager for Exhibitors' Screen Service, recently covered the key cities in the Pacific Northwest.

▽

CARL PORTER
was recently named as manager of both Warner Elsinore and Warner Capitol theatres in Salem, Oregon.

▽

A. G. CARLSON
for many years associated with both Radio and Pathe, has been named assistant booker and poster clerk in Universal's Portland exchange.

▽

HERMAN LORENCE
formerly manager of the Strand and Cataract Theatres, Niagara Falls, N. Y., is now in show-business for himself down in Pennsylvania, where he recently acquired a number of small theatres. It was incorrectly stated in this department last week that he had been placed in charge of the Capitol Theatre, Niagara Falls.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquisition of theatres, etc., etc., is the type of material we want.

HY FINE
recently appointed production manager for the Publix-Met Theatre, Boston, was tendered a luncheon a short time ago at the Hotel Bradford by members and executives of the staff. Formerly a divisional director for his company, he will now devote all his time to Metropolitan productions.

▽

LOUIS WHITE
for the past three years treasurer of the Fox Theatre, Atlanta, Ga., was recently married to Miss Alice Kifsinger, also of Atlanta.

▽

EDWARD J. FEDDER
former assistant to Louis Cohen, head of the RKO real estate department in New York City, recently succeeded Richard P. Sauders, resigned, as manager of the RKO realty office in San Francisco.

▽

ELLIS LEVY
former manager of the RKO Western Vaudeville Exchange, recently discontinued, has taken a similar post with radio station KFRC, San Francisco.

▽

LOUIS REICHERT
for the past fifteen years closely associated with the film industry at San Francisco, was recently elected secretary of the 1933 County Grand Jury.

▽

NORWOOD S. TRONSLIN
has taken a lease on the Star Theatre, in the historic old mining town of Sonora, Calif.

▽

MRS. M. LAWLER
an exhibitress of wide experience in the operation of motion picture theatres, recently reopened the old Regent Theatre, Fillmore street, San Francisco.

▽

C. F. SMITH
well known theatre owner of Tillamook, Ore., and Floyd C. Foster, of Astoria, recently purchased the Viking Theatre, Astoria, a house formerly operated by the McDonald-Godfrey Company of Eugene, Ore.

▽

EDDIE LEWIS
well known around New York City and elsewhere as an ace exploitation man and theatre manager, was recently appointed manager of the Farragut, A. H. Schwartz house in the Flatbush section of Brooklyn, N. Y.

▽

E. W. GOULD
former manager of the Manhattan Theatre, New York City, is now at the helm of the Costello Theatre, Lee Ochs' house at 159th Street and Broadway.

▽

ELMER C. RHODEN
Fox-Midwest district manager, recently headed a district meeting of managers, which was attended by Spyros Skouras.

▽

ALBERT STETSON
formerly with Publix, recently took over operation of the Studio Theatre, Phoenix, Ariz.

▽

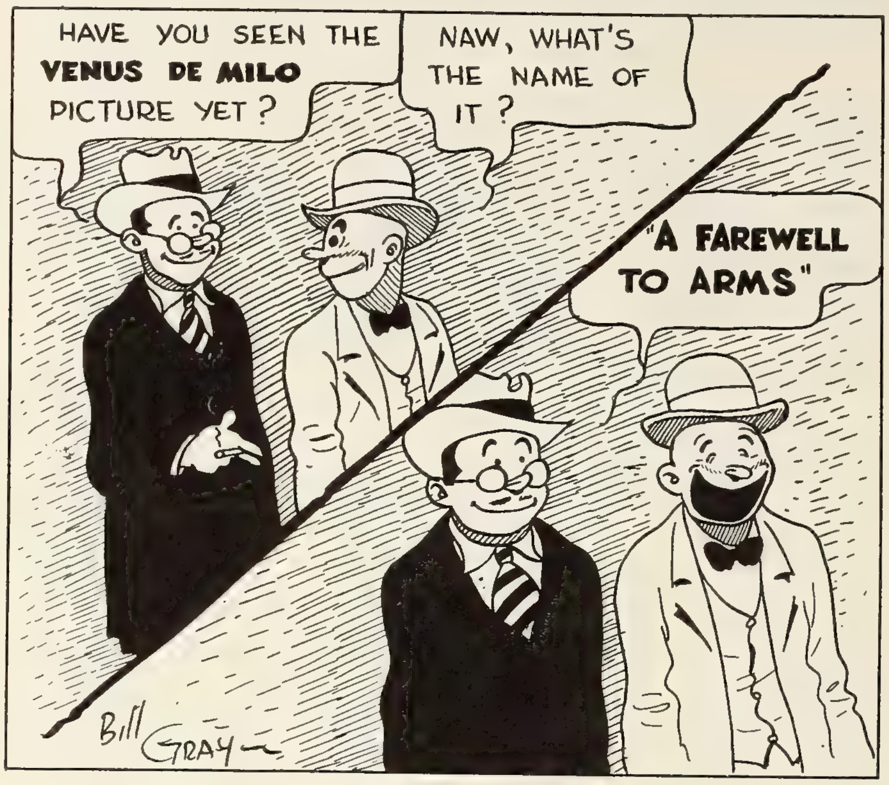
W. E. COX
manager of the Casa Grande Theatre, Tucson, Ariz., when this house was operated by Publix, is now operating it on his own.

▽

CRESS SMITH
former manager of the Stanley Theatre, Jersey City, N. J., recently succeeded Harry Feinstein as manager of the Ritz Theatre, downtown Warner house in Pittsburgh, Pa. Feinstein has been switched to the local booking staff.

SCREEN LAUGHS!

By BILL GRAY

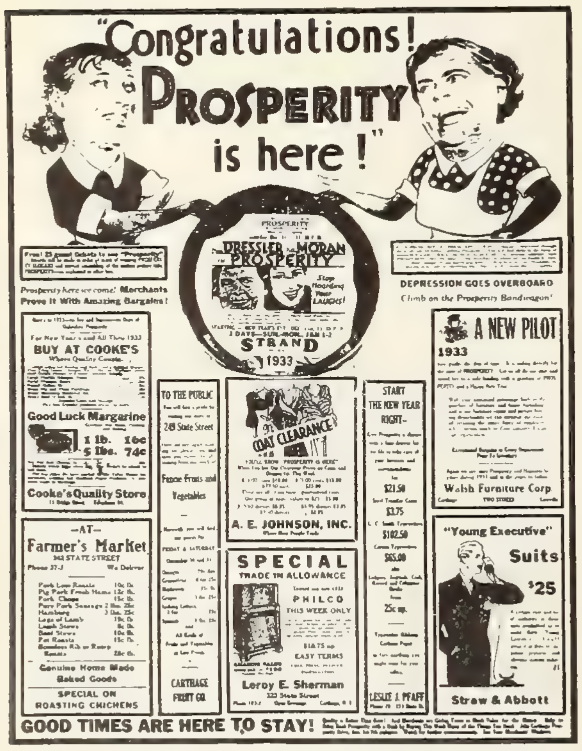

HAVE YOU SEEN THE VENUS DE MILO PICTURE YET?
NAW, WHAT'S THE NAME OF IT?
"A FAREWELL TO ARMS"
Bill Gray

Introducing Bill Gray, a newcomer among our selected group of Club cartoonists and a man whose experience in showbusiness ought to make many good laughs possible through his prolific pen. We will look forward to his future contributions. Thanks, Bill.

S. MORRIS PROMOTED FULL PAGE CO-OP AD ON PROSPERITY FILM

From what we know about Carthage, N. Y., we supposed that Seymour L. Morris, manager of the Strand Theatre, there, would be snowed in at this time of the year, but such is not the case; no, Seymour has been getting around, even if he does have to strap on snowshoes now and then to keep from going over his head.

Proof of which is offered in the accompanying reproduction of a co-op ad he promoted in connection with his campaign on "Prosperity." A neat job, don't you think?



"Congratulations! PROSPERITY is here!"

PROSPERITY
DRESSLER MORAN
PROSPERITY
Stop Hoarding Your LAUGHS!
2 DAYS—SUN.-MON., JAN 1-2
STRAND
1933

Prosperity here we come! Merchants Prove It With Amazing Bargains!

DEPRESSION GOES OVERBOARD
Climb on the Prosperity Bandwagon!

For New Years and All Thru 1933
BUY AT COOKE'S
Where Quality Counts
Good Luck Margarine
1 lb. 16c
5 lbs. 74c
Cooke's Quality Store

TO THE PUBLIC
249 State Street
Fancy Fruits and Vegetables
CARTHAGE FRUIT CO.

COAT CLEARANCE
YOU'LL KNOW "PROSPERITY IS HERE"
A. E. JOHNSON, INC.

START THE NEW YEAR RIGHT—
$21.50
$3.75
$102.50
$65.00
25c up
LESLIE J. PFAFF

A NEW PILOT
1933
Walsh Furniture Corp.

—AT—
Farmer's Market
343 STATE STREET
Phone 27-J We Deliver
Genuine Home Made Baked Goods
SPECIAL ON ROASTING CHICKENS

SPECIAL
TRADE IN ALLOWANCE
PHILCO
THIS WEEK ONLY
$18.75 up
EASY TERMS
Leroy E. Sherman
323 State Street

"Young Executive"
Suits
$25
Straw & Abbott

GOOD TIMES ARE HERE TO STAY!

Reader interest was assured by scattering the title letters through the several advertisements and offering guest tickets for proper assembling of same. The merchants also cooperated by displaying streamers and pennants in their store windows and by use of "Prosperity" stickers on all packages. School children also wore the stickers on backs of their leather jackets. Special "Prosperity" heralds were given wide circulation through adjacent territory, with copy tying in with the "Start the New Year Right With Prosperity" trailer.

This is the first time the Club has had a line on Morris' activities since he had charge of the Capitol Theatre in Auburn, N. Y., and we're mighty glad to put his name back on the active list again. It is likewise the first news from Carthage since Len Carkey penned us a few lines from that point. Now we'll have to round up Len and make the scheme perfect. Getting back to Seymour's campaign, it looks as though he did a mighty good job. He has plenty to work on up his way and we'll be expecting other effective show-selling slants from this Club member.

Over in Wisconsin

Bill Geehan, formerly manager of the Audubon Theatre, New York City, has been appointed manager of the Fox-Majestic Theatre in Beloit, succeeding Clayton Corum, who recently took over the management of a Fanchon & Marco unit in Los Angeles. Elmore Shepardson will act as his assistant. Other new men on the circuit include William Hendricks, at Janesville; E. R. Brennan, at Marinette, and Carl Niesse, formerly with Publix and Skouras in Indiana and at Fond du Lac.

MOLASSES WILL CATCH MORE FLIES, BELIEVES THEODORE SCHLOSSER

Like many other men engaged in showbusiness, Theodore Schlosser, head of Essanoe Amusement Co., Inc., Mt. Vernon, Ky., after fighting local non-theatrical competition with every weapon at his command over a considerable period, reached the logical conclusion that the one best way to remedy depressing effects made on the box office by Saturday night home talent shows, basketball games, church festivals, etc., was to work with instead of against the promoters of those activities.

Mt. Vernon, he advises the Club, was the first town he ever worked that was small enough to present evidence of box office ravages caused by Saturday night basketball games. The occasion actually became a most one-sided affair, regardless of his bids for business on many occasions by putting on special programs. This season he changed his tactics and results are surprising.

Seeking out the coach of the local team the two went into conference. Schlosser made some concessions and the coach agreed that no games would be played on Saturday nights. After attending several class meetings, Schlosser offered to let certain classes work on certain pictures, extending students the privilege of selling tickets on the outside and giving them a cut on receipts over an amount calculated as "regular business." In this way he gets far more trade than ordinarily accrues, and the students also get their share. The arrangement is satisfactory to them and now, instead of working on their programs, they work on Schlosser's. They even go so far as to give the theatre a free ad on their handbills when advertising games.

He heartily recommends this method of cooperation to others up against similar opposition and past observations on our part prompt us to agree with Schlosser that more flies can be caught with molasses than vinegar. Proof of the pudding in his case lies in the fact that cordial relations now exist between all factions. We will hope to hear more from this Club member concerning problems which confront the operator of theatres in the smaller cities.

Busy Mr. Goldman!

William Goldman, general manager of Warner theatres in the Philadelphia zone, was recently named one of a committee of six to handle Convention Hall. He also acts as chairman of the entertainment committee and is in charge of the city's foreign relations bureau. Mr. Goldman has been lauded by the newspapers as one of Philadelphia's "most distinguished citizens."

BIRTHDAY GREETINGS TO THESE MEMBERS!

Sam J. Aaron
K. L. Adams
Alvah Barber
Bernhard N. Bisbee
Laurin J. Derenzy
Ben Gross
Paul H. Harrell
M. S. Harris
G. Otto Hartsoe
Homer R. Hisey
J. M. Hirshblond
Moe Katz
Albert Knapp
Dan E. Krendel
Alvin K. La Vender
W. A. Lee
Dave Lieberman
J. Ellison Loth
John F. Mackenzie
C. J. Olbrich
Paul D. Rainsberger
Bernhardt Rebentisch
Dominic Reds
M. J. Reed
John J. Revels
G. W. Sampson
Milton Schonberger
Theodore L. Smalley
Edward Spengman
M. J. Stockwell
Isser Sugarman
Harry Wade
William Weiss
Archie Winick
Ernest Williams
T. S. Yeoh

TODDY WAGED A BIG CAMPAIGN DOWN IN TUSKEGEE, ALABAMA

Tuskegee, Ala., was certainly made Columbia Picture-minded as the result of a "Columbia Jubilee Week" campaign planned and executed by Ted Toddy, exploiteer, and Manager Albert Fain, of the Rose Theatre. Endorsement by the Governor of the State, proclamation by the Mayor, parades, double truck co-ops and special section in the local newspaper, all testifies to the unqualified success of the move.

Lest you think we're spoofing about the Governor taking part in the ceremonies, take a glance at one of the accompanying illustrations, which presents evidence of this feature of the campaign. Left to right are: the Honorable R. H. Powell, President pro tem of the Senate; Albert Fain, manager of the Rose; Governor Miller, and the redoubtable Mr. Ted Toddy himself. Believe it or not, the State's Chief Executive is expressing his approval of the move to revive all manner of trade and spirit in Tuskegee, despite the price of raw cotton, etc.

Sixteen leading merchants were organized into a committee to cooperate with the newspaper for issue of two double trucks and a secial section on the Jubilee and they came through in great style. All ads carried reference to Jubilee Week and the large centre portions of the pages were devoted to theatre and announcement that eighteen handsome presents, donated by the merchants, would be given away in the usual manner.

On the day the Mayor proclaimed a "Civic Holiday" in honor of the Week, which was featured by a four-block long parade of members of the fire department, police force, and headed by a forty-piece band from Tuskegee Institute. Practically every youngster in town joined in.

We're glad to hear from Tedy Toddy again, after quite a long period of silence from this hustling exploiteer, and congratulations are certainly in order for both him and Fain for bringing their campaign to such a successful conclusion. Besides being a corking promotional move for any theatre to get behind, general business conditions make it a most worthy undertaking.

"ID LIKE TO BE A MANAGER"

Via Ike Rose and Eli Sugarman

"I'd like to be the manager of a film house, oh gee;
I'd like to wear that title," a youngster said to me.
Said I: "Let's ask the manager what a youngster has to do
Who wants to be the manager of a theatre and its crew."

So up we went to see him, with this question very vital:
"What is it managers have to do before they get that title?"

There was a sad look in his eye as unto us he wheezed:
"Well, first I went to college and won seventeen degrees,
Then they finally decided to take a chance on me
And I worked three years as usher till I had water on the knee.

"So then they made me manager of a cluck house in the sticks,
And soon I found they'd played me for another of those hicks.
For I was janitor—projectionist—cashier—publicity man—
And when they bounced my one-man staff, I acted as doorman.

"After seventeen years of this, my hair was turning gray,
So they decided to reward me with a two-weeks holiday.
And then at last success was mine—they sent me to the city
To manage a first-run de luxe and I was sitting pretty.

"But alas, the truth was filtered through my poor dumb ivory head,
They'd handed me a jinx house that was always in the red.
So after twenty years of work that rates a total loss,
I'm convinced that being a manager is a lotta applesauce."

Anonymous—

Brand New Racket!

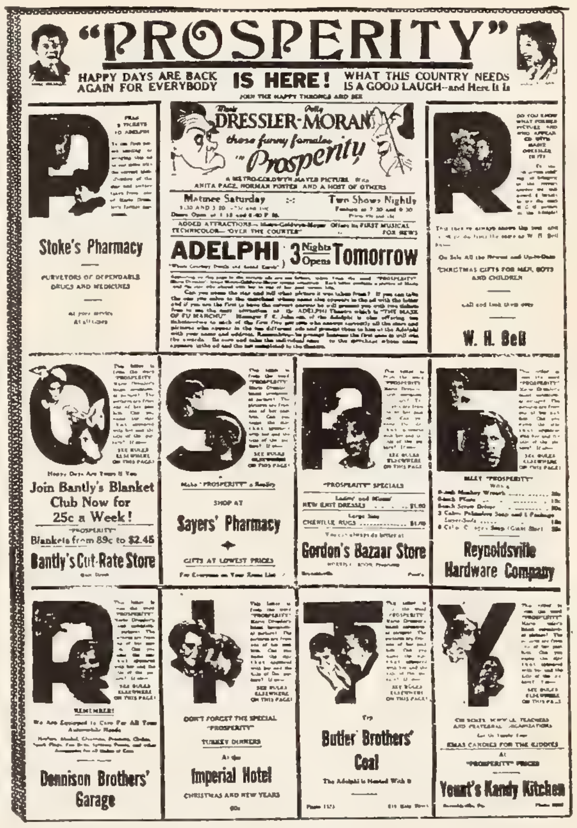
Report has it that an enterprising young man tried to work a brand new scalping gag at the Hippodrome Theatre, Baltimore, but failed to get very far in his act.

As two autos pulled up to the curb in front of the theatre he engaged the passengers in conversation and informed them that while no more tickets were being sold at the box office he could obtain them from a friend inside for 75 cents each, or an increase of 20 cents over top. He got away with the racket the first time but Ted Rouston, manager, was tipped off in the meantime by the staff and curtained the act.

FRED JOHNSON DOING GOOD WORK WITH HIS REYNOLDSVILLE HOUSE

Cooperative ad pages and other newspaper publicity before us offer evidence that Fred Johnson, who took over management of the Adelphi Theatre, Reynoldsville, Pa., a short time ago, is getting into full stride in his new field of operation. Many readers will recall that this Round Tabler, before going into the game on his own, managed one of the leading theatres in Oil City, Pa.

Only in town a short while and a full page co-op is the result; which, we think, is getting along at a pretty rapid rate. Note in the accompanying illustration that the letters spelling the title, "Prosperity," were used in conjunction with a star identification gag. Each of the faces in the several letters represented some player who played with Marie Dressler in previous pictures. The idea was to send in the answers and participate in guest tickets offered by merchants and theatre. An attractice and different kind of co-op.



"PROSPERITY"
HAPPY DAYS ARE BACK AGAIN FOR EVERYBODY
IS HERE!
WHAT THIS COUNTRY NEEDS IS A GOOD LAUGH--and Here It Is
JOIN THE HAPPY THRONGS AND SEE
Marie Polly DRESSLER-MORAN
these funny females in Prosperity
A METRO-GOLDWYN-MAYER PICTURE with ANITA PAGE, NORMAN FOSTER AND A HOST OF OTHERS
Matinee Saturday
Two Shows Nightly
ADELPHI 3 Nights Opens Tomorrow

Stoke's Pharmacy
PURVEYORS OF DEPENDABLE DRUGS AND MEDICINES
At your service At all times

On Sale All the Newest and Up-to-Date CHRISTMAS GIFTS FOR MEN, BOYS AND CHILDREN
Call and look them over
W. H. Bell

Happy Days Are Yours If You
Join Bantly's Blanket Club Now for 25c a Week!
"PROSPERITY" Blankets from 89c to $2.45
Bantly's Cut-Rate Store

Make "PROSPERITY" a Reality
SHOP AT
Sayers' Pharmacy
GIFTS AT LOWEST PRICES

"PROSPERITY" SPECIALS
Ladies' and Misses' NEW KNIT DRESSES $1.00
Large Size CHENILLE RUGS $1.00
You can always do better at
Gordon's Bazaar Store

MEET "PROSPERITY"
Reynoldsville Hardware Company

REMEMBER!
We Are Equipped to Care For All Your Automobile Needs
Dennison Brothers' Garage

DON'T FORGET THE SPECIAL "PROSPERITY" TURKEY DINNERS
At the
Imperial Hotel
CHRISTMAS AND NEW YEARS
60c

Try
Butler Brothers' Coal
The Adelphi is Heated With It

CHURCHES, SCHOOLS, TEACHERS AND FRATERNAL ORGANIZATIONS
XMAS CANDIES FOR THE KIDDIES
At "PROSPERITY" PRICES
Yount's Kandy Kitchen

We also note on the local newspaper's front page that Fred's Xmas Party, sponsored by the local Elks for the city's younger element, was one of the big events of the season. A Santa was on hand to handle the kids and distribute to each one a bag of candy and fruit. Needless to state the theatre was filled to capacity.

As stated above, other pages in the paper show plenty of evidence that it hasn't taken our good friend Fred very long to find his way 'round town. Good luck to him with his enterprise and we'll be on watch for further news.

Stein With Warner, Chicago

Lawrence S. Stein, recently in charge of Warner's Parthenon Theatre, Hammond, Ind., and formerly Warner advertising man in northern Indiana, has been appointed director of advertising and publicity for all Warner theatres in the Chicago district. He succeeds A. W. Sobler, who has gone into the exhibition field.

HOLIDAY SUBJECTS

Here Is a List from Which You Can Select Appropriate Pictures for Coming Holidays!

THE following list of films was compiled by the National Board of Review as particularly suitable for programs celebrating the birthdays of Abraham Lincoln (Feb. 12) and George Washington (Feb. 22). Titles of the pictures are given, together with a brief description and names of distributing companies. Home office addresses are grouped in the closing paragraph.

LINCOLN'S BIRTHDAY

"Abraham Lincoln"—(1 reel)—Rapid view of the life of Lincoln. *Ross; Y. M. C. A.; Fitzpatrick;* Edited.

"Abraham Lincoln"—(10 reels)—Remarkable portrayal of the life of Lincoln, made so through sympathetic and penetrating understanding on the part of the director and actor. Walter Huston plays the leading role. *United Artists.*

"Abraham Lincoln"—(11 reels)—Life of Lincoln. *Sanford.*

"Gettysburg" (in color)—1 reel)—*Sanford.*

"Higher Mercy"—(2 reels)—An episode in the life of Lincoln. Edited.

"Highest Law," *The*—(4 reels)—Tense dramatic episode in Lincoln's life. *Ross.*

"Land of Opportunity," *The*—(2 reels)—Depicting Lincoln's kind heart and unbarbed wit. *Ross.*

"Life of Abraham Lincoln"—(2 reels). Edited.

"Lincoln Cycle"—(2 reels each)—*Ross*: *"My Father"*—The vital importance of an education—Lincoln's ability to read saves his father's farm; *"Down the River"*—Lincoln making a voyage down the Mississippi in a barge; *"The Slave Auction"*—Lincoln's first experience with a slave market; *"My First Jury"*—Lincoln's defense of a little colored boy accused of stealing chickens; *"The Call to Arms"*—Lincoln in the White House; *"Under the Stars"*—How the wavering Kentucky legislature decided to join the struggle; *"My Native State"*—Lincoln restores a blind man's boyhood home; *"Tender Memories"*—Lincoln holds to his own beliefs during the War; *"A President's Answer"*—Lincoln's kind heart is revealed as he constantly grants pardons.

"Uncle Tom's Cabin"—(6 reels)—The Harriet Stowe story of the Civil War days. *Ross.*

(The Herman Ross Enterprises include a comedy and an animated cartoon which they consider suitable to use with the above pictures distributed by them, in their rental price for the holiday celebrations.)

WASHINGTON'S BIRTHDAY

"America"—(11 reels)—The D. W. Griffith production. *Sanford.*

"Betsy Ross"—(5 reels)—The story of the making of the first flag. Edited. *Ross.*

"Chronicles of America Series"—(3 reels each)—*Y. M. C. A.*: *"Declaration of Independence"*—Events in Philadelphia before and after the adoption of the Declaration; *"Eve of the Revolution,"* The—Boston massacre, tea party and the battle of Lexington; *"Gateway of the West,"* The—George Washington as a lieutenant; *"Yorktown"*—The coming of France to the aid of the American colonies.

"George Washington"—(1 reel)—*Y. M. C. A.,* Edited; *Film Classic Exchange. Ross.*

"George Washington"—His Life and Times—4 episodes—1 reel each—*Eastman*: *"Conquering the Wilderness"*—Scenes of spacious manor houses, great plantations, and life in the old Dominion provide the background for the era in which Washington was born; *"Uniting the Colonies"*—As Commander-in-Chief of the Virginia Troops Washington maintains strict discipline at the frontier posts; *"Winning Independence"* The main events during the war; *"Building the Nation"*—Washington realizes that a strong central government is the only solution for the turmoil of the country and sets to work.

(The above series of films made for the Washington Bicentennial celebration by the Eastman Teaching Films, Inc., are available in either 16 mm. or 35 mm., for sale from the Eastman Teaching Films, Inc., Rochester, New York, and for rental from the Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City.)

"Washington—The Man and the Capital"—(2 reels)—Splendid picture (made for the Bicentennial) showing Washington—first in war, first in peace and first in the hearts of his countrymen, and the beautiful city which stands as a memorial to his memory. Instructive as well as interesting. *Vitaphone* (*Nos.* 1313-14.)

OTHER PATRIOTIC PICTURES SUITABLE FOR THE HOLIDAY PERFORMANCES

"Alexander Hamilton"—(1 reel)—*Ross; Y. M. C. A.;* Edited.

"Alexander Hamilton"—(10 reels)—George Arliss—A scandal in Hamilton's life threatens to ruin his plan for establishing America's credit. Arliss acts with his customary ability. *Warner.*

"Benjamin Franklin"—(1 reel)—*Ross; Y. M. C. A.;* Edited.

"Courtship of Miles Standish," The—(6 reels)—Edited; *Ross.*

"Hats Off!"—(1 reel)—History of the flag with a lesson in flag etiquette. *Fox.*

"Heart of a Hero," The—(5 reels)—Nathan Hale's classic of patriotism. *Ross.*

"Man Without a Country," The—(6 reels)—Picturization of Edward Everett Hale's story. *Ross.*

"Shrines of American History"—(1 reel)—Landmarks of our early history. *Ross;* Edited.

"Uncle Sam of Freedom Ridge"—(5 reels and 2 reels)—Story of a patriotic old man who gave up his son for his country. *Ross;* Edited.

"War of the American Revolution"—(1 reel)—*Film Classic.*

DISTRIBUTORS' ADDRESSES

Eastman Teaching Films, Inc., Rochester, New York; Edited Film Service, 130 W. 46th St., New York City; Film Classic Exchange, 265 Franklin Ave., Buffalo, N. Y.; Fitzpatrick Pictures, 729 Seventh Ave., New York City; Fox Films Corporation, Educational Dept., 850 Tenth Ave., New York City; Ross, Herman, Enterprises, 622 Ninth Ave., New York City; Sanford Cinema Service, 406 Englewood Ave., Chicago, Ill.; United Artists Corporation, 729 Seventh Ave., New York City; Vitaphone Corporation, 321 W. 44th St., New York City; Warner Brothers Pictures, Inc., 321 W. 44th St., New York City; Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., New York City.

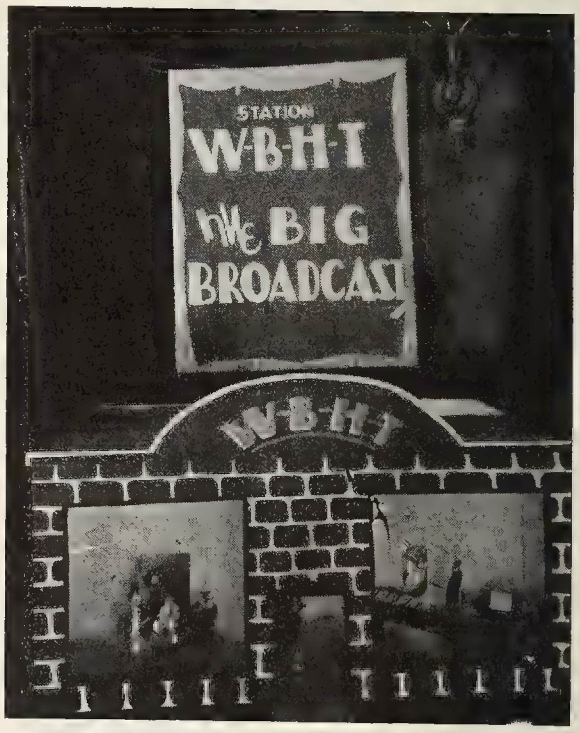
ATTRACTIVE FOYER DISPLAYS BUILT BY E. GRADY AND STAFF

Somewhat belated but interesting as usual is word from E. C. Grady and his staff at the Hoosier Theatre, Whiting, Ind.

The small photo shown here will give you all an idea of the miniature hotel display he and the gang engineered when exploiting "Grand Hotel," true in every detail, even to a sign (clipped off) atop the building and a little auto waiting in under the marquee.

The other photo shows the attractive foyer display made for "Big Broadcast," featuring a miniature broadcasting studio with aerials and stills in place of windows to represent action inside. The photo is too dark to show the aerials, but they're there, nevertheless.

It's been some little time since the Club has been in touch with Grady and his associates at the Hoosier and we're mighty glad to have him on the active list once again. Now that they've started off the New Year in this spirit, we'll hope the good work will continue.



JOIN THE ROUND TABLE ARMY NOW!

NICK WARREN

is another one of the Club's current crop of assistant managers, and we're glad to record his application for membership. Nick holds forth as runner-up at the Criterion Theatre, Durham, N. C., a post he has held for the past six months; a term of service, incidentally, which represents his entire experience so far in showbusiness. We predict Nick will click along at a fast clip. Prior to choosing the theatre for a career he was a student at Duke University, where he made good in athletics. He is also a former pro ball player and coached football for a year.

▽

TED N. TUARELL

is in charge of the Highland Theatre in Chicago and he's still another manager in line for introduction to his fellow Round Tablers. We're glad to have your application, Ted, and sincerely hope that you, too, will do your share toward making this section of the Herald the livest of its kind in the trade. What was that last stunt you used to make the cash register play a merry tune? Shoot along an account of it so we can pass the information on to your brother showmen. They'll be waiting to hear what you will do for the "cause."

▽

IGNACIO CABRERA

alias "Prosperity" Cabrera is another assistant manager to become a member of this organization and he has the job of helping Jean Armand with management of the Fox-Nogales Theatre, Nogales, Ariz. Jean tells us Ignacio has been dubbed "Prosperity" because he-no-speaka very good English, and that Prosperity is his favorite word. And why not, say we! At any rate, Ignacio came up from the usher ranks and, according to his boss, has the makings of a first class showman. He replaces Carl Chick, who was promoted to the Fox Theatre at Phoenix, Ariz.

▽

RICHARD M. THOMASON

hails from out in Ellis, Kansas, where he manages the Crystal Theatre for owner, L. E. Snyder. He's another new Round Tabler in line for introduction to all the other showmen in this organization and he wants them to know that he will do his best to contribute his share of show-selling information to this department. Okay, Dick, and we'll be awaiting with interest your next communication to Club headquarters. Shoot along an account of the last stunt you used to make the box office click.

▽

ROSCOE JONES

has the job of assisting Manager Hiser with management of the State Theatre, Nashville, Tenn., and we're happy to list his name among the many assistant managers already enrolled in this organization. His next step up the ladder is a manager's job and just as soon as he gets his feet on that rung the big event will be recorded on this page. In the meantime, we'll depend upon both Jones and Hiser to keep this department informed on what's going on in showbusiness out their way.

▽

BEN BLOOMFIELD

manages the Oriental Theatre out in Chicago and we're mighty glad to add his name to this week's crop of new Round Tablers. Ben is also thoroughly in accord with what this organization is doing for showmen the world over and promises to do his best to keep up the good work. Okay, Ben, put your shoulder to the wheel, too, and let the rest of the fellows know about some of the tricks you're using to boost box office trade. We'll be looking for your next letter.

MARK R. CHARTRAND

hails from down South in Miami, Fla., where he was recently assigned the management of the Biltmore Theatre, a house formerly managed and still supervised by Round Tabler Sonny Shepherd. We're glad, indeed, to record Mark's application for membership in this organization and hope he will be as good a contributor to this department as Sonny. So there you are, Chartrand; help keep the ball rolling along in the same, good old way. We'll be watching your step. Tell Sonny hello for us and that we can also use a good yarn from him.

▽

JACK W. HYNES

has charge of Shea's and the Grand Theatres, M. A. Shea Theatrical Enterprise houses down in Bradford, Pa., and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. Hynes advises us that he has been following activities of Round Tablers ever since the Club was organized and received many valuable show-selling suggestions from this department. Welcome to the gang, Jack, and we're mighty glad to know that you, too, will put your shoulder to the wheel. Help the good work along by sending in some of your own box office tips. Thanks for the enclosure; we'll use it at the first opportunity.

▽

M. L. CHIAPETTO

is the assistant skipper of the Neptune Palace Theatre out in Alameda, Calif., and we're also glad to add the name of this new recruit to the many squads of assistant managers enrolled in the Round Table army. This week's crop of new members also includes the name of George Wilson, advertising manager of the Neptune Palace, so between the two of these representatives the Club ought to be kept posted on what's going on in showbusiness out their way. We'll be looking for further word.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

THOS. Y. McCONNELL

is the manager of the Riviera Theatre down in Knoxville, Tenn., and prior to taking this post was in charge of the Strand Theatre, Montgomery, Ala. Tommy received his tutelage in showbusiness from Hoxey Farley, well known theatre executive in the Southland. Well, Tom, we know Hoxey; we know the Strand; we know Montgomery from Boguehomme to the West End; therefore, we feel well qualified to state that your training certainly bodes good fortune to forthcoming Club pages. Keep in touch with this department regularly.

▽

GEORGE WILSON

is the advertising manager of the Neptune Palace Theatre, Alameda, Calif., and we're glad to record that he has become a member of the Round Table Club. George has plenty to keep him busily engaged with showbusiness out in his town and we feel sure he will have some good, live tips to pass along to his brother showmen in this organization. We will await with interest his next communication and hope he will find time to become a regular contributor to this department.

▽

WOODROW OWENS

recently succeeded Michael Chakeres as assistant manager of the State Theatre, a Regent-State Corporation house in Springfield, Ohio, when the latter was assigned manager of the State last November. So we're chalking Woodrow's name up among the many assistants in the Club's line-up and if he has the same good luck as his chief, it won't be long before we'll be sending him one of the framed certificates of membership in the fastest growing showmen's organization in the whole world. Best regards to Mike, Owens, and ask him to keep his Club posted.

▽

ALLAN WEINSTEIN

is another one of the many assistant managers to join the ranks of the Round Table army and his membership is sponsored by his boss, Mauray L. Ashman, manager of the Capitol Theatre, Brooklyn, N. Y. Mauray advises the Club that Allan began his theatre career as one of the ushers and by virtue of applying himself closely to the many phases of theatre management, became eligible to the post of assistant. He's 6 feet, 3 inches tall and how the New York Paramount missed him for a doorman, while he was climbing the ladder, is beyond our understanding. Keep up the good work, Allan, and ask your boss to keep in touch with headquarters.

▽

GEORGE B. STOVES

has the job of helping Paul Binstock manage the Republic Theatre over in Brooklyn, N. Y., and with his application at hand the Club now has two representatives in their section of the big borough. If George turns out to be as good a contributor as his boss, we're here to let you all know that this department will be the richer through Stoves' membership. With Binstock's able coaching, we'll also predict that it won't be long before we'll be able to list this new member among the full-fledged Round Tablers. Tell Paul hello, George, and ask him to shoot along some information on recent activities.

▽

WILLIAM G. SIMONS

is the advertising director of the Army "Y" Theatre at Fort Leavenworth, Kansas. With this acknowledgment of his application for membership in the Club, he becomes a soldier in two armies—somewhat different in scope, to be sure—but both devoted to the cause of serving mankind. Let the rest of the gang know what you and your associates are doing to entertain the gang out at Leavenworth, Bill.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night				
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson			
Eleventh Commandment				
Midnight Alarm				
Nestors, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	80	Nov. 26
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Cornered	Tim McCoy	Aug. 5		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33		
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33		
Speed Demon	Wm. Collier, Jr.-Jean Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack			
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Destroyer, The				
Fever	Jack Holt-Lillian Bond			
Forgotten Man, The	Jack Holt			
Hurricane Deck	Jack Holt			
Lost Valley	Buck Jones			
Mike				
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres			
State Trooper	Regis Toomey-Evalyn Knapp			
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Wild Stallion	Wm. Janney-Dorothy Appleby			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemed to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33		
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Employees Entrance	W.William-Loretta Young	Feb. 11,'33	75	Dec. 24
Ex-Lady	Bette Davis-Gene Raymond			
Lilly Turner	Ruth Chatterton			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33		
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 2
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21"33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat			
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33		
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
I Am Guilty of Love	Boots Mallory-A. Kirkland			
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33		
Man-Eater	Marion Burns-Kane Richmond			
Sailor's Luck	James Dunn-Sally Eilers			
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven			
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Zoo in Budapest	Gene Raymond-Loretta Young			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N.Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The				
East of Sudan				
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron	Jan. 31,'33		
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	

Coming Feature Attractions

Public Be Damned, The				
Sing, You Sinner		Jan. 31,'33		
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33		
Woman in the Chair, The		Feb. 15,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

Coming Feature Attractions

Justice Takes a Holiday		Feb. '33		
Revenge at Monte Carlo		Feb. '33		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	78	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 4,'33	78	Jan. 21,'33
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade	Lionel Barrymore	July 9	74	July 2
(Reviewed under the title "Washington Show")				
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33		

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante			
China Seas	Clark Gable			
Clear All Wires	Lee Tracy-Benita Hume	Feb. 11,'33		
Dancing Lady, The				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Mar. 4,'33		
La Tendresse	Norma Shearer			
Man on the Nile	Ramon Novarro			
Men Must Fight	Phillips Holmes-Ruth Selwyn			
Peg O' My Heart	Marion Davies			
Reunion in Vienna	John and Lionel Barrymore			
Rivets	John Gilbert-Mae Clarke			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Feb. 25,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
White Sister, The	Helen Hayes-Clark Gable	Feb. 18,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Jan. 20,'33		
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty		Feb. 1,'33		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33		
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 24,'33		
Curse of Sunken Gold				
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
King of the Jungle	Frances Dee-Buster Crabbe	Jan.		
Lady's Profession, A	Alison Skipworth-Roland Young	Feb. 24,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Luxury Liner	Geo. Brent-Zita Johann-Irving Pichel	Feb. 3,'33	70	
Murders in the Zoo	Charlie Ruggles-Kathleen Burke			
Pick Up	Sylvia Sidney-George Raft			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan			
Under the Tonto Rim	Kent Taylor			
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo		92	Apr. 9
(Reviewed—German version)				
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Great Jasper, The	Richard Dix	Feb. 17,'33		
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson	Feb. 3,'33	60	Dec. 31
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Pigmy	Joel McCrea			
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33	57	Jan. 21,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Topaze	John Barrymore-Myrna Loy	Mar. 3,'33		

STATE RIGHTS

Features

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
(Reviewed under title "The Impassive Footman"—Assoc. Radio British)					
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront	Claudette Colbert-Rich'd Arlen-Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard			
Style	Lilyan Tashman			

UNIVERSAL

Features

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	68	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The	Anita Page-Clyde Beatty			
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney			
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Feb. 2,'33		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas			
Laughing Boy	Zita Johann			
Left Bank, The				
Niagara Falls	Summerville-Pitts			
Only Yesterday				
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rome Express	Esther Ralston-Conrad Veidt		94	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
Terror Trail, The	Tom Mix	Feb. 2,'33		
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Picture Snatcher	James Cagney	Jan. 28,'33		
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Feb. 25,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon			
Grand Slam	Paul Lukas-Loretta Young		65	Jan. 14,'33
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss	Feb. 25,'33		
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			
Mayor of Hell, The				
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne			
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

WORLD WIDE

Features

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Auction in Souls	Conrad Nagel-Leila Hyams	Jan. 29,'33		
Drum Taps	Ken Maynard	Jan. 29,'33		
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Study in Scarlet, A	Reginald Owen	Mar. 12,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

OTHER PRODUCT

Features

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Medicine Show			
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars		8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes			
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33		
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33		
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle			
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Technocrazy			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 10
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississipi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33		
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31		
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17		
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Bone Crushers			
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork			
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass-Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—	Mar. 17,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25
SCREEN SOUVENIRS			
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	
TALKARTOONS			
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Chess Nuts	May 13		
Hide and Seek	May 27	7	Apr. 16
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 30	20½	
The Rink	Nov. 11	20	
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Making Loopee	Jan. 6,'33	17	
HEADLINER SERIES			
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Ticket			
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	2 reels	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 14	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Union Wages Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suiter Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen. Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—World's Champ			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—Young and Healthy			
MERRY MELODIES SONG CARTOONS			
No 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

Title	Rel. Date	Running Time Minutes	Reviewed
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			
S. S. VAN DINE MYSTERY SERIES			
(Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	

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COMMUNITY AMUSEMENT CORPORATION has for sale 300 seat theatre, RCA Photophone sound, Simplex projectors, at a real bargain. Operating at a profit right now. Apply, C. D. LYNCH, Ridgely, Md.

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EXPLOITATION MANAGER — WITH ORIGINAL and effective ideas. Qualifications and references worth investigating. Will go anywhere. BOX 259, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED IN ALL BRANCHES of the theatre. A-1 sign and pictorial artist. At present employed. Have entire studio equipment. References. BOX 262, MOTION PICTURE HERALD.

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WANTED: 4 SOUNDHEADS; 2 ALL A.C. AMplifiers. Address BEN BRINCK, West Point, Ia.

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1,000 3x8 MOVIE DODGERS 85c; THEATRE stationery, merchant tickets, etc., ½ price. KING SHOPRESS, Warren, Ill.

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TWENTY Million People Turn The Dial To Hear Her Sing... Twenty Million People Are Waiting To See Her In This Story Of Plain Folks.

KATE SMITH

THE GREATEST NAME IN RADIO

in

Hello, Everybody!

by

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RANDOLPH SCOTT *and* **SALLY BLANE**

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

PUBLICATION VS. PRINTING

Printing is merely the process of putting copy into type and taking impressions of it on paper. Anyone can do it. A great many do do it.

A publication is only partly a product of the art of printing. It involves editorship, contributors, news gathering facilities. Equally importantly it requires reader acceptance, distribution, *prestige*. Who says it is just as important as what is said.

Motion Picture Herald is a publication, the greatest publication produced out of a quarter of a century of working for, in and with the motion picture. The whole world knows it.

TAXATION

[illegible]

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TWICE CHAMPIONS

[illegible] Motion Picture [illegible]

Vol. 110, No. 6 February [illegible]

DO HANDSPRINGS!

SING A SONG!

DANCE A JIG!

Are we happy? Will you have blood-pressure!

Joan CRAWFORD
Gary COOPER

Together! In a heluva hit! In a picture that only one word describes: "GREAT!" We've just seen it! Watch! Wait! And be joyous!

TODAY WE LIVE

with Robert Young Franchot Tone Roscoe Karns

A Howard Hawks Production. Story and Dialogue by William Faulkner.

Just one of a flock of Big Ones on the way from

METRO-GOLDWYN-MAYER

year after year after year!

"What shall I give them for Washington's Birthday?...

"It's got to be *clean*...It's got to have *class*...It's got to be *big* ...It's got to be *balanced*..."

HERE'S THE ANSWER —

WARNER BROS.' UNIT SHOW FOR WASHINGTON'S BIRTHDAY

End your holiday booking problem *now!* Date this ideal ready-made program. The perfect Feature . . . and VITAPHONE SHORTS specially selected by booking experts! See Merchandising Plan for special ads selling THE WHOLE SHOW. 'Phone your Warner exchange now for *action.*

ABE LYMAN AND BAND

Running Time—10 Min.

Famous radio tunesmiths in an absolutely different presentation. You owe it to your audience to *see for yourself* whether this isn't the most novel band short ever issued!

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Running Time—10 Min.

Famed ventriloquist of stage and radio with his one-man circus of nonsense and novelty.

"PLEASURE ISLAND"

Technicolor Musical

Running Time—18 Min.

Girls..Songs..Laughs..All the thrills and fun of a big stage show crowded into another of those Vitaphone Technicolor Musical Comedies that are making Short history.

GEORGE

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in

"THE KING'S VACATION"

Running Time—62 Min.

The show that packed them in and stood them out at Radio City Music Hall! Another *timely* Warner Bros. hit—a modern comedy of Unemployed Kings. With a new juvenile team that will make your patrons ask you for *more* of DICK POWELL and PATRICIA ELLIS.

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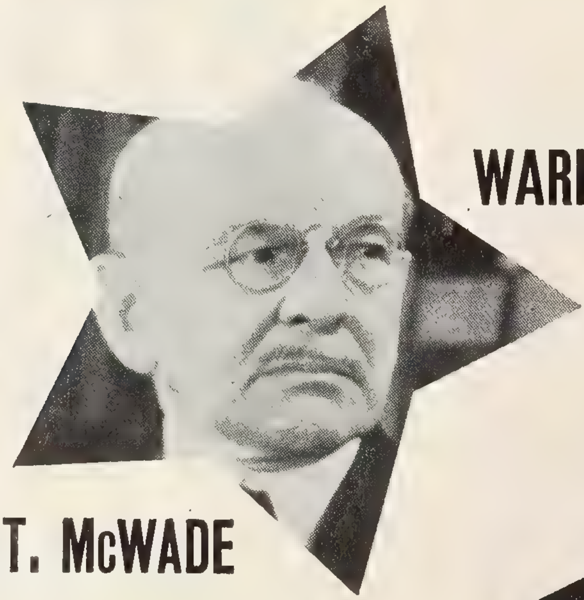

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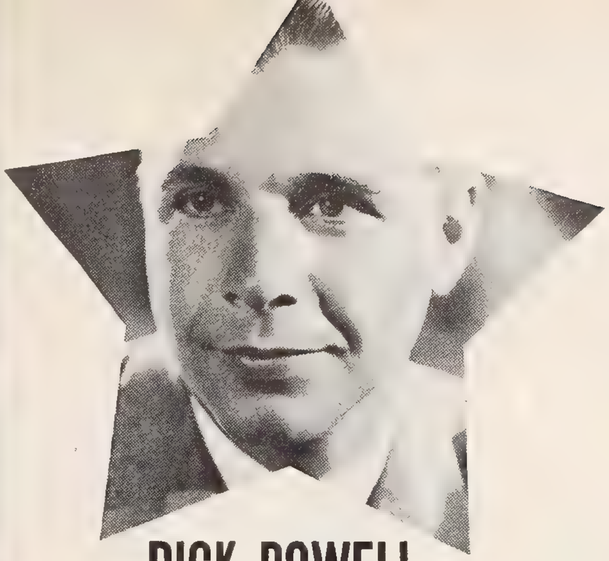

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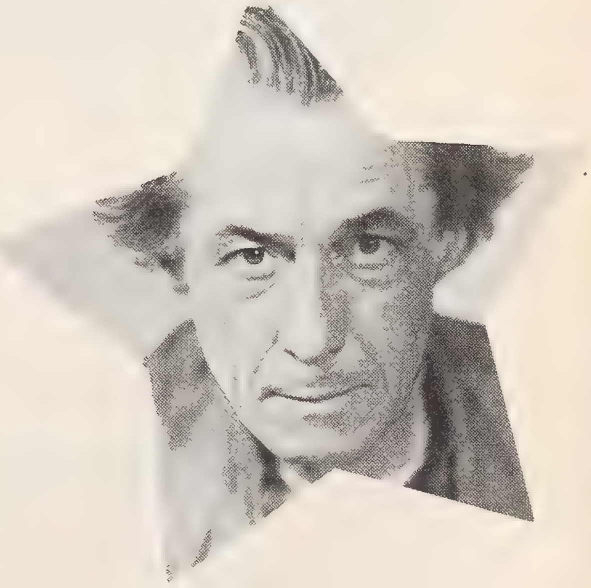

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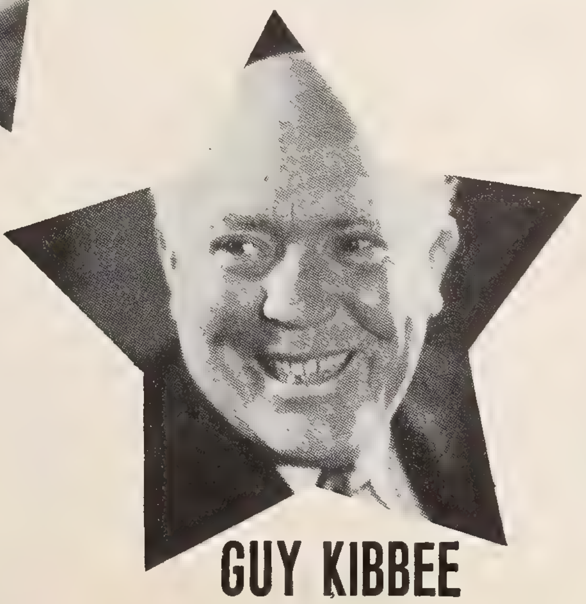
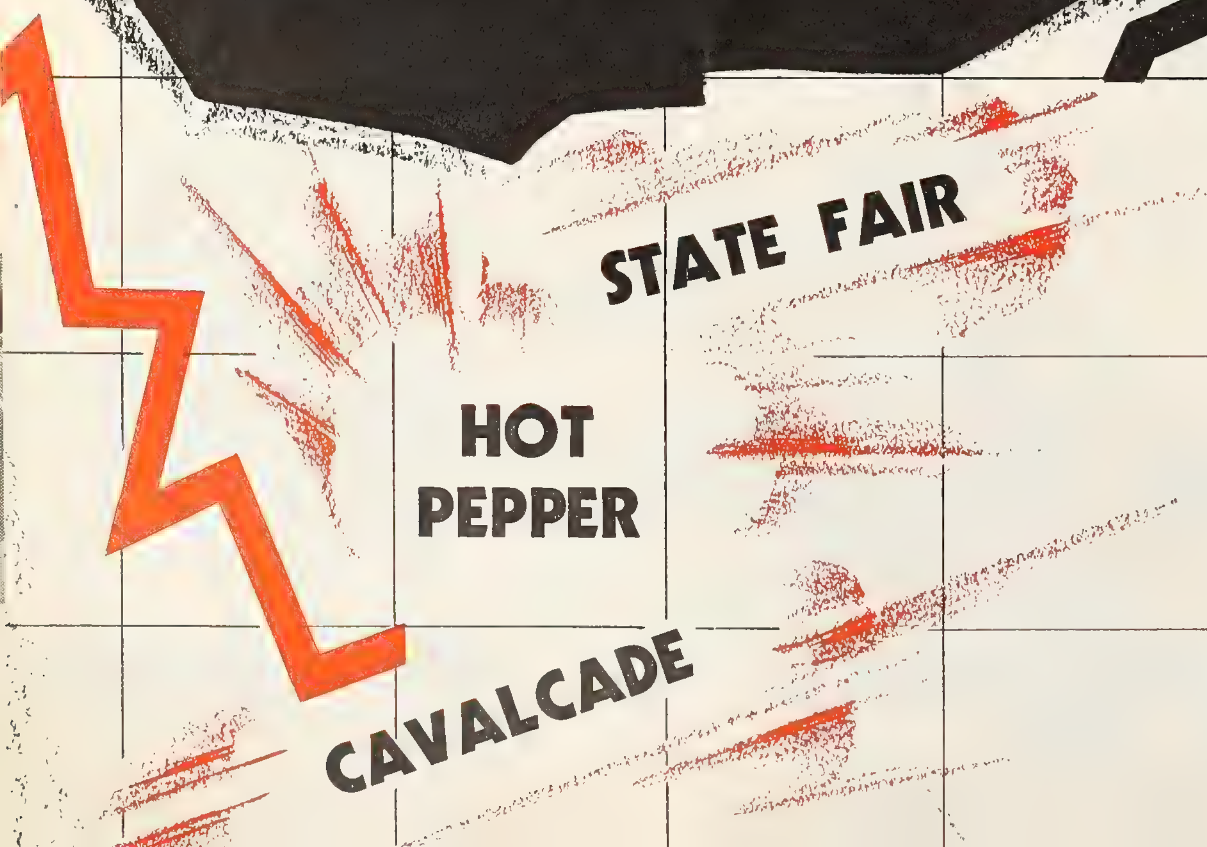


GUY KIBBEE

What other company has delivered three like

CAVALCADE
HOT PEPPER
STATE FAIR

Search the records and you find the answer . . . none but FOX. Within *one month,* three stronger hits than you get elsewhere in a *year!* Exploding sagging grosses and shooting them sky-high. Bringing boom business wherever they play. A fair sample of the great FOX pictures in the making *right now.* Watch FOX lead the trade back to good times!



Prosperity follows the

FOX

CAVALCADE of HITS

FEB -4 1933

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MOTION PICTURE HERALD

Vol. 110, No. 6 February 4, 1933

REAL ESTATE RECEIVERSHIPS

THE current receiverships in Paramount and RKO are not nearly so much film affairs as the attentions of the public press and most of the trade gossip would indicate. They are, it apparently needs to be pointed out, actually receiverships of the holding and theatre operating companies, only indirectly affecting and influencing the picture producing and distributing corporations. Thus far the exhibitor does not need to view these receiverships with alarm as invasions of the supply of pictures or film contracts.

In substance the receiverships can be said to be results of and concerned with, principally, the real estate mishaps of the theatre expansion era.

There is a bit of irony in the reflection that some years ago the financial powers then interested in or becoming interested in, the motion picture were inclined to urge that the industry should have a greater showing of big physical assets, piles of brick and steel and acres of real estate. Just now it appears that the real values of the industry of amusement repose and survive in much more intangible stuff. Entertainment has no dimensions and cannot be scaled up by the cubic foot or long ton. *The greatest assets of the industry are in values that no auditor can find.*

△ △ △

LITTLE old Pathe Exchange, Inc., which you may remember as quite a film company once, now has the quaint distinction of having more actual money, which it does not owe anyone, than any other corporation in the industry—about $2,000,000 in fact, also in the bank.

△ △ △

YES, MR. FROHMAN

IN the course of an outgiving at the fifty-first annual benefit of the Actors' Fund of America, the venerable Mr. Daniel Frohman said: "The drama will never be disposed of. It's been going now for 3,000 years. Even Shakespeare had his troubles—if you think that the movies are a menace—what with beer gardens and all. And we've had our own troubles, with bicycles first, then radio."

And Uncle Dan Frohman is telling us about bicycling!

△ △ △

QUICKER, SIR, QUICKER!

THAT you may be advised that evangelism is right back to pre-war strength, we quote from a report in the Boston Traveler on the utterances of the Reverend Mr. J. W. Kramer before an audience of 6,000 in Tremont Temple, in which he said: "I will endorse dancing when they separate the sexes. . . . Cards have always been the credentials of the crook. . . . You could run a soda fountain in hell as quick as you could reform the movie industry." That last, we submit, would be a business.

△ △ △

SELLING CAVALCADE

ANY customer who wants to know what "Cavalcade" is about has to buy a seat and look at it. The most interesting aspect of the showmanship with which it is presented in New York is the careful avoidance of anything in advertising or lobby display which is calculated to permit the potential consumer to make up his mind in advance. This is all very well, for assuredly there is not one still, not one line or other summarization which could adequately present a notion of what the picture has to offer. Superlatives are no good and specific facts are inadequate. Its triumph is in the manner of the telling and the manner can be conveyed only by itself. Which brings us to the generalization that pictures which have little seem to depend, somewhat fallaciously, on promising much, whereas the picture which has much prospers by no promises. And that seems to boil down to the strange and old-fashioned notion that merit will of itself prevail. That idea has enough of rarity and novelty to be showmanship—especially on Broadway.

△ △ △

The daily press is agog over an amnesia victim who does not know "where he has been or what he has been doing for the last twenty years." That suggests that like as not he has been a supervisor in Hollywood.

△ △ △

JUST when we were beginning to think we had the editorial policy of Motion Picture Herald all tuned up and under control, comes a column of copy from our rambler, Mr. J. C. Jenkins, yearning for the spring and seriously advocating the "Shannon spinner" for bass. Now the policy of this paper, once and for all, demands a bucktail fly with a "pork rind minnow" except where recourse must be taken to live frogs. This is positively final.

△ △ △

England's queen was to see a talking picture for the first time this week. Any time now she may order a new hat. The British Empire, stable, conservative, is still safe.

△ △ △

CONSIDERATION of some of the curbstone panaceas for motion picture ills brings to mind one of the best Abraham Lincoln parables bearing on the subject of perspective. A hardy pioneer of the Illinois bottomlands, famous for his marksmanship, stood firing futilely into the top of a tall butternut. Nothing came down. After the third shot his son standing by remarked: "Hell, paw, that ain't no squirrel; hits a louse in your eyebrow."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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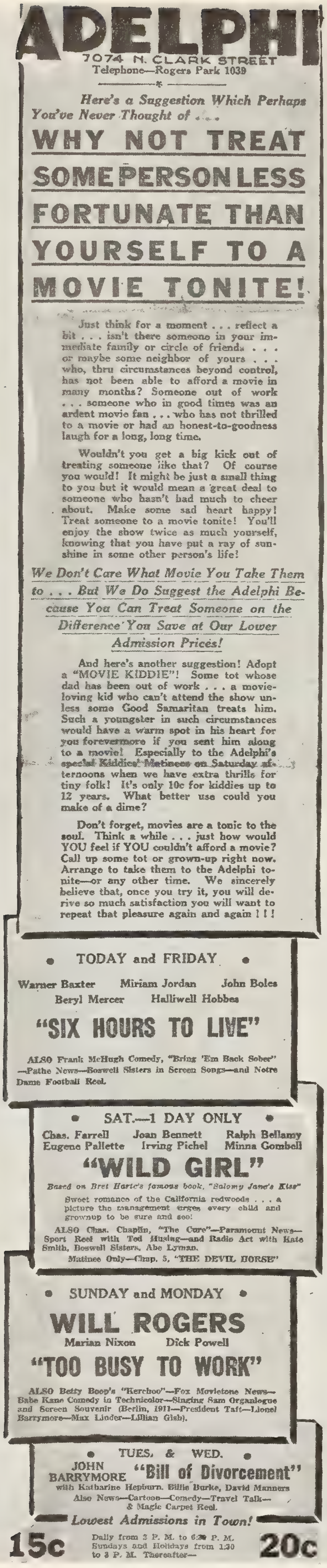


ADELPHI

7074 N. CLARK STREET
Telephone—Rogers Park 1039

Here's a Suggestion Which Perhaps You've Never Thought of . . .

WHY NOT TREAT SOME PERSON LESS FORTUNATE THAN YOURSELF TO A MOVIE TONITE!

Just think for a moment . . . reflect a bit . . . isn't there someone in your immediate family or circle of friends . . . or maybe some neighbor of yours . . . who, thru circumstances beyond control, has not been able to afford a movie in many months? Someone out of work . . . someone who in good times was an ardent movie fan . . . who has not thrilled to a movie or had an honest-to-goodness laugh for a long, long time.

Wouldn't you get a big kick out of treating someone like that? Of course you would! It might be just a small thing to you but it would mean a great deal to someone who hasn't had much to cheer about. Make some sad heart happy! Treat someone to a movie tonite! You'll enjoy the show twice as much yourself, knowing that you have put a ray of sunshine in some other person's life!

We Don't Care What Movie You Take Them to . . . But We Do Suggest the Adelphi Because You Can Treat Someone on the Difference You Save at Our Lower Admission Prices!

And here's another suggestion! Adopt a "MOVIE KIDDIE"! Some tot whose dad has been out of work . . . a movie-loving kid who can't attend the show unless some Good Samaritan treats him. Such a youngster in such circumstances would have a warm spot in his heart for you forevermore if you sent him along to a movie! Especially to the Adelphi's special Kiddies' Matinees on Saturday afternoons when we have extra thrills for tiny folk! It's only 10c for kiddies up to 12 years. What better use could you make of a dime?

Don't forget, movies are a tonic to the soul. Think a while . . . just how would YOU feel if YOU couldn't afford a movie? Call up some tot or grown-up right now. Arrange to take them to the Adelphi tonite—or any other time. We sincerely believe that, once you try it, you will derive so much satisfaction you will want to repeat that pleasure again and again ! ! !

• TODAY and FRIDAY •

Warner Baxter Miriam Jordan John Boles
Beryl Mercer Halliwell Hobbes

"SIX HOURS TO LIVE"

ALSO Frank McHugh Comedy, "Bring 'Em Back Sober"—Pathe News—Boswell Sisters in Screen Songs—and Notre Dame Football Reel.

• SAT.—1 DAY ONLY •

Chas. Farrell Joan Bennett Ralph Bellamy
Eugene Pallette Irving Pichel Minna Gombell

"WILD GIRL"

Based on Bret Harte's famous book, "Salomy Jane's Kiss"

Sweet romance of the California redwoods . . . a picture the management urges every child and grownup to be sure and see!

ALSO Chas. Chaplin, "The Cure"—Paramount News—Sport Reel with Ted Husing—and Radio Act with Kate Smith, Boswell Sisters, Abe Lyman.

Matinee Only—Chap. 5, "THE DEVIL HORSE"

• SUNDAY and MONDAY •

WILL ROGERS

Marian Nixon Dick Powell

"TOO BUSY TO WORK"

ALSO Betty Boop's "Kerchoo"—Fox Movietone News—Babe Kane Comedy in Technicolor—Singing Sam Organlogue and Screen Souvenir (Berlin, 1911—President Taft—Lionel Barrymore—Max Linder—Lillian Gish).

• TUES. & WED. •

JOHN BARRYMORE **"Bill of Divorcement"**
with Katharine Hepburn, Billie Burke, David Manners
Also News—Cartoon—Comedy—Travel Talk—& Magic Carpet Reel.

Lowest Admissions in Town!

15c Daily from 3 P. M. to 6:30 P. M. Sundays and Holidays from 1:30 to 3 P. M. Thereafter— **20c**

AN IDEA of both promotional and institutional value for many neighborhood theatres has been successfully put to work by Mr. Ludwig Sussman of the Adelphi Theatre in the Rogers Park section of Chicago. A portion of Mr. Sussman's advertising in The Howard News, a suburban paper, reproduced here, sets forth his interesting appeal.

Mr. Sussman personally has applied his theories regarding the theatre as an institution to the immediate problems of his neighbors. Not the least of the results was the substantial check turned over to the local unemployment relief organization a month or so ago as a direct outcome of his cooperation.

Incidentally, the Adelphi was one of the first theatres to win the Award of Merit, presented by the Herald several years ago for noteworthy sound reproduction.

EXHIBITORS TO GET REGULAR SUPPLY OF PARAMOUNT AND RKO PICTURES

The News This Week

Producing and distributing subsidiary organizations of Paramount-Publix Corporation and Radio-Keith-Orpheum Corporation not affected by receivership actions taken against the companies Page 9

Exhibitor should be prepared to present logical argument when new admission taxes are in offing, enacted by hard-pressed legislators Page 10

Should be a matter of much satisfaction to the industry at large that receiverships have been entered into because they insure from this point on an early return to stable and constructive operation, says Martin Quigley in article, Industry Reconstruction Page 11

A Gallant Figure Passes—Lewis J. Selznick—by Terry Ramsaye Page 12

Analysis of box office champions indicates that unsophisticated pictures pay best; 80 per cent of "champions" of last year also endorsed by national previewing groups Page 14

Flexible admission policy is seen as likely to bring about new release system among producer-distributors Page 22

Leo Meehan discusses latest output of the Hollywood studios Page 27

Warner special train to travel from Coast studio to Roosevelt inaugural at Washington to boost film, "42nd Street" Page 34

News Briefs Page 34

Allied expected to recommend approval of proposed standard exhibition contract, but will probably continue to press for federal legislation Page 11

Carl Laemmle urges that admission prices be retained at higher levels, seeing only danger in reductions at this time Page 49

FEATURES

Editorial Page 7
The Camera Reports Page 19
Asides and Interludes Page 18
J. C. Jenkins—His Colyum Page 50

DEPARTMENTS

Box Office Receipts Page 40
Showmen's Reviews Page 38
Managers Round Table Page 55
Short Features Page 46
Meetings Page 36
Technological Page 48
Chicago Page 46
The Release Chart Page 68
What the Picture Did for Me Page 51
Classified Advertising Page 74

Adolph Zukor and Charles D. Hilles Are Appointed Temporary Co-Receivers in Equity for Paramount Publix Corporation, Irving Trust Company for Publix Enterprises, RKO and Orpheum Circuit

The Paramount Publix Corporation and Radio-Keith-Orpheum Corporation, holding companies, and their theatre subsidiaries have gone into receiverships. These are the culminal consequences of a chain of events and causations that are now old stories of the tedious depression era. They have been foreseen, forecast and discounted amply. As has been pointed out in the pages of Motion Picture Herald *through this period, these movements crystallizing in the legal formalities of the week, constitute merely the record and the booking. The events all happened long before. The detailed accounts, herewith, will make it apparent that the receiverships in question are more the concern of investors and creditors than of exhibitors in quest of product. The real estate is, as we have long known, in trouble. The moving part of the motion picture industry is still in motion.*

—*TERRY RAMSAYE*

PARAMOUNT PUBLIX

Adolph Zukor, president of the corporation, and Charles D. Hilles, national Republican committee member, were appointed last Thursday temporary co-receivers in equity for the Paramount Publix Corporation. At the same time, Federal Judge William Bondy, of United States district court in New York, appointed Irving Trust Company receiver for Publix Enterprises, Inc., which filed a voluntary bankruptcy petition, listing assets at $23,864,076 and liabilities at $41,214,407. This corporation, a subsidiary of Paramount, is the holding company for a nationwide circuit of theatres.

George Topliff was designated Wednesday by Irving Trust Company as its representative in charge of the Publix receivership, directing future operations of the corporation.

The Board of directors of Paramount authorized the following statement:

"At a meeting held today (January 26) it was decided that, in view of the corporation's inability to meet obligations presently outstanding and others shortly to mature, the interests of the creditors and security holders would best be served by the appointment of a receiver in equity. Messrs. Charles D. Hilles and Adolph Zukor have accordingly been appointed receivers by Judge Bondy, United States district judge in the federal court of the southern district of New York. The corporation is not insolvent and intends to contest the involuntary petition in bankruptcy which has been filed against it.

"As a result of the unprecedented length and severity of the depression, both the domestic and foreign receipts of the corporation and its subsidiaries have been continually and increasingly diminishing. In the case of foreign receipts, the corporation has also been faced with heavy and unavoidable losses due to the depreciation of foreign currencies.

"Since the decline in gross receipts first manifested itself, the board of directors and management of the corporation has instituted a policy of drastic retrenchment and curtailment in controllable expenditures and has effected substantial economies of operation. The production cost of pictures has been lowered, salaries have been materially reduced and the personnel has been considerably decreased.

"The corporation has earnestly striven to obtain voluntary adjustments of rentals and other fixed charges and has taken advantage of every available means in attempting to maintain a ratio between fixed charges and receipts approximating that which existed in recent and more prosperous years of the company's history. Constructive and helpful though these efforts have been, they have been precluded from attaining their ultimate end by the prolongation and acuteness of the depression.

"In addition to the appointment of receivers of Paramount Publix Corporation, Irving Trust Company has been appointed receiver of Publix Enterprises, Inc., one of the corporation's theatre-holding subsidiaries.

"Neither of these receiverships in any wise affects the subsidiaries—Paramount Productions, Inc., Para-

(*Continued on page* 30)

RADIO-KEITH-ORPHEUM

Radio-Keith-Orpheum Corporation last week consented to the appointment of a receiver in equity. Judge William Bondy, of United States district court in New York, appointed the Irving Trust Company, which was also named receiver in bankruptcy for the Orpheum Circuit, an RKO subsidiary.

Following an executive session in Judge Bondy's chambers in the Woolworth Building, Merlin Hall Aylesworth, president of RKO, made the following statement:

"The company is unable to obtain cash necessary to provide for its presently maturing obligations and for other necessary requirements during the year, and the directors have reluctantly reached the conclusion that a continuation of operations without a substantial overhauling of the burdensome rental and fixed charge requirements of certain of the company's theatre-owning subsidiaries and extension of presently maturing debts of the company could serve no useful purpose, but would serve merely to diminish further the company's assets without benefit to any one interested in the company. There was accordingly no alternative but to consent to the appointment of receivers so that the property can be administered under the jurisdiction of the court for the benefit of all interested parties until conditions improve sufficiently to permit a satisfactory reorganization.

"Negotiations are under way with landlords and mortgagees for readjustment of rentals and fixed charge requirements to a basis consistent with present business levels, and I anticipate that through such readjustments the business can ultimately be placed on a sound and profitable basis."

Charges Default of Bonds

The receivership for RKO, which listed assets of $104,000,000, was based on a petition filed on January 23 by Alfred West, holder of $5,000 of the corporation's six per cent gold notes. The complainant asserted that the corporation defaulted on $731,500 in bonds due January 1, 1933, and, while solvent, lacked liquid assets with which to meet future obligations.

Radio-Keith-Orpheum, in which Rockefeller interests are important stockholders, is controlled by Radio Corporation of America, which holds about 59 per cent of the common stock. RCA also operates National Broadcasting, RCA Victor, RCA Photophone and RCA Communications.

Subsidiaries of RKO are the B. F. Keith Corporation, Greater New York Vaudeville Theatres Corporation, the former B. F. Keith-Albee Exchange, Orpheum Circuit, Inc., F. F. Proctor Theatres, RKO Radio Pictures, Inc., RKO Studios, Inc., RKO Distributing Corpo-

(*Continued on page* 26)

ADMISSION TAXES AND BOX-OFFICE

Exhibitors Should Be Prepared to Present a Logical Argument Against Local Levies on Tickets

by JAMES P. CUNNINGHAM

ANTI-TAX ACTION URGED IMMEDIATELY

Admission taxation has an important economic relation to motion picture theatre operation. Legislators, generally, and not a few exhibitors, too, labor under misapprehensions concerning the true meaning of ticket taxes.

Forty-two of the forty-eight state legislative governments are currently meeting. Unbalanced budgets make increased taxes the subject of new legislation. Some 15,000 theatre owners and managers throughout the nation are nearing the zero hour of a vigorous campaign to defend their properties against tax discrimination and its subsequent effects.

The presentation of a true picture of the theatre's economic structure and modus operandi is believed to be an important means of accomplishing the end in the forthcoming tax battle. Concerted action is more necessary than ever before.

In all but a handful of the largest cities in the United States today there is no drama regularly available to the people except through the motion picture theatres. Extensive travel is not possible for most people, except through the motion picture. Current literature, new styles, new inventions, modern ideas in improved homes and furnishings are brought into every community graphically and continuously by the motion picture industry. It is the only inexpensive, wholesome group entertainment, relaxation and recreation continuously available to a large part of the population of this country. Particularly during the current unrest and distress it is important that these people have some place within their means where they can occasionally procure a little happiness and relief from their personal troubles.

An erroneous impression of the industry and of motion picture theatre operation is often arrived at by merely attending a large deluxe theatre in a metropolitan center at the main evening performance. The large audience, luxurious appointments, smooth performance, inconspicuous, well trained house staff, leave an impression of magnificence and wealth likely to cover the whole industry. The patron little realizes the huge obligations and risks assumed by the owners in building such a palace, the large operating expenses of such a place, which frequently are not covered by the fluctuating receipts, the very few cities of sufficiently large population to make such show places possible, the very large share of the production cost of pictures that must be assumed by these few big theatres, and that the average theatre of the 19,311 theatre accounts throughout the country is of an entirely different type.

75% of Business in One Hour

Nor is it generally appreciated that instead of doing a steady business all day long, 75 per cent of the business of the average motion picture theatre is done in one hour out of twenty-four, usually from 7:30 to 8:30 p. m. The theatre-going public desires to attend the show at this time and must be accommodated, though the same show at cheaper admissions is usually given at other hours. But the operating expense goes on for the whole twenty-four hours, nor can the theatre be converted to other uses the rest of the time.

Let us examine this average motion picture theatre a little closely to get a true and clear picture of the industry as a whole. On the 19,311 motion picture theatre accounts in the United States, from the smallest seating about 100 to the largest seating 6,000, the average seating capacity is 572. The average admission charge, while subject to constant changes due to competition for business and market conditions for motion picture entertainment, is about 20 cents. All of the money and income to support this far-flung and intricate industry is derived from theatre admissions. There are few if any by-products; the sole source of revenue is the box-office at the theatre.

How does the average theatre spend your dime after you exchange it for a ticket at the box office? Realizing the wide variation in this between the different types of theatres, between successful and unsuccessful theatres, between competent and incompetent management, costs on a wide variety of theatres were examined and averaged to show who gets the box office dime of the average theatre. Every dime that comes in at the box office of this average theatre is now distributed as follows:

Rent and taxes on real estate	1 1/2c
Payroll	2 2/5c
Film rental	2 1/2c
Advertising	4/5c
Depreciation and maintenance	1/2c
Electricity and heating	1/2c
Taxes	3/10c
Insurance	1/5c
Other expenses (Misc.)	4/5c
Interest and profit	1/2c
Total	10c

It is interesting to note the relatively large share of the gross receipts which the motion picture theatre as a retail establishment must spend in the same community or town in which it is located. Other retail stores and shops almost invariably turn over two or three times as great a share of their retail sale price to the wholesaler for the merchandise which they vend. The motion picture theatre, selling largely a service to the community, benefits greatly the business life of the community because of this fact.

The share of the box-office receipts that goes for film rental provides the entertainment for which the patron pays admission. A complete two-hour show arrives at the theatre in a two-foot case of film. To deliver this at a certain time to the theatre for use on the advertised dates requires weeks and months of planning and intense activities on the part of the producers (manufacturers) and the distributors (wholesalers), a smooth working and extensive organization to arrange bookings and deliveries in an orderly sequence, great studios (factories) and a combing of the whole world for materials (stories, stars, actors, artists, talent, etc.) from which modern motion pictures can be fabricated. Deliveries of the finished product are made with such regularity and precision that little thought is given to the unseen efforts and organizations that provide this steady stream of the best in dramatic entertainment to the community theatre in even the smallest and most remote country town, as well as the largest city.

Each motion picture is an original and unique dramatic composition and is copyrighted as such, just as plays, music and literature are covered by copyright. This creates a lawful monopoly in the completed picture by the owner and producer; public performances cannot be given without a license or express permission. The sale of such licenses is the only possible way the producer can get back his production cost. With each license granted, the distributor loans a positive print of film for use by the theatre in projecting the picture on the screen; hence the license fee is commonly known as film rental.

No one theatre can possibly pay more than a very small fraction of the production cost of a modern motion picture. The producer must sell a large number of limited licenses for exhibition under his copyright to various theatres. Theatres in direct competition for the same patronage will rarely exhibit the same picture on or near the same dates; the limited license to exhibit purchased by the theatre owner is almost invariably exclusive for a definite period of time.

Unlike the former "legitimate" theatre, the motion picture theatres cannot operate as distinctive, separate units. It is not possible for them to employ talent, build scenery and produce their own screen entertainment. To produce the modern type of feature picture requires a manufacturing plant (studio) of considerable magnitude, a large staff of experienced people and the risking of a very large sum of money, which the theatre owner cannot and will not assume or undertake. Nor is it possible to provide production facilities for a limited area (town, city or state); to meet production costs the wholesale market must be national or international.

Must Operate Continuously

Also, unlike the legitimate theatre, with its higher admission charges, the motion picture theatre, to provide low priced quality entertainment, must operate continuously. The average theatre owner will not and can not open his theatre only when a show comes along that he likes and can get or that he is certain will be profitable. He insists on operating every day in the week, or at least regularly on certain days of the week. To make such an operating policy possible, he must be assured of a continuous stream of suitable screen attractions, which he arranges for some time in advance by license agreements for future delivery with the distributor (wholesaler). If there is a rival theatre in competition for the

(Continued on page 21)

Allied Expected To Approve Pact

Formal announcement of the results of the action taken by Allied States Association directors in New York last week will be made soon by Abram F. Myers, chairman of the board, from Allied headquarters in Washington.

With a majority of the directors known to be in favor of the new standard contract, it is understood certain that Allied will recommend its acceptance in preference to individual company contracts.

It is also understood, however, that they will not approve the national appeals board in its proposed form, and that Allied will continue to pursue its program for federal legislation. Passage of the Brookhart Bill would mean advantages for exhibitors in the matter of block booking and cancellations not offered by the new uniform contract, Allied claims. Allied recommends to its members that they accept the new pact as an improvement while they continue to work for the passage of the Brookhart Bill and other legislative matters.

Herman Blum of Baltimore was reelected treasurer, following an earlier refusal to accept the office.

Bankruptcy Bill Passed by House

The House of Representatives in Washington this week passed, by a vote of 201 to 43, a bill offering bankruptcy relief to individuals and corporations. The measure will now go to the Senate for consideration. The legislation, designed to relieve debtors who may be able eventually to "pay out" and avoid the waste of liquidation through bankruptcy proceedings, bore two major amendments when the House passed it.

One amendment extends the provisions of the measure to bankruptcy cases pending at the time it takes effect, while another provides that in the instance of the United States being a party to the case, the secretary of the treasury may approve a reorganization plan.

The measure primarily permits of an extension of personal indebtedness and the reorganization of corporations. Though intended fundamentally for the relief of railroads, it may also be of benefit to motion picture companies.

Mortgage Moratorium Seen as Film Aid

Exhibitors in the United States and Canada farm territories are expected to benefit by the action of Prudential Insurance and Mutual Benefit Life, both of which this week followed the lead of New York Life Insurance Company in announcing a moratorium on mortgage foreclosures.

Industry representatives are reported as regarding the move as one which will improve the general situation in that a freer circulation of money in the affected areas will result, with a consequent benefit to theatre attendance.

INDUSTRY RECONSTRUCTION

By MARTIN QUIGLEY

Court actions, which have affected important interests in the motion picture industry, are susceptible to only one correct interpretation; namely, that ambitious commitments of various kinds entered into during the inflation brought about conditions which necessitated radical treatment. The treatment has been applied.

It has long been a matter of common knowledge that various units in the industry have been facing a trying situation. The prolongation of the depresison has, of course, intensified the difficulties, but it is now clear that nothing short of indefinite continuance of the boom days would have rendered safe and secure various of the structures that were set up.

It should be a matter of much satisfaction to the industry at large that these court actions have been entered into because they insure from this point on an early return to stable and constructive operation.

△ △ △

Out of these developments there again looms the shadow of the havoc which was brought to the motion picture industry through frenzied expansions in the theatre field. It is an interesting fact, attesting to the profitableness of the business of motion pictures, that had the film companies avoided penetration into the theatre field the industry today would be standing before the commercial world as virtually a depression-proof business. Flexibility of production and distribution are such that distress might easily have been avoided. In the theatre field, instead of having a few units carrying a great number of losing theatre properties these responsibilities would have been divided among a large number of individual operators who would have found it relatively easy to have obtained adequate financial support to carry them through the emergency. The indisputable advantages of individual owner operation would have been a salvation.

Recent experiences have been such that if their lessons are correctly learned the business of motion pictures will be returned to a plane of profitable operation that will soon re-establish it in all of its departments.

△ △ △

Exhibitors need not be, and should not be, either alarmed or distressed over recent developments. The industry is by no means tottering; actually it continues rooted deep in the firm ground of public interest and approval. There will be no suspension or curtailment in the normal processes of production and distribution. Product—and better product—will continue to issue from the studios and will be supplied regularly to the screens of the world.

The industry is now soberly retracing its steps from the mad days of the inflationary period. The developments of this week are long strides back to its old enviable position in which the eyes of the world were turned upon it as a business of almost limitless possibilities.

There is need only of courage and character.

A gallant figure passes—

LEWIS J. SELZNICK

by TERRY RAMSAYE

In the two swift panoramic years since I came out of the maelstrom of picture making to sit looking upon this romantic caravanserai of the screen in the editorship of Motion Picture Herald, I have had to put pen to the recording of the passing of a notable succession of the great beginners and adventurers of the motion picture—Edison, Eastman, Kleine, Kennedy—vital figures, all of them, makers and founders of film tradition—all of them friends, friends so close that it has been an effort to hold them and their memories off at the arms length of the writer and commentator so as to deal with them in terms of fact rather than feeling. And now again, there is a choke in the throat as I turn again to my desk to write down another name in the roster of those who are gone—Lewis J. Selznick, a friend, too, and a gallant figure for screen history.

Like the rapid overlapping of a succession of screen dissolves recollections come from contacts and adventures with "L.J.", the most adventuresome, the most blithely abandoned of them all. I can remember him well the day that, after his first flurry of fame with the World Film Corporation, when he set out without a dollar and only a promise from Clara Kimball Young in his pocket, James R. Quirk, "Jimmy" to us, guaranteed "L.J.'s" account at the Claridge bar so that he would have a base of promotional activity. . . We spent the afternoon, the trio of us, in the taproom getting the account a good start.

AND THERE were times in happy sequel thereafter when "L.J." had his credit in terms of millions, with an ornate establishment in Park Avenue. And again, I sat between him and a Ku Klux Klan disaster on a curious expedition to Florida in the days of the big, big boom. But probably the best times of all were the quiet days in New York when he wanted to escape the pressures of his success and the sycophants of Broadway and we took refuge downtown where cloak and suits overlap the zones of silk and fur in a certain very kosher restaurant famed for its herring *marinete,* its soup with *matzoth* balls and its paprika chicken. It was at long afternoon sessions over the hot tea from the samovar, served in Russian fashion in tall glasses, that "L.J." ceased to be the trader, the militant Broadway entrepreneur, and became for the hour the genially ironic philosopher. We were, he often said, a pair of damnfools, I because I would not make money and he because he would not keep it. "But," said "L.J.", "we get a million dollars worth of laughs they'll never take away from us."

It is only those who know the bitter who know how to laugh. Selznick did. He was born back in the cruel year of 1870 in Kiev, Russia, land of persecution and oppression. America's opportunities and the mad fantasies of the motion picture's hectic growth had a meaning to him. When he died last week in Hollywood he had only the relics of his screen-made fortunes left, but he had, too, the realization of the full taste of success and a glamoured pride that in Hollywood, the picture capital, his sons had come into attention and successes of their own—in the name of Selznick. The life of Lewis J. Selznick is a great unwritten American novel.

▽ ▽ ▽

Sprightly old Daniel Frohman was soliloquizing one day this week and remarked: "You go out the door to walk down Broadway. On the doorstep you stub your toe and change your mind and go down Sixth avenue. Then maybe the whole course of your life is changed."

Of just such casual threads of destiny the motion picture career of Lewis J. Selznick was woven.

One day more than twenty years ago, it must have been about 1912, tall, precise and military Mark M. Dintenfass, president of Champion brand pictures, a component of the growing Universal program, set forth on a trip to Chicago, taking the Broadway Limited out of New York. Somewhere along the way he observed that the young woman who occupied the seat across the aisle was pleasant to look upon. He managed to be of assistance about the window shade or some such matter and managed to make conversation. She was, it appeared, going to Pittsburgh.

"I used to visit Pittsburgh, myself," observed Dintenfass, "when I was a salesman—before I got into business for myself, that was. I had a great friend there—he was with the Keystone Jewelry Company, in Diamond Alley—Louie, Louie J. Selznick, was his name."

"Why, why," the young woman stammered with excitement, "he's my brother-in-law—I've just been visiting at his house in Brooklyn."

And so they were all at once friends, while Dintenfass chattered on, remembering the while how so many years before he had come upon this same Selznick, making merry with the girls behind the counter in that Pittsburgh delicatessen where they had the very good pickled herring. Dintenfass and Selznick alike had a fondness for that herring. On the herring a warm friendship was founded, renewed at every Pittsburgh call of the young salesman. But years had gone by—Dintenfass was a salesman no more. He had become a picture magnate, 1911 model, albeit a bit of a worried magnate, what with Carl Laemmle on the one side and P. A. Powers on the other, in that Universal company. Still he was doing well—and merrily on his way to Chicago in the swift elegance of the Broadway Limited.

"So, how is Louie doing now in Brooklyn?"

Louie, it was related, was in truth not doing so well. He had after a manner of speaking failed in the jewelry business in Sixth avenue over in New York and was just now in ill health, but trying to see what he might do in real estate in Brooklyn.

When the young woman left the train at Pittsburgh she had the card of Mark M. Dintenfass of Champion brand pictures in her hand and an injunction to write to Selznick to get in touch with his old friend in New York.

IN DUE SEASON there was a meeting between the old friends and much remembering of the Pittsburgh days, and many confidences. One of the confidences was the fact that Selznick's ill health was a touch of the then much more mysterious malady known as diabetes.

This disclosure struck Dintenfass with the force of inspiration. Up at 1600 Broadway where the Universal offices were, an acquaintance of Dintenfass was seeking to dispose of an agency for a line of diabetic bread and cereal products. That was obviously the very spot for Selznick. Dintenfass became for the moment an investor in diabetic foods and installed Selznick in charge. When some ten days later Dintenfass could spare the time from the high pressure concerns of Champion brand pictures he dropped into the office up in the Mecca building to see how Selznick was progressing. The place was entirely full of progress, which is to say painters, decorators and gilders. Dintenfass was alarmed. Costs were in sight.

"Louie," he counseled, "maybe I can get you into the picture business—maybe it would be a better business than diabetes—what?"

With that Dintenfass went down to confer with Carl Laemmle of Universal.

"That fellow Selznick—I set him up in the diabetes business and he's about to break me on gold leaf—I can't fire him, but you give him a job and then you can let him go."

No matter what that conference amounted to, Selznick from his point of

MILITANT, BUT A GENIAL PHILOSOPHER

vantage in the Mecca building already had started to put the motion picture business under observation. He almost immediately appeared ready for action. He had discovered, among other interesting facts, that there was a war, slightly submerged but a war, for control, or at least the perquisites of control, between Carl Laemmle and P. A. Powers, and that meanwhile Dintenfass stock held the balance of power. He set out to negotiate a sale to Powers. The meeting between Selznick and Powers was more exciting than immediately productive.

However, while Selznick could not get Powers outwardly excited about buying the Dintenfass stock, he did manage to sell him a few diamonds from a paper of gems, left over from his wind-up in the jewelry business a few months before.

Selznick's next call was on Laemmle. Selznick sold some more gems—and himself.

He appears to have made a considerable impression of ability on Laemmle. Arrangements were made to give Selznick desk room, in return for which he would counsel Laemmle about business affairs.

Almost immediately the motion picture industry and its suppliers received a mimeographed letter announcing Lewis J. Selznick as general manager of the Universal concern. This letter was based on nothing whatever but Mr. Selznick's confidence in Mr. Selznick and his plans. Universal knew nothing about it. However, affairs being as they were in that office at the time, with few of the principal parties at interest speaking to each other, there was none to contradict Selznick's appointment of himself.

"I knew I could get away with it," "L. J." related years after, "because none of those fellows ever read their mail. Anyway if they'd have seen my letter they would have thought the other officers put it over."

FOR SOME weeks Selznick functioned a great deal like a general manager would if there had been a general manager. Meanwhile Laemmle was becoming increasingly aware. One afternoon, at 2:45 o'clock, Laemmle's secretary approached Selznick's desk with a sealed envelope. Selznick put it in his pocket without opening it, as he glanced at his watch to verify the time. It was the hour of departure for the Twentieth Century, Limited, which that day was carrying Mr. Laemmle west.

"What the hell," Selznick observed pleasantly. "I know I'm fired, but I hope he didn't think I was going to dynamite the office."

Selznick reached for his hat and stepped off into Broadway. It was to be his street now. He had learned about the motion picture business enough to know that.

LEWIS J. SELZNICK

A few blocks on his way he turned into the World Special Film Corporation, where a new motion picture acquaintance sat in charge.

"Tell me, Mr. Mandelbaum—how much will you take for the World?"

Emanuel Mandelbaum thought quickly, multiplied by two and shot back the answer—"Forty thousand dollars."

"I'll give you a hundred thousand," responded Selznick, "but not in cash."

Somewhere among the film warrens of Forty-sixth street Selznick acquired an arrangement to buy a foreign film drama by the prophetic title of "Whom the Gods Would Destroy." He wanted backing and capital. He knew there was some in Wall street. Downtown he went calling on the most probable of the investment bankers with a curious story. He would be happy to introduce them to the new bonanzaland of the motion picture and for that purpose he would permit just a hundred persons to buy one share each in "Whom the Gods Would Destroy" for the groundfloor price of $42.50 a share. Some of the bankers bought, whether out of impatience or curiosity is immaterial. From this adventure came the World Film Corporation with a banking affiliation with the house Ladenberg, Thalman & Company. THE WORLD FILM concern became briefly effulgent and the most effulgent thing about it was the large type used in its trade press advertisements which, while casually mentioning pictures, chiefly sold the fact that L. J. Selznick was vice president and general manager.

There was a conference one day and a directors' meeting. After which Selznick was picking himself up in Broadway, fancy free again. He and Mrs. Selznick took a trip to Florida. Then Clara Kimball Young, principal star for the World Film Corporation, took a trip to Florida.

So in time came a star series, based on the great box office power of Clara Kimball Young and merchandised by L. J. Selznick, into the market. Clara Kimball Young in "The Common Law" set the exhibition world afire. Selznick sold franchises and collected advance deposits, making the business finance itself as it went. Along came Norma and then Constance Talmadge. Success blossomed. The Selznick exploitation technique reached flamboyant floration on Broadway. For Selznick pictures, the first great electric bulletins devoted to the films were built. He evolved the technique of the fete-preview with parties at the Ritz Carlton.

Now all this interloping success was an invasion of the more orderly procedure of Adolph Zukor and the Famous Players-Lasky Company. Famous Players-Lasky had corralled something close to eighty per cent of the top grade of box office talent and this Selznick excitement was cutting into selling plans, playing time and grosses.

There were conferences and negotiations. Selznick fell ill and took to bed at the Hotel Astor. Adolph Zukor went to call.

"He offered me $5,000 a week if I would go to China and stay there," Selznick afterward remarked. Which led me to the observation that China might then have had a Russian emperor and some real imperial management.

MEANWHILE, all the while in the background, Marcus Loew was a silent, sometimes grinning supporter of the exciting Selznick. There were many reasons, ancient differences with Adolph Zukor, and the very current fact that Loew as an exhibitor was feeling the pressure of the Zukor merchandising policies. Selznick's rampant invasion of the Famous Players-Lasky position was not unpleasant to Loew.

Pursuant to the wisdom of the old adage "If you can't lick 'em, join 'em," Zukor arrived at a Trojan horse arrangement whereby he became a partner in the Selznick picture enterprise. Then like the darkening shadow of an eclipse traveling across the face of the earth, the new Select Pictures wiped the proud name of Selznick off the electric light signs, the billboards and the maintitles. Select prospered mightily, but Selznick sitting in the darkness

(*Continued on page 23*)

ANALYSIS OF BOX OFFICE CHAMPIONS SHOWS UNSOPHISTICATED FILMS PAY

More Than 80 Per Cent of "Champions" of Last Year Also Endorsed in National Previewing Groups' Selections

Performances of "Box-office Champions" and their relation to endorsed lists of the national previewing groups have dispelled the antiquated idea that "unsophisticated pictures don't pay."

What makes a good box-office picture? A story in which sex is predominant? No, says the exhibitor. Pollyanna pictures? No, he repeats. What, then? One point registered in the study is that it takes both fan and "highbrow" audiences to make a bull's-eye at the ticket window; unsophisticated box-office pictures, endorsed by various previewing groups, are numbered to a very large extent among MOTION PICTURE HERALD'S lists of "box-office champions."

Out of 87 pictures selected last year as champions, 71, or a little better than 82 per cent, have been endorsed by these groups, which include the International Federation of Catholic Alumnae, National Council of Jewish Women, National Society of Daughters of the American Revolution, the Congress of Parents and Teachers, National Society of New England Women, General Federation of Women's Clubs, Women's University Club of Los Angeles, United Church Brotherhood of California, Boy Scouts of America, and the Young Men's Christian Association.

41% Approved for Juveniles

Of the 71 endorsed pictures for 1932, 41 per cent were recommended for children, and an even higher percentage for the 1930-31 season. During the last six months of the 1930-31 season there were 35 "champions," of which 29 were endorsed, 18 being recommended for children, making the total percentage of endorsed box-office champions for that period 80 per cent, and the pictures recommended for children were 60 per cent as against 41 per cent for the past year.

A tabulation of pictures endorsed in the 1930-31 season through December of 1932 follows. With the exception of 1930, the figures are arranged in three-month sections. All of these figures represent box-office champions, approved or not so approved by 10 nationally known previewing groups. The letter "F" designates the number "endorsed for family"; "A," for adults, and "no," disapproved for all ages:

	F	A	Approv'd	No.
1930-31 season to October, 1931	9	4	13	2
October to December, 1931	9	7	16	4
January to April, 1932	11	8	19	0
April to July	7	9	16	8
July to October	7	9	16	4
October to December	7	14	21	4
	50	51	101	22

"These figures and what they stand for, have been contrary not only to the opinion of the average exhibitor but to public opinion," said Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America. "For some unknown reason, both the public and the exhibitor have felt that any films which had been recommended by women's clubs or other organizations could not possibly be box-office draws, but these figures are conclusive proof that previous sentiments are not justified.

"Leading exhibitors in the industry are beginning to realize this condition, and in a great many instances are in complete sympathy with the purpose behind these endorsed lists. Why shouldn't they be when it has been so definitely established that almost 85 per cent of the 'Box-Office Champions' are endorsed by representative organizations? Nevertheless, there is still a very large percentage of exhibitors and so-called 'fan' audiences who believe that endorsed films must be moralistic in their attitude, and that nothing which has been endorsed can possibly have anything in the way of excitement or thrills. This class of person is laboring under a misapprehension. What film could possibly have more universal appeal than 'The Champ,' or 'Trader Horn,' 'Animal Crackers,' 'Palmy Days,' or 'Lady With a Past,' which, in spite of its suggestive title, was recommended for all?

"The whole situation simply boils itself down to this," said Mr. Milliken; "the fan audience comprised of only 'fans' is finished for the reason that the so-called fan no longer has as much money to spend on entertainment. These lists, in addition to stopping sweeping cricism of films, are building audiences of people who never went to pictures before because of a lack of interest."

New Audiences Building

Mr. Milliken said that the lists of the 10 organizations are sent out each month to at least 20,000 individuals and clubs. About 50,000 more, he said, get partial lists of some sort from their local clubs through printed lists, radio broadcasts, newspapers, library bookmarks, and club news. He also pointed out that this number is mounting steadily and that within a comparatively short time it might be doubled.

"It is easy to see what the result will be," he said. "It's all a matter of getting the exhibitor to cooperate with the civic groups to battle their way out of this depression and put the motion picture on the high level where it belongs, and, what is more important, through the medium of these lists to build the largest potential audience in history, the juvenile. Parents are now able to let their children go to shows unaccompanied, because they know beforehand whether the film is suitable. This permits children to become film-minded where such a thing was not possible before."

The motion picture committee of the General Federation of Women's Clubs in its latest report reiterates that the committee believes in a policy of cooperation rather than one of negative criticism and force, and that its selection and endorsement of films is prompted only in the interest of those groups whom it represents, with no thought given to any type of extraneous influence in regard to decisions concerning pictures or the general method of operation. This adequately represents the attitude of all previewing groups. The committee in the report, for the summer of 1932, reported an upward trend in the quality of featuring pictures, and said that one of its greatest problems was not so much in the quality of the film itself, but in misleading and offensive advertising connected with it. That such methods still exist, is unquestioned, the report says, but that there has been evident improvement must be recognized.

Shows New Audiences Are Being Built, Says Milliken, and Pictures Endorsed by Clubs Can Be Best Money Makers

Cooperation and Faith

"Suggestive and salacious advertising results naturally in continued unfortunate criticisms and a regrettable lowering of the tone of motion pictures. All of these things are taken into consideration when the committee is judging a picture," says the report. "It is not enough to say that a picture is good if the title is poor or the advertising misrepresentative. Inappropriate titles have killed a great many films at the box-office."

"What makes a good box-office picture? The answer might be good stories, which are obviously necessary," said Mr. Milliken, "or it might be good acting, good photography, and truthful advertising. It is, in reality, a combination of all these, but more particularly, it is a question of cooperation and a firmer faith in the judgment of those organizations which have taken it upon themselves, for no personal gain, to decide the difference between good and bad.

"When exhibitors wake up to the fact that practically four out of five 'box-office champions' are endorsed films, and make use of their knowledge of that fact, the slump in the industry will be a thing of the past."

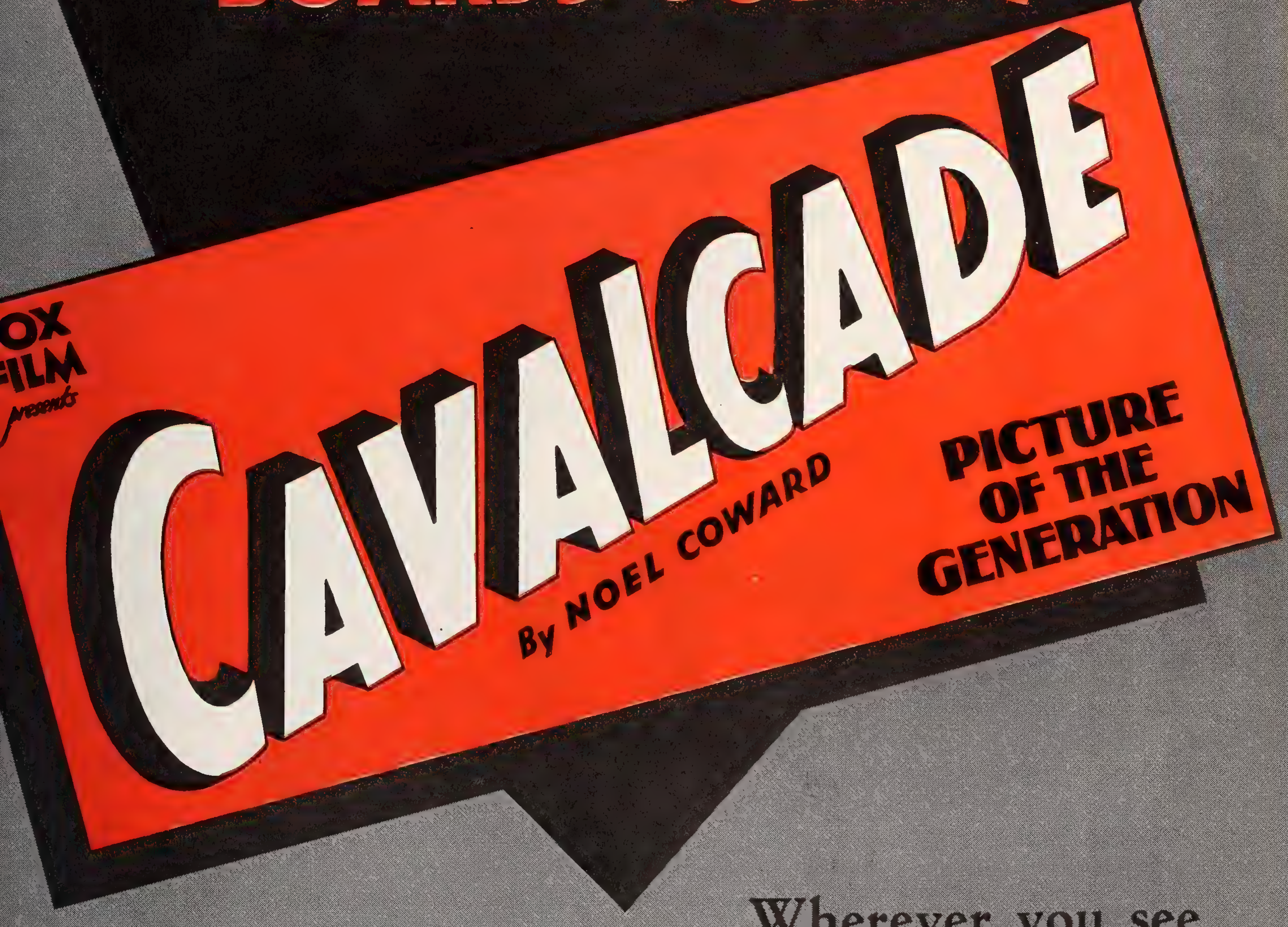
Fox, Educational Salesmen Meeting in Key Situations

The first meetings between managers, salesmen and bookers of Fox and Educational-World Wide took place this week in key cities throughout the country.

It was announced last week that the status of various Educational home office officials had not been definitely decided upon, but that the advertising and sales departments would not be disturbed. E. W. Hammons, president, said that Jack Skirball and Joe Goldberg, sales executives, would continue in their posts. This week, however, it was reported that Mr. Goldberg would withdraw from his position, and that Jack Skirball would move to Fox to follow Educational sales. Mr. Skirball confirmed in part the report that he was moving to Fox by saying, "I shall spend some of my time over there and some of it here. It all depends which is easiest." Mr. Goldberg could not be reached for a statement.

KBS, of which Educational owns all preferred stock and 51 per cent of the common, will deliver five more pictures scheduled, according to William Saal. The remaining 49 per cent of the common is owned by Mr. Saal, Burt Kelly and Sam Bischoff.

THE MOST IMPORTANT 24-SHEET ON THE BOARDS TODAY!



OX FILM presents

CAVALCADE

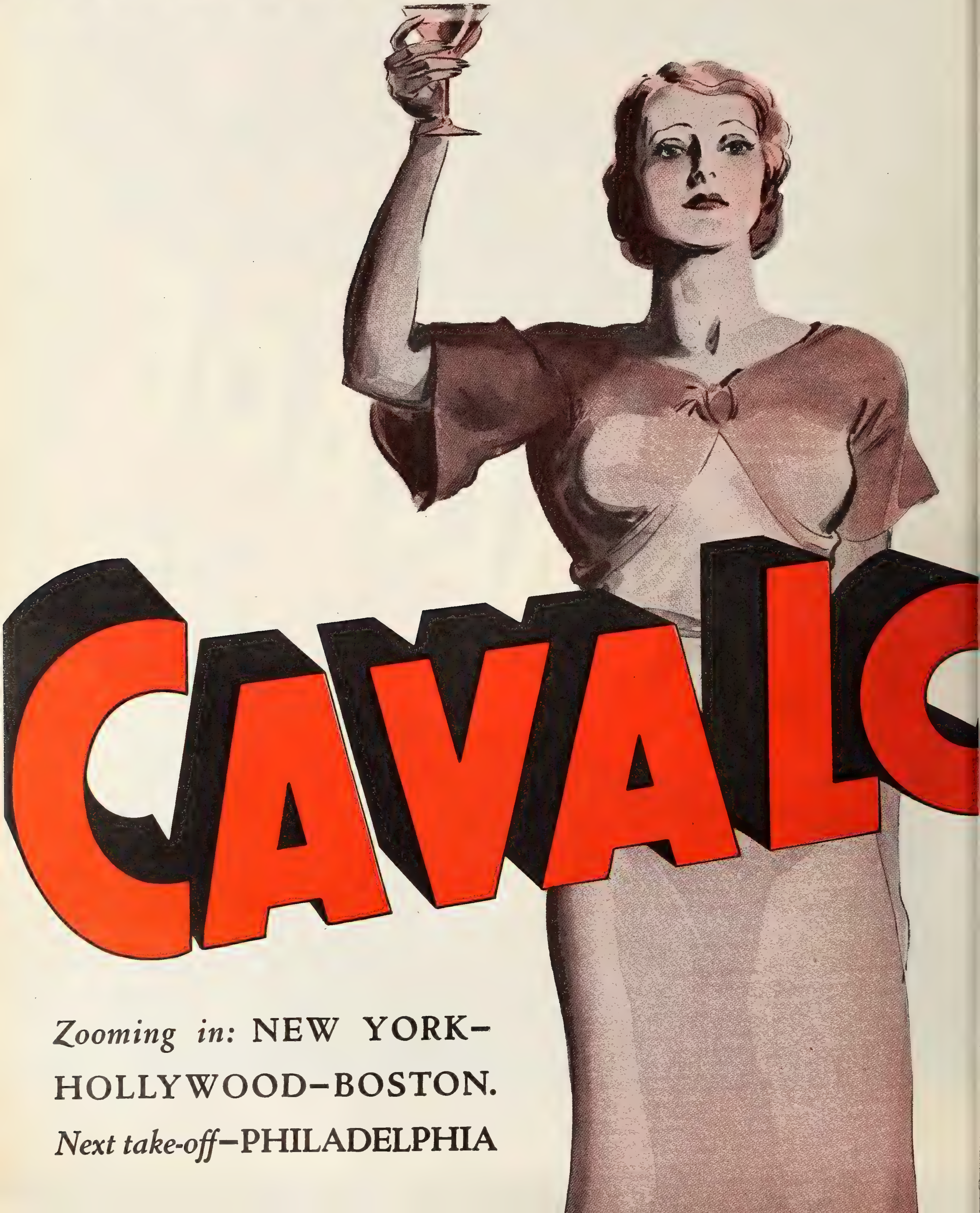
By NOEL COWARD

PICTURE OF THE GENERATION

Wherever you see it business soars to new heights . . .

FOR INSTANCE . . .

IN BOSTON . . *Records*



Zooming in: NEW YORK–
HOLLYWOOD–BOSTON.
Next take-off–PHILADELPHIA

totter as reviewers rave!

- All-time advance-sale record smashed at Majestic Theatre . . . Boston's ace road-show house. Drawing greater crowds than "Big Parade"...or any picture since... at this house. Pulling limousine trade back to pictures. Packing in regular fans. *Actually restoring the industry to its high place in the public eye!* Just the beginning, gentlemen, of the FOX Cavalcade of Hits.

ADE

PICTURE
of the
GENERATION

A FOX ACHIEVEMENT

BOSTON CRITICS GO WILD:

"Cavalcade" stands at the peak of cinema achievement. Unutterably perfect.—*Boston Globe*

It is, without fear of contradiction or dispute, the greatest film production since speech was given to the screen.
—*Boston Herald*

Don't let even the depression stop you from joining the parade to "Cavalcade." Nothing short of inspired.
—*Boston Post*

A superlative picture . . . absorbing. Frank Lloyd has wrought a masterpiece.
—*Christian Science Monitor*

Destined to be enormously successful. It is easy to launch into superlatives on "Cavalcade." It deserves them.
—*Boston Eve. Transcript*

In every respect the peer of the very best films, silent or sound. A film that is a gold medal for Hollywood.
—*Boston Eve. American*

Audience crowded the house to the eaves . . . thundered its applause. The most vivid, the most deeply stirring of cinema masterpieces.—*Boston Traveler*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THERE'S a note of defiance in Radio's new "King Kong" picture of prehistoric monsters in battle. A fifty-foot ape will be seen hurling automobiles at the New York Stock Exchange. He tears up a whole section of the Sixth Avenue Elevated structure, which rumbles noisily past Radio City's two theatres. The monster's last stand is atop Al Smith's pet Empire State building, from which he fights a squadron of Army airplanes. In a final despairing gesture the old brute seizes a plane from the air with one hand and dashes it to the street below.

The Roxy influence evidently had something to do with the creation of Kong, who measures: height, 50 feet; face, seven feet from hairline to tip of chin; nose, two feet (thereby ending Mr. Durante's claim to distinction); lips, six feet from corner to corner; brows, four feet, three inches; mouth, six feet when stretched in a smile (a la Chevalier); eyes, each ten inches long; ears, a foot long; eyeteeth, ten inches high, seven inches at base; molars, fourteen inches round, four inches high; chest, 60 feet in repose; legs, 15 feet; arms, 23 feet; reach 75 feet. *What a man!*

Kong is captured by one of those inquisitive motion picture expeditions and is brought to New York for exhibition, but escapes. In pursuit of a girl with whom he becomes infatuated, he runs amuck in the crowded street, tearing down structures, doing damage such as only RKO's ape could accomplish. It has been two years in production.

▽

Victor Meyers, manager of RKO's Orpheum at New Orleans, mistaking notoriety for publicity, attracted attention to his feature showing by parading a young couple decorated with a sign, "They Just Had to Get Married." Bringing up the rear was an old gent with a double-barreled shotgun.

And in Baltimore, Leon H. Zellers caught himself a bit of criticism in connection with "Guilty as Hell" at the Roxy. Mr. Zellers caused to be issued a piece of literature which was folded so that the words "Go to Hell Sunday and We Mean It" were displayed with no little prominence. When unfolded, the whole announcement read, "GO TO see 'Guilty as HELL' SUNDAY and Monday only AND WE MEAN IT!"

▽

Gene Fowler pauses to observe that the set for Paramount's "Murders At the Zoo" is the most appropriate ever erected at a Hollywood studio, the entrance to the zoo being directly in front of the writers' building.

▽

Now that our Colvin W. Brown has acquired an estate of some twenty-and-odd acres up Hunting Ridge way in Fairfield County, Connecticut, the question of who becomes Secretary of Agriculture under the Roosevelt administration becomes a matter of real importance hereabouts. This move puts Mr. Brown geographically between Martin Quigley's *Island Hearth,* jutting into the waters of Greenwich Cove, and Terry Ramsaye's *Tinker's Green,* in the Silvermine edge of Wilton. Incidentally, a private lake project now under development may change the name of the estate to *Tinker's Dam.*

▽

One characteristic of Lewis J. Selznick will always be remembered—his frankness. Back in 1917, he told the Wheeler motion picture investigating committee that "less brains are necessary in the picture business than in any other," and as evidence said that he started a film company, coming fresh from the jewelry business, with $1,000 and cleared $105,000 in ten weeks.

Sidney Franklin, the bull-fighting Brooklynite who went to Latin Countries of America and Europe and made himself a reputation as a matador, attended the AMPA luncheon at Sardi's last Thursday as the special guest of the president, Hal Horne. Mr. Horne is advertising director of United Artists, distributor of the Cantor-Franklin picture, "Kid from Spain." After listening patiently for an hour to the quips of film row gagsters, actors, press agents and whatnot, Mr. Franklin was asked to say a little piece, which he did quite well. But first he apologized for not possessing some of the "brilliance" which permeated the gathering. "After all," he said, "I only KILL the bull." (At $7,000 per kill.)

▽

Metro-Goldwyn-Mayer soberly decided the other day to crystallize into celluloid a question of momentous importance to which the nation's thirsty impatiently await an answer. It will take the form of a feature titled "What! No Beer?" Filibusters will not be tolerated on the Metro lot.

▽

Paramount's Hollywood studio was without a senior corporate executive on the eve of the receivership announcement. Emanuel Cohen, vice president in charge of production, was riding westward from conferences in New York. Home office executives flashed word to Kansas City ordering him to alight from the *Chief* and to take to the air. He had missed the regular passenger plane and proceeded aboard the train to Albuquerque in New Mexico, where he picked up a chartered airplane, arriving in Hollywood just in time to take command.

▽

The real reason why Prince Henry Gergusson Romanoff quit the Broadway Palace so suddenly in midweek was because prosecuting officials of the Federal government offered him more time than RKO.

▽

Diamonds for a dime is the new order at John Calman's Temple theatre in Birmingham. Each Wednesday evening, for forty weeks, Mr. Calman will give away a diamond ring. The stones range in size from one-half carat to five. A flock of detectives guards the collection.

▽

The literary editors of the American Spectator are suffused with a great hope on learning that two tickets were sold for a lecture by Floyd Gibbons at the Milwaukee Auditorium, twenty-six for Lowell Thomas and thirty for Vicki ("Grand Hotel") Baum.

▽

Evidently, Robert F. Sisk, advertising impresario of RKO, has been studying the economic relation of theatre advertising expenditures to the weighty problem of international debts. Money wasted by theatres on exploitation and on newspaper ads in the past ten years, said Mr. Sisk, would pay off the national debts of Esthonia, Czechoslovakia, Latvia, Albania, Bosnia, and the Galapagos Islands. . . . "to say nothing of coming in handy today."

▽

Monsieur Pierre Autré, Parisian correspondent for MOTION PICTURE HERALD, posts from Rue de la Cour-des-Noues an interview with Jeanette MacDonald, former Paramount player, who arrived on the Continent to shop. The young lady indicated that she would make a picture abroad if she finds a suitable story. "Actually, there are too many stories about bed, or home, or theatre," she said, "I want something new."

REPORTS from the field, where Pola Negri is winding up a tour of RKO theatres, indicate she gave house staffs the jitters trying to keep her humored. A week's temperamental storming in Kansas City was climaxed at the Union Station, where she went to dine before departing for Omaha. Approaching the dining room, a crowd of faithful fans gathered to pay their respects. With her Slavic temper flaming, Pola retreated to the Travelers' Aid desk, demanding help of the secretary.

"I'm seek of the public," stormed the young lady. "I'm hungry and must dine alone. What are you going to do about it?"

The Travelers' Aid official sought out the lunchroom manager, who agreed to open the adjoining restaurant. Lights were turned on and a corps of waitresses assigned. But Pola still pouted. There were too many lights; curious, common people might look through the door.

The manager obliged by turning out the lights. So, in solitary grandeur in the large dining room, with but one little light to illuminate her table, the ex-princess dined at ease—and stowed away a seven-course dinner—at midnight.

▽

The month just passed witnessed a new high in transcontinental traveling by picture people. Dozens of executives came out of the west on the run. Others traveled the other way only to turn right around and come hurrying back to the center of things financial in New York. At one time or another during the four weeks speeding pullmans or fast planes carried to or from the Coast, Sidney R. Kent, Jack Warner, Winfield Sheehan, Bill Saal, Spyros Skouras, E. W. Hammons, Harold B. Franklin, A. J. Michel, George Bagnall, Nicholas M. Schenck, Emanuel Cohen, Howard Dietz, Ned Depinet, Will H. Hays, J. Robert Rubin, among others. Magnetic Wall Street had something to do with the heavy transportation. The railroads benefited accordingly.

▽

Four *unchecked* Metro feature engagements which played on a guarantee against percentage arrangement returned one $12 overage—an average overage of $3 per picture. Five *checked* performances in the same theatre yielded total overages of $96, or an average for the five days of $19.20 each. There appears to be quite an advantage of checked performances over unchecked. However, checking costs on the five engagements totaled $79.28, which reduced the net overage to $16.72, or an average of $3.37. The advantage, therefore, was 37 cents per picture, not even enough for a *good* jigsaw puzzle.

▽

We were discussing the economic situation the other day with an executive in New York. "We're not so bad off," he said. "The whole trouble rests with those bankers—they haven't ANY patience!"

▽

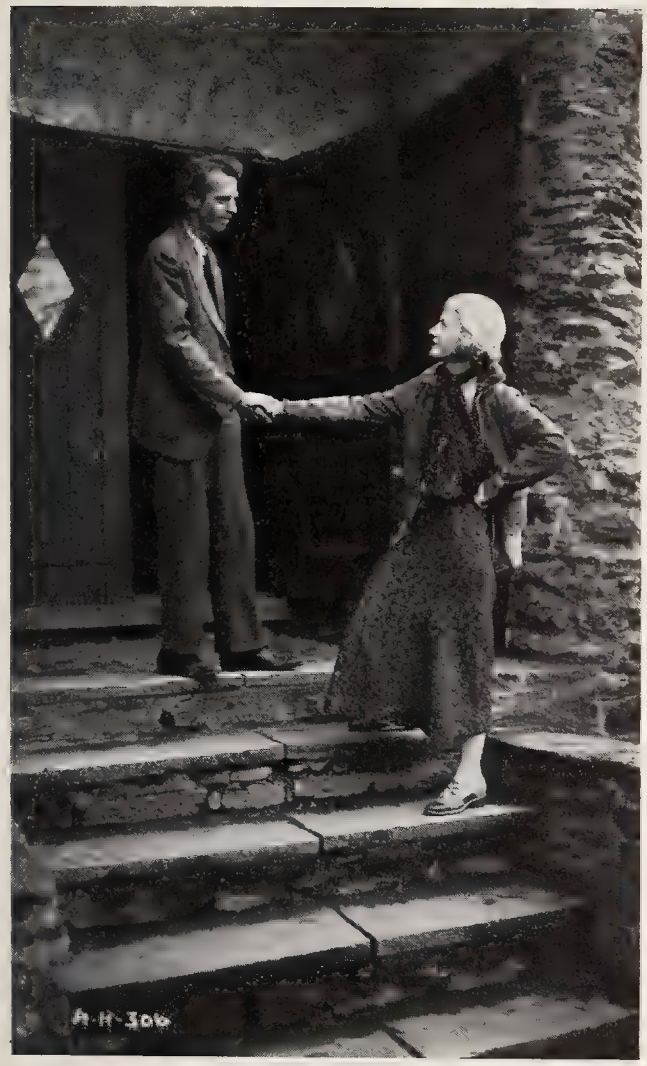
Two pictures showing currently—"Bitter Tea of General Yen" and "Son-Daughter" both depict Chinese life. "Son-Daughter" shows Helen Hayes posing for her portrait, which her father, Lewis Stone, is painting. In "Bitter Tea" someone says, with much horror, that a certain Chinese character *cannot* sit for his portrait because only portraits of ancestors are painted and *never* the living. Producers should be more careful. Such a situation might lead to a tong war.

THE CAMERA REPORTS

ENGLISH VISITORS. Jesse L. Lasky and Loretta Young did the honors when Lord and Lady Lee of Fareham, England, looked over the set of "Zoo in Budapest" which Mr. Lasky is producing for Fox distribution, and in which Miss Young is featured.

THREE INDUSTRIES. Represented in the one picture, when Wade Leach, General Motors executive (center) and Colonel Roscoe Turner, flyer who recently established a record, visited Warren William on the "Mind Reader" set at the Warner plant.

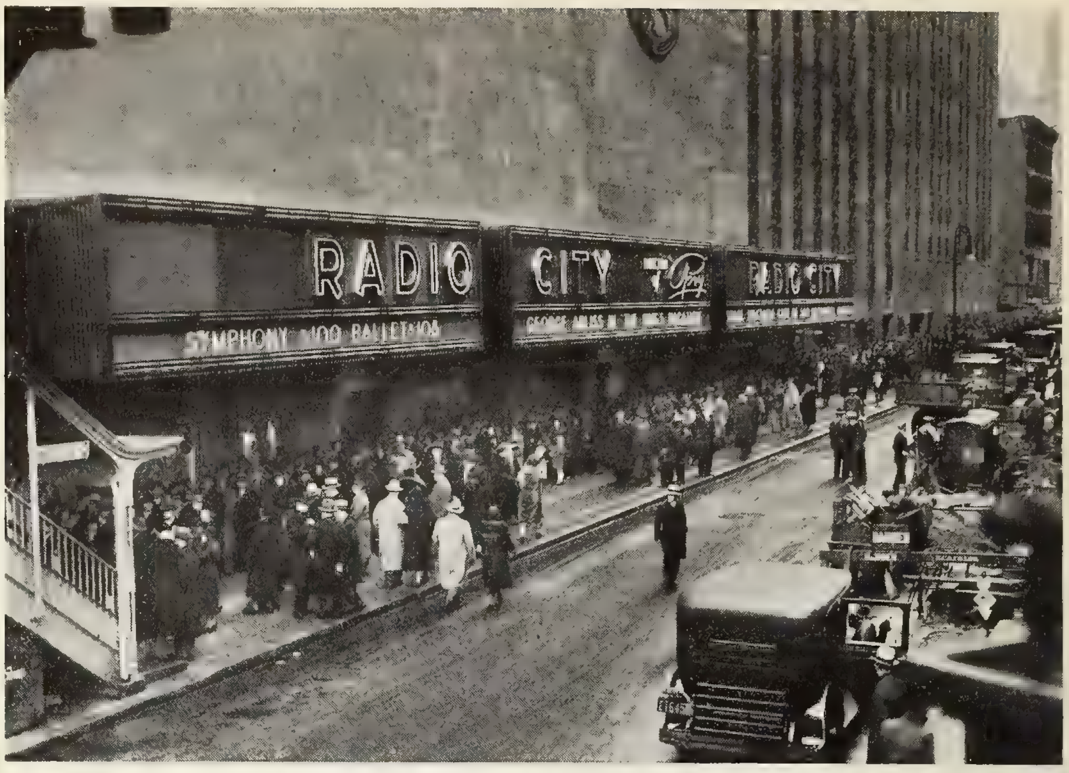
TIMID SOUL. As simulated by John Barrymore in RKO Radio's French comedy, "Topaze," wherein the timid professor becomes a financial giant.



AULD LANG SYNE. Ann Harding, RKO Radio's talented star, at the scene of her early training, the Hedgerow theatre in Rose Valley, Pa., with the conductor of that rural theatre group, Jasper Deeter, her "discoverer."

HAPPY LAD. Is Tommy Bond, of Dallas, a recent addition to Hal Roach's "Our Gang" cast, whose work is released through MGM.

COMEDY MAKERS. Harold Lloyd, minus his spectacles, famed comedian, and Ernst Lubitsch, with his invitable cigar, who is generally concerned with a different, musical type of comedy, also for Paramount, meet in Berlin.



A MULTITUDINOUS QUEUE. Which sought entrance to the Radio City Music Hall, a recently somewhat familiar theatrical enterprise, prior to the opening of the Warner picture "The King's Vacation," featuring that distinguished exponent of the art of the screen, George Arliss. At the right may be seen the continuing work on the as yet uncompleted center.

INTIMATE. The still photographer crept into the dressing room to catch this interesting photographic study of Billie Burke and Dorothy Arzner, the latter directing RKO Radio's "Great Desires," in which Miss Burke is prominently cast.

PANORAMA. (Below) Magnificent is the view which spreads below the feet of Elissa Landi, Fox star, from the garden of her home on the Coast.

LAND HO! Is the cry of Norman Foster, Fox player who most recently appeared in "State Fair," as he tastes of the salt air aboard his vessel—and precariously balanced aboard, it would seem.

Parents Scored, Action Trend Seen In Milliken Talks

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, scored the parents of the country for their lack of effort in guiding the interests of their children to those films which have constructive as well as entertainment value, in an address this week before the Children's Theatre Conference of the Junior Leagues of America, Inc., at Cleveland.

Earlier in the week Mr. Milliken, addressing the Woman's Press Club of New York City, indicated that current trends in motion picture production emphasize action rather than dialogue. Two factors were noted by the speaker as responsible for the trend: first, the studio realization that despite superficial similarity the screen is an entirely different medium from the stage, appealing to larger audiences, and second, technical improvement has progressed to the point where absolute silence is possible between portions of dialogue. "Unsolicited scenarios are never used," Mr. Milliken said, pointing out that "last year more than 78,000 pieces of literature were sifted to find material for 550 feature films."

At the Cleveland meeting, Mr. Milliken outlined the preview methods now employed by which socially minded organizations are enabled to recommend films especially suitable for children, and expressed the opinion that definite approaches have been made to a "cinema of, by and for the child. . . . Although child attendance constitutes less than 10 per cent of general patronage, that 10 per cent is vastly important because it represents the entertainment taste of the potential audience of tomorrow."

Cinema Patents Wins on Appeal

The circuit court of appeals for the ninth circuit in San Francisco has reversed the decree of the trial court in the action of Cinema Patents Company, Inc., against Columbia Pictures and William Horsley Laboratories, holding the Gaumont & Thompson patents on film developing method and apparatus valid and infringed by the defendant. The suit involved legal construction of a lease and license agreement, under which Columbia claimed the right to alter and change a positive developing machine for developing negative film.

Cinema Patents contended in its action that the agreement provided only for the use of the machine in its original condition for developing positive film. By the decree of the higher court, the defendant will be enjoined from using the altered machine for developing negative film, and the plaintiff will be awarded an accounting of damages and profits to be recovered.

Cinema Patents also plans to continue its pending patent infringement action against Meyer-Rieger Laboratories, Inc., according to Harold Menken, representing Cinema Patents. Trial is expected to begin shortly in federal court, New York.

THEATRE AND TAXATION

(Continued from page 10)

same patronage, he tries to license the more desirable and profitable attractions before his rival obtains them. This usually involves long-term agreements with the wholesaler.

In contrast with other retail establishments, theatres cannot carry unsold goods in stock until sold. Every change in program means an entirely new line of merchandise to sell, with none of the previous day's goods carried over. Customers who want the picture that was on exhibition the previous week cannot be accommodated; they must seek another theatre which has not yet exhibited that picture or accept an entirely different article. This unavoidable feature of the business requires entirely different methods of operation than other retailers pursue.

Every one knows that few wealthy people are motion picture patrons. It is obvious that the picture theatres are not patronized by those suffering extreme poverty, nor the wholly uneducated, the illiterate and those who do not understand the language. Probably not over half of the population are regular patrons, though most people are at least occasional patrons. The regular patrons of motion picture theatres today are mostly working people, salaried workers and wage earners, people who earn their living by their own efforts, and the families of these workers—the class of people that are the most distressed by the depression, salary and wage cuts, widespread unemployment, decline in farm prices, and increases in other forms of taxation.

Cannot Pass It On

Now it is being proposed that these people should be singled out and asked to stand an additional tax burden, not because it is considered a fair tax, but on the theory that it is to be collected through a third party who will act as a shield for the Government in its role of nuisance tax collector. This raises the question of who will pay the tax after it is levied.

Eventually, of course, the ultimate consumer pays any tax that is levied either in higher prices or lowered quality. Admission tax proposals are invariably based on the false theory that they can be added to the price of each ticket and passed on to the patron, the theatre standing only the cost of collecting the pennies, accounting for and remitting the amounts at regular intervals under heavy penalties for delays or errors. But the laws of economics are not so easily changed.

Motion picture theatre admission prices, in the final analysis, are dictated by the public and by competitive conditions; they cannot be raised or lowered arbitrarily without disastrous results. Admission prices are fixed by "market conditions" in the immediate community where the theatre is located. By market is meant the consumer-demand for the type of motion picture entertainment usually on sale at the theatre. There is a definite economic level of admission charges at each theatre, varying from time to time with local conditions and competition for patronage, that will produce the greatest total receipts. This price level is arrived at by the theatre management, sometimes unconsciously, through trial and error. If the admission charges are either raised or lowered from this level, the total receipts are reduced. When admission prices are raised the attendance falls off to more than compensate the increased price per ticket, and if reduced the increase in attendance is not sufficient to equalize the difference in price on each ticket.

Faced with a 10 per cent admission tax, the theatre owner can either add a few pennies to the price of each ticket and suffer a certain decrease in attendance of 10 per cent or more, or turn over a flat 10 per cent of his gross sales every day to the Government in satisfaction of their special tax demands. Either may well mean a forced closing or bankruptcy. Every item of expense at the average theatre today has been pared to the bone; further reductions clearly will impair the quality of service of the quality of the show, with additional loss of patronage inevitable. If one cent for an additional tax is forcibly taken out of the box office dime, less than half of it can come from profit in even the most successful theatres.

Theatre owners are certainly justified in feeling that special taxes levied solely on motion pictures are unfair and unjustified. None of these special taxes is used to aid or improve their business; the money is raised for wholly unrelated purposes. Theatres have always cheerfully paid all general forms of taxation levied on all businesses alike, but feel it is most unfair to be singled out for a special and drastic tax burden not generally imposed on other lines of business activity. Theatres are now paying millions of dollars in real and personal property taxes on both closed and open theatres. The appraised valuation of motion picture theatre property for tax purposes in this country is well over $2,000,000,000. They now pay income taxes, corporation taxes, franchise fees and all other general taxes as levied. They also pay many special state and city taxes not levied on other businesses, such as license or privilege taxes, inspection fees, seat taxes, sign taxes, etc.

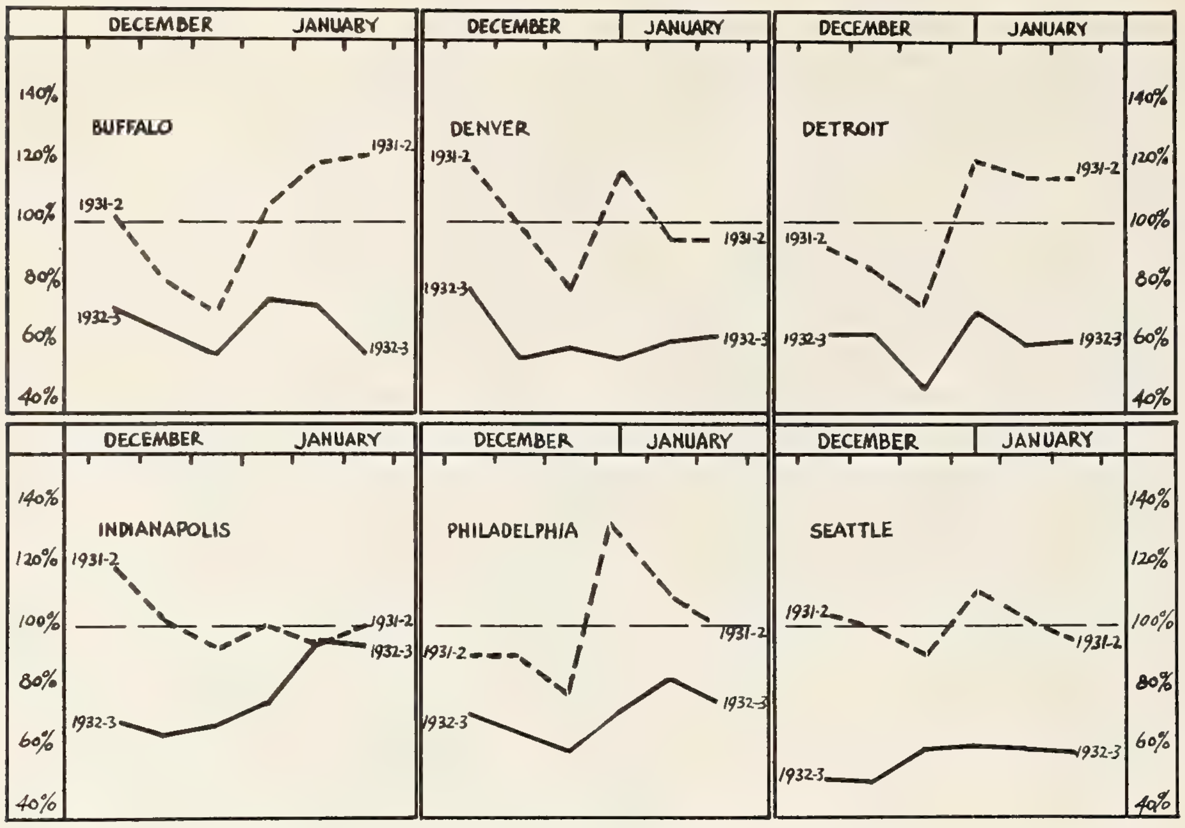
25% Now Dark

It is evident that the motion picture business has suffered a steady decline since 1929, due primarily to circumstances over which it had no control. More than 25 per cent of all of the motion picture theatres in the United States are now dark—closed because they cannot take in enough at their box office to meet their payroll, rent, film cost, taxes and essential operating expenses. A recent comprehensive survey shows 5,895 of the 19,311 theatre accounts in the country have already closed; many others are in operation but one or two nights a week. No theatre remains closed if it can possibly operate and meet expenses; the fixed charges have to be met by the owner even on a closed theatre. A heavy special tax burden cannot fail to increase the mortality rate.

In the face of trying conditions, courageous and sustained efforts are continuously being made to keep theatres open, even where the receipts do not equal the minimum operating expense, to provide maximum employment, and to serve every community possible with essential low priced entertainment. The very nature of the local theatre's business contributes every day in an essential and important way to the welfare, morale and contentment of a large part of the population, so badly needed in these trying times.

Sheehan in East On Production

Winfield Sheehan, in charge of Fox production, arrived in New York this week to resume conferences with Sidney R. Kent, president, on next season's production schedule. It is understood that it will also schedule. It is understood that discussions also will touch upon any production policy changes arising from the deal with Educational.



The chart, based on Motion Picture Herald's listings of box-office grosses, compares the business done in six cities during December and the first two weeks in January this season and last. The 100% line represents the average weekly gross during the six weeks period of 1931-32.

FLEXIBLES MAY BRING NEW RELEASE SYSTEM

Exhibitor Leaders Protest Price Cutting, and Attack Exclusive Runs; Few Independent Distributors to Use Flexibles

Although distribution executives refuse to commit themselves officially on sales policies for the new season, several companies are understood to have decided definitely that flexible admissions to conform with fluctuating quality of pictures are the logical successor to exclusive runs. Results of a nationwide investigation of exclusive showings and details of the flexible plan, presented in part last week in Motion Picture Herald, *are concluded herewith with comment of many readers.*

New York sales executives predict that, if flexible admissions are successful, distributors in another year or two will cease premature listing of specifications of pictures to be released in the flexible group and will, instead, designate without titles or other details a certain number at the beginning of each season for showing under the flexible plan. Then, as the season progresses and certain ace possibilities are forthcoming, test showings will be conducted.

"Exclusive runs," according to Charles R. Metzger, of Associated Theatre Owners of Indiana, "appear to be still in the balance, with many indications pointing to their abandonment for the reason that, in the long run, they appear to be economically unsound for both the distribution and exhibition branches."

During an informal discussion last week of the admission cutting movement, New York executives estimated that the widespread price slashes have lost millions to the industry during the past 12 months.

"The days of selling a 16-cylinder Packard and a Ford car for the same price will end with adoption of flexible admissions," said an MPPDA representative.

Sidney R. Kent, president of Fox, is the author of the flexible admission plan, which would establish a 25-cent minimum for a group of between 50 and 60 so-called "ace" pictures released yearly. Under Mr. Kent's plan, the so-called "ace" picture would get an extra day's booking, playing Tuesday, Wednesday and Thursday, at a 25-cent minimum and probably a 35-cent top. The increase, therefore, would be from 5 to 15 cents above the average 20-cent scale. Weak product would be spotted in on Mondays and Tuesdays, at 15 cents. Average features would be played Sundays at 20 cents. This would enable the exhibitor to play the usual number of features of an average or below average caliber.

Many, particularly exhibitors in the field, have voiced the opinion that theatre owners should participate in the selection of the ace group, but distributors hold that there is no more reason why exhibitors should have a direct voice in this than in designating which pictures are to be released as specials, or in determining rentals charged, under the present system of distribution. However, leaders do not expect any serious differences on this.

Arthur Lucas, well known Southern exhibitor, said: "Admission price slashes should be shunned because the increase brought about by such stimulant is too brief and ultimately will result in less gross box-office receipts."

According to Col. H. A. Cole, president of the Allied States in Texas, "exclusive runs have proven to be a fantastic dream, and are on the way out." He said: "It is better for this industry to play to the large clientele as represented by 75 to 80 per cent of our population, at a dime, than to cater to the other 20 to 25 per cent who can afford 50 cents, but who, under present conditions, will seldom spend that 50 cents."

George P. Aarons, secretary of the MPTO of eastern Pennsylvania, southern New Jersey and Delaware, wrote this week that "exclusives are now a thing of the past."

Sidney Lust, operating 10 theatres out of Washington, D. C., said this week that "exclusive runs are a menace and they should not be tolerated."

Mr. Lightman, speaking for the MPTOA, wired: "The quicker every one in the industry realizes the necessity of reform by means of flexible admissions, the sooner a sense of security will return to us all."

Fred Wehrenberg, president of the MPTO of St. Louis, eastern Missouri and southern Illinois, was one of the fiercest antagonists of exclusive runs. The policy "seeks to reverse the accepted methods of business to secure as wide a distribution of product as possible," he said. "The public has the inherent right to select the theatre which it desires to patronize. We dare not attempt to classify the public."

Sales executives in New York are practically uniformly favorable in their views of the flexible admission plan, but maintain that the only serious difficulty might come from exhibitors in competitive situations who refuse to subscribe to it. They referred to possibili-

All distributors were canvassed for an explanation of their plans on flexibles. Few independents, if any, will use the idea in selling.

Jack Cohn, of Columbia, which vigorously denounced exclusive runs at the beginning of the season, said: "We believe that a flexible admissions policy, as it is rather vaguely suggested at the moment, has merit. However, we are not in favor of anything that might be unfair to the small theatre owner who charges less than 25 cents admission. As a matter of fact, the 15-cent house is doing more business today than the dollar house."

John Clark, in charge of distribution at Fox, said the company is conducting tests in the South and "Cavalcade" and "State Fair" will be made available for flexible admission showing. Mr. Clark said that no pictures were being sold this year to 10-cent houses.

Some distributors estimate that, when in practice nationally, $15,000,000 additional admissions will accrue from flexibles.

Paramount will use flexibles next season, although George Schaefer, sales manager, said the company had not yet formulated any definite policy on next season's sales. The first Paramount experiment with flexibles, and the first in New York, was launched last week at the Rialto. Paramount tried a few exclusive showings during the summer and then abandoned the plan as being unsound. Tests with flexibles are also being conducted at Memphis.

Ned Depinet, sales head of RKO, said: "It is too early for a decision which will involve our sales policy for next season. I only know that we must increase grosses or lower negative costs. Having more people attend motion picture theatres at lower admission charges will not solve the problem. We must make some arrangement with exhibitors on minimum admissions—possibly reserving the right to designate a certain number of a group of pictures as quality pictures and playing them at higher prices. It would probably be necessary to use the first-run period of one or two weeks as a trial."

Carl Laemmle, president of Universal, declared emphatically against the use of exclusives. George Schaefer, sales manager, said: "If conditions don't get better there will be more 10-cent houses. Every one is looking out for himself. Universal is not so much concerned in the matter of flexible admissions. It is too early to tell about next season's policy."

Major Albert Warner, vice-president of Warner Brothers, said the company has not decided on policy yet.

Industry leaders expect a system of selective runs—"flexibles"—to emerge from the present exclusive practice, said Carl E. Milliken, secretary of the MPPDA.

SELZNICK A GREAT PERSONALITY

(*Continued from page* 13)

grew fretful. Not even for a price would he keep the Selznick light under the Zukor bushel.

Came the evening when a new electric bulletin atop 729 Seventh avenue, above the Select offices, announced to the world that Olive Thomas was to star under the presentation of young master Myron Selznick.

Mr. Selznick and Mr. Zukor just could not agree after that. The Zukor interest in Select was sold back to Selznick. Realart Pictures were organized as a Zukor subsidiary project to provide competition for Select and Selznick. The battle was on again.

In terms of profit, Selznick probably made a vast mistake in this break with Zukor. But pride of name and fame, pride of fatherhood and the love of conflict, the joy of a joke—all these were rewards for Selznick, too.

"Select" went off the signs and "Selznick" came back. He coined the slogan "Selznick Pictures Make Happy Hours," then invited Al Lichtman, salesmanager for Mr. Zukor's product, to luncheon and managed to give him credit for the line. Presently Lichtman received a present of a costly watch engraved and diamond bestudded, bearing the message that L. J. Selznick was thanking him for "Selznick Pictures Make Happy Hours." Lichtman showed the handsome watch and "L. J." privately observed that he had "put a twenty-four sheet in the opposition's vest pocket."

SELZNICK was still rollicking along, making merry as he went. Before a congressional committee he declared that the motion picture business required less brains than any other industry, and cited some figures from his own ledgers in support of his testimony.

When the Czar of Russia was deposed, Selznick sent off a cable which, when translated from the original Russian, read approximately thus:

NICHOLAS ROMANOFF
PETROGRAD, RUSSIA
WHEN I WAS POOR BOY IN KIEV SOME OF YOUR POLICEMEN WERE KIND TO ME AND MY PEOPLE STOP I CAME TO AMERICA AND PROSPERED STOP NOW HEAR WITH REGRET YOU ARE OUT OF JOB OVER THERE STOP FEEL NO ILL WILL WHAT YOUR POLICEMEN DID SO IF YOU WILL COME NEW YORK CAN GIVE YOU FINE POSITION ACTING IN PICTURES STOP SALARY NO OBJECT STOP REPLY MY EXPENSE STOP REGARDS YOU AND FAMILY

SELZNICK
NEW YORK

After the story of the tragedy of Ekaterinburg became known, "L. J." remarked with feeling on the mistake the Czar had made in not accepting the offer.

The war with Zukor ran on and on. Selznick's banking strength waned and faded. His chronic illness was telling on him. He pushed his young sons, his very young sons, very far forward in his business.

ADMISSION PRICES AND FIXED CHARGES

Wall Street's interest in the current price-cutting movement and its relation to the general economic structure of the motion picture industry was reflected the other day in the *Wall Street Journal*, which said:

"Recently announced cuts in admission prices at Broadway theatres and around the country call attention to the real estate problems of the amusement companies which remain unsolved in spite of operating economies that have been made.

"In former years it was not considered safe for theatre fixed charges to amount to more than 20% of gross income, but since 1930 this ratio has been increasing, due to declines in gross, so that in 1932 Paramount's fixed charges amounted to about 40% of gross.

"So far, the decline in gross has been more rapid than the reduction in operating expenses. Income reached its lowest level last summer, and since then has shown some improvement, although December was disappointing. January results have been encouraging, due to better film releases."

THE MOST conspicuous surviving impress of the works of Selznick on the motion picture industry is the result of an incidental contact of his busy days—Will H. Hays. It chanced that through the era when the motion picture industry as centered in New York was becoming aware that there was work aplenty for a trade association to do, and a special job for a powerful special pleader, against the agitations and woes that beset the screen at the beginning of the last decade, there was in the Selznick organization an aggressive and industrious young lawyer from Indiana, Charles C. Pettijohn. This Mr. Pettijohn was, and is, not only a lawyer and a film man, but also an ambidextrous Democrat. Mr. Pettijohn had an Indiana acquaintance with Will H. Hays, chairman of the Republican National Committee, and so Pettijohn found many a little thing to do in behalf of the campaign of Warren Gamaliel Harding.

Meanwhile the Selznick war with Zukor was losing, losing, losing. Pettijohn could observe that in the not far distant future there would be an end of the Selznick concern. He saw to it that Mr. Hays and Mr. Selznick got very well acquainted. The rest was simple. When the Harding landslide crowned Mr. Hays with glory and he went off to be postmaster general, he was a made man.

So it came that when the motion picture chieftains gathered to form the Motion Picture Producers and Distributors of America, Selznick put Hays in nomination, against the names of Herbert Hoover and Hiram Johnson. Selznick salesmanship triumphed as usual.

But the screen fortunes of Selznick continued to decline, on down into receivership and liquidation.

While that process was in progress, in 1925, the last considerable Selznick gesture was made. On a bankroll speculatively subscribed by a group of old friends, including incidentally P. A. Powers and Arthur Friend, once of Lasky connection, Selznick set out for Florida to see what might be done in motion picture guise anent the great real estate boom. His expedition arrived on that palm fringed coast just as the mania was passing its crest and nothing happened but some pieces in the Miami papers. It was a little too late in Florida and mayhap in the years of Selznick.

Not long after the Selznicks went to Hollywood, where "L. J." sat as advisor to his sons, Myron engaged in an agency for talent, David in production. The old, time tried friendships in the Loew organization, the relations built up with Joseph Schenck with the spectacular success of the Talmadge pictures, now stood in good stead. "L. J.'s" heirs and successors entered into the inner institution of the motion picture. His last years were comfortably unexciting, glinted by some merry memories and punctuated by occasional visits to the Broadway which had once blazed with his name.

L. J. Selznick has gone into history—one of the motion picture's great personalities—and in total a success.

Local No. 306 Receivers Are Removed by Court

The three receivers recently appointed for Operators Local 306, New York, by Judge Salvatore A. Cotillo of the Supreme Court, were removed this week by the Appellate division. The receivers were former Supreme Court Justice Samuel I. Rosenman, Philip J. Dunn, George W. Alger.

The decision was unanimous and granted IATSE, the parent body, the right to supervise the affairs of Local 306 on condition that it posts a bond of $500,000, which it agreed to do. This supervision will probably continue until other officers are elected for the local, which will be done providing Sam Kaplan, deposed president, loses his action for reinstatement.

HEADED FOR A WORLD'S
Setting a Broadway

GREATEST CAST of any picture
from any producer THIS SEASON

STATE FAIR

JANET
GAYNOR

WILL
ROGERS

LEW
AYRES

SALLY
EILERS

NORMAN
FOSTER

LOUISE
DRESSER

FRANK
CRAVEN

VICTOR
JORY

Story by PHIL STONG

Screen play by Sonya Levien and Paul Green

HENRY KING *Production*

ATTENDANCE RECORD! booking record...

- 115,822 admissions in *first five days* at Radio City Music Hall... *topping* "Cock Eyed World" pace (by more than 5,000 people) when it broke the world's record at the Roxy.

- Set in three ace Broadway houses for three big weeks . . . a booking record unparalleled in show annals.

- *Another* miracle picture from FOX...as the FOX Cavalcade of Hits marches on in triumph.

One of the FOX
CAVALCADE of HITS

Started at the
RADIO CITY MUSIC HALL
January 26th

Starts at the
RKO ROXY
February 3rd

3
BIG BROADWAY HOUSES *play it*
3
WEEKS

Starts at the
MAYFAIR
February 17th

COMMITTEES NAMED IN RKO SUITS

(Continued from page 9)

ration, Pathe News, Inc., and the two theatres in Radio City.

Mr. Aylesworth made it clear that the receivership action does not include the production, distribution, studio or newsreel units, nor does it involve the Radio City properties. These will continue operation under their present management, he said.

Statement by Sarnoff

The relation of the receivership action to the Radio Corporation was explained in a statement by David Sarnoff, RCA president, who said:

> "So far as the interests of the Radio Corporation of America is concerned, it has made a substantial investment in the debentures and stock of the Radio-Keith-Orpheum Corporation because of its interest in the development of talking motion pictures, in which it was one of the pioneers, and because of its interests in radio broadcasting and the manufacture and sale of sound recording and reproducing equipment.
>
> "The motion picture and theatre industry, like other industries, must courageously face the fact that the general business depression has drastically reduced its gross income.
>
> "If this situation is faced frankly and without hesitation, entirely new conditions can be brought about in the entertainment industry, which requires rebuilding in order to serve the best interests of the public and of investors. To that end we shall work."

The voluntary petition by Orpheum was not filed with the United States district court clerk, but was taken directly to Judge Bondy, who did not reveal what the Orpheum Circuit had listed as assets and liabilities. The hearing which preceded the court's decision was in the nature of a conference. Kaufman and Weitzner represented the Orpheum Circuit, and William Mallard, general counsel for RKO, appeared for the parent corporation.

In the petition upon which the RKO motion was granted, Mr. West, through counsel, Robert H. Neilson, declared that while the corporation was solvent, it lacked liquid assets with which to meet future obligations. The petition charged that operations of RKO and its subsidiaries were profitable through 1930, but that in 1931 the net result was a loss of $5,660,770, and that during the first nine months of 1932, the corporation lost $4,964,331.

The Orpheum Circuit, Inc., a $23,000,000 operating company controlled by Keith-Albee-Orpheum Corporation, has theatres in 27 cities in California, Colorado, Illinois, Iowa, Louisiana, Minnesota, Missouri, Nebraska, Oregon, Tennessee, Wisconsin, Washington, and in Alberta and Manitoba, Canada.

Urges Rental Revisions

"In spite of substantial economies which have been effected, profitable operation of these theatres under present business conditions has proved impossible because of the burdens of excessive rents and fixed charges," said Mr. Aylesworth, as chairman of the board of Orpheum. "A number of these theatres could be profitably run if necessary revisions of rentals and other fixed charges could be effected," he continued. "We hope that a reorganization of such theatres can work out such reductions."

The Orpheum Circuit is understood to have been operating at losses approximating $30,000 weekly. Harold B. Franklin is in charge of all theatres for the parent corporation.

In reporting details of Mr. West's petition in MOTION PICTURE HERALD last week, it was said that he is associated with the Bancamerica-Blair Corporation as manager of the aviation division. In view of the Bancamerica's interest in the RKO financial situation it was generally indicated that the move was a friendly action on the part of the various RKO banking interests. Chase Securities, Jeremiah Milbank and Bancamerica-Blair entered the RKO situation in 1931 by purchase of the six per cent gold notes issued by RKO to fund indebtedness incurred by the corporation's acquisition of Pathe assets. Under an extension of the loan from January 1, 1932, to January 1, 1933, the notes were secured under an indenture dated December, 1931, between RKO and Chemical Bank and Trust, as trustee. The gold notes were purchased by the Chase, Milbank, Bancamerica groups in $5,000 and $10,000 lots.

Mr. Aylesworth is a director of Irving Trust, the receiver, and reputedly he and the interests of the bank are on cordial terms.

Other Petitions

Coincident with the Orpheum petition last Friday, similar petitions were filed in the federal court in Delaware on behalf of RKO Western Corporation and RKO Southern Corporation, theatre units of the parent company. These petitions, signed by Harold B. Franklin, who likewise signed the Orpheum bill, stated the corporations owe debts but are unable to pay them in full. Judge John P. Nields, in United States district court at Wilmington, signed orders adjudicating both subsidiaries bankrupt and referred the case to United States Referee Charles W. Cullen of Georgetown, Del. Schedules are to be filed early next week. Richards, Layton and Finger, Wilmington attorneys, are solicitors for both circuit divisions.

The Southern Corporation was formed by RKO to operate theatres acquired from Karl Hoblitzelle in Houston, Dallas, Fort Worth and San Antonio. The Western Corporation operates Pacific Coast houses taken from Alexander Pantages.

Although Nat Holt, RKO's division manager in the Midwest, declared that properties supervised by him were all solvent and will continue to function and to meet obligations, Judge Robert Nezin, in United States district court in Ohio, on Monday appointed Isaac Libson, Cincinnati, and Elmer Rauh, Dayton, auxiliary co-receivers for RKO Midwest Corporation, which operates in Cincinnati, Columbus and Dayton.

Judge Silverman of New York filed the petition against Midwest, as a bondholder, claiming default of interest on a $1,000 bond maturing in 1941. Counsel for the co-receivers, appointed by the Ohio court, are United States District Attorney Harry Abrams, Cincinnati; Sidney Kusworm, Dayton, and C. M. Gibson of Columbus.

Other Actions Filed

The various receiverships of RKO theatre subsidiaries involve approximately 65 houses, about one-half of the nationwide circuit.

Following the petition of Mr. West, other complainants filed actions in Newark and Baltimore. There was to be a hearing on the New Jersey action on Tuesday, but this was postponed to February 14. In this suit, Vice-chancellor Alfred A. Stein appointed Abe J. David, prosecutor of Union County, and Arthur Walsh, vice president of Thomas A. Edison Industries, Inc., as temporary receivers to take over all properties and interests of RKO in the state of New Jersey.

The complainant in this petition is Doris L. Charing of Newark, who stated she holds a note for $2,000 against the corporation.

In commenting upon the New Jersey situation, Mr. Aylesworth said:

"The action of the New Jersey state court in appointing temporary receivers for RKO was taken without any notice to the corporation or its officers. RKO is not incorporated in New Jersey and owns no property in that state.

"It is assumed that the court action was taken under a misapprehension as to these facts, and that the proceedings will be promptly dismissed."

The Jersey theatre properties referred to in the action probably are 17 houses in 10 towns, four of which are now dark, and which are operated under lease to subsidiary companies of the parent corporation, against which the action was filed.

Merritt Lane, a Newark attorney, is consel for the receivers in this case.

Baltimore Action

In the Baltimore action, the plaintiffs, Joseph H. Basker and Edward Goldman of Boston, who said they held 625 shares of RKO common stock, alleged "gross mismanagement" of RKO for the benefit of RCA, and claim that transfer of 5000,000 shares of class B stock to RCA was illegal. Circuit Court Judge H. Arthur Stump allowed the corporation until February 7 to show cause why the receivership should not be granted.

A further suit, filed in Baltimore circuit court, No. 2, by Edward J. Hickey, holding 175 shares of class A stock, asks that the refinancing plan of RKO be stopped, alleging that the plan aims at putting RCA in control.

Immediately following announcement of RKO's equity receivership, various minority groups began the formation of stockholders' protective committees, a customary procedure.

Joab H. Banton, former New York district attorney, with headquarters at 285 Madison avenue, formed an "Independent RKO Stockholders' Protective Committee." "A carefully formulated program covering the scope of this committee's activities has been completed and will be announced within a few days," Mr. Banton said. The committee seeks deposit of RKO securities. While refusing to make known the names of committee members, he said that no one who is in any wise identified with the management, directorate or banking interests of the corporation is included.

An investigation, "impartial but thorough," which will be conducted by the Banton group, will include "in its compass, the 1931 reorganization of the company, its purchase of Pathe, its transactions with regard to Trans Lux and its acquisition of divers chains of theatres."

During the weekend, another committee set out to perfect organization. This one is a joint Paramount and RKO stockholders' committee. Daniel W. Blumenthal, New York attorney, with headquarters at 474 Fifth avenue, is counsel. Maurice B. Blumenthal, attorney, and F. S. Kaufman, said to be a Paramount stockholder, are associated in the move.

Daniel Blumenthal, in announcing formation of the committee, which seeks deposits both of Paramount and RKO securities, said: "Through the aid of certified public accountants, the members of our committee, who will be only those who own or control a substantial amount of stock in the companies, will make a drastic investigation, and intend to dig deeply into the manner of operation and functioning of the companies during the past five years."

Assets' Book Value, $104,000,000

The book value of total assets of RKO are $104,000,000. In its answer to the West complaint, the corporation said that this is "more than $20,000,000 in excess of the liabilities" of parent company and subsidiaries, and includes as liabilities reserves of $10,400,000 and outstanding preferred stock of subsidiaries amounting to $9,600,000.

The aggregate assets of RKO have a book value of $80,500,000 and the company's indebtedness is $19,500,000, according to the answer. The aggregate assets include an investment of $75,000,000 in subsidiaries.

Assets include land, buildings, leaseholds and equipment with a book value of $75,000,000, "after write-downs during 1932 of about $16,000,000." Other assets of pictures, either in work, or already released, total $7,500,000,

(Continued on following page)

RKO and Orpheum Receiver Is Named

(Continued from preceding page)

"after deduction of substantial amortization on released pictures."

Total current assets, as of November 30, 1932, were: $26,534,774, including cash in bank, $122,106; subscriptions to debentures and stock, $3,240,165; notes due from affiliated companies, $23,157,960, and investments (securities, notes of and advances to associated and other companies), $52,032,941.

Liabilities on November 30 were $4,749,833, and funded debt and other liabilities amounted to $14,722,549. Total reserves were $26,598,914, and total capital stock and surplus, $34,500,884.

National gross receipts of RKO theatres on Monday were off 22.25 per cent, with operating expenses 29.70 per cent lower. Admission prices were down 11.95 per cent, and attendance was off 13.22. These figures are for the first three weeks of 1933, compared with the same period in 1932.

The parent corporation is currently grossing about $17,000,000 a year, at which figure the books are reputed to balance.

Representing Irving Trust Company is A. H. McCausland, who will supervise administration of both the RKO and the Orpheum receiverships. Mr. McCausland established headquarters Wednesday at Radio City. Col. William Donovan was appointed attorney for Irving Trust. Mr. Donovan, of the law firm of Donovan and Raichle, of 90 Broadway, represents the Broadway Twentieth Corporation, which has a receivership petition pending against Paramount.

In the Orpheum petition, Harold Franklin said that RKO "is willing to surrender all Orpheum properties for the benefit of its creditors." Preceding the receivership action, RKO officials, headed by Martin Beck, had been conferring with Speyer and Company and with J. and W. Seligman and Company, with a view to determining what action might be taken in splitting up the RKO holdings in the Orpheum group. This plan is being held in abeyance pending action of the receivers.

Westinghouse to Distribute Half Its RCA Stock Holding

The Westinghouse Electric and Manufacturing Company on February 20 will distribute to its preferred and common stockholders approximately half of the 2,842,950 shares of Radio Corporation of America common stock held by it, conforming to the terms of the consent decree issued by the United States district court at Wilmington, Del., on November 22.

The distribution will be in the ratio of one-half share of Radio for each one share of Westinghouse preferred or common recorded on January 23. Decision of the stock dividend was decided at a special meeting of the board of directors held at Pittsburgh last week. Preferred stockholders have the option of receiving $3.50 in cash in exchange for the half share of Radio common.

Milwaukee Film Board Elects

Charles W. Trampe, Mid West Film Co., has been re-elected president of the Milwaukee Film Board of Trade. Arthur N. Schmitz, RKO, has been renamed vice-president; Sam Shurman, MGM, secretary-treasurer, and Alfred Davis, Fox, sergeant-at-arms. Ben Koenig has been renamed executive secretary and counsel.

BIG—AND NOT SO BIG

Meehan Places "State Fair" Among Season's Best; and Others Current Have Their Moments

by LEO MEEHAN

Hollywood Staff Correspondent

Count "State Fair" among the big ones of the season. It has everything, including the two most potent names on the Fox payroll, Janet Gaynor and Will Rogers. Figuring "Cavalcade" as the roast beef of the Fox program, "State Fair" is the mashed potatoes. No company has put out a pair of prettier ones this past production season.

For once Will is an actor playing a role, not a personality playing himself. That doesn't mean he is not ideally cast, because the role might very well have been written exclusively for him. As an expert hog breeder, with nothing on his mind so much as winning the Hampshire championship, Will has a part right down his alley. He eats it up.

The same may be said for Janet Gaynor in the role of his daughter, who goes to the State Fair and finds romance. Simple, girlish, wholesome—Janet fits into the picture like a new glove. So you might call it a perfect Will Rogers picture and a perfect Janet Gaynor picture combined into one, which it is.

But it is more than that: it is the expert telling of a story that is bigger than either of these outstanding personalities, a human, lovable story about real people, about their little trials and triumphs, about their intimate thoughts and doings. Possibly you cannot imagine an incident of a farm woman's winning the State Fair prize for the best mincemeat and pickles being gripping drama and hilarious comedy, but it is just that in this picture. And Louise Dresser enacts magnificently what is by far the best characterization that has fallen to her lot in many moons.

An All-Star Affair

Just to make this an all-star affair, Fox has tossed in Sally Eilers, Lew Ayres, Norman Foster and Frank Craven, which certainly gives the show one of the biggest name casts of the year, or any year.

Incidentally, a big Hampshire boar named "Blue Boy" does one of the screen's classic animal performances. You've never seen anything funnier than the way the old boy comes out of his laziness when a prize-winning sow is brought into the pen next to him. It is a riot.

Henry King's direction, and the work of the entire production staff, is splendid.

Fox also previewed "Dangerously Yours" during the week. It presents Warner Baxter in a "Raffles" role, and as usual he performs with distinction. Good support, too, from Miriam Jordan, Herbert Mundin, Florence Roberts and several others. The story is not as good as it might be, getting somewhat wobbly in spots, but there are moments of strong drama and some sequences with effective comedy. The photography is unusually beautiful in the moonlight seascapes.

"Blondie Johnson" will wow Joan Blondell's fans, and no doubt will make her a lot of new ones. By stirring up a lot of smart witticisms, injecting clever and unusual situations, Warners has succeeded in proving that gangster themes still can be entertaining. Here you have Blondell in a role of a feminine Al Capone, torn between being in love with a gangster pal, played by Chester Morris, and the business of plying her unique rackets for plenty of cash. The story is so developed, and initially planted, that you sympathize a lot with Joan even when she is relieving her victims of their money. It is a typical fast-moving Zanuck-type picture, snappily directed by Ray Enright.

Ten of the world's foremost authors are supposed to have concocted the plot of Paramount's "The Woman Accused," taken from a story currently serialized in Liberty magazine. The list includes Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polen Banks, Sophie Kerr. This no doubt gives the production the greatest all-star writing cast ever presented, particularly when you add that of Bayard Veillier renowned playwright, as author of the screen play.

Well, it is quite an idea, but it never will rank among the best works of any of the authors mentioned. It is just a fair murder melodrama, with some pretty improbable doings that might have been more interesting had some of the actors involved put a little more conviction into their performances. Nancy Carroll goes on a three-day cruise to nowhere with her lover, Cary Grant, immediately after killing an old flame, Louis Calhern, because he tried to force her to resume extra-marital relations with him after a lapse of six months. A friend of Calhern, John Halliday, follows her on board the ship, stages a mock trial in an effort to make her confess to the killing. The new boy friend, also a lawyer, defends her. For novelty, this trial scene is staged around a ship's swimming pool, with the judge in a bathing suit.

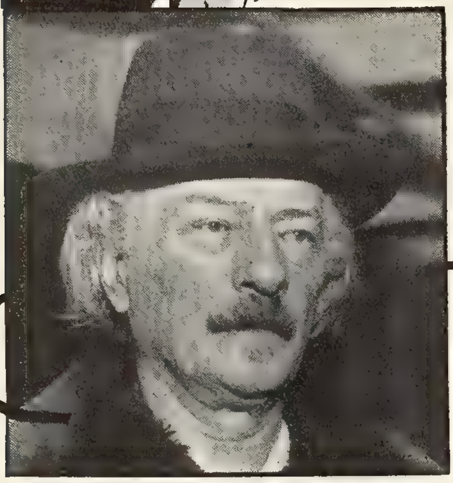
Big Horsewhipping Scene

Biggest scene in the picture is the horsewhipping of a gangster, Jack La Rue, by Cary Grant, to make him tell the truth. It evoked two big bursts of applause from the preview audience. We await with pleasurable anticipation the day when someone will hand this lad La Rue a real big part.

Yes, Irving Pichel plays his one hundred and steenth district attorney. Just for variation, we'd like to see some one like Jack Oakie do a district attorney, or Jimmy Durante.

J. G. Bachman's latest for RKO release is currently titled "A Successful Blunder." Good performances by Junior Durkin, who is featured, Arthur Vinton and Richard Carle, succeed under Irving Cumming's careful direction in overcoming the blunders of the story as well as could be expected. But the yarn is only mildly interesting. However, there is a lot in it that may please the youngsters and some of the family trade. Mrs. Wallace Reid, whom we have not seen for some time, also appears.

"HO—HUM—JUST AN AVERAGE ISSUE FROM HEARST METROTONE NEWS!"



PADEREWSKI
in the headlines!

JAPAN'S EMPEROR
in the headlines!

POPE PIUS XIII
in the headlines!

HEARST
The Newsreel

Typical release program—Vol. IV. 236—Jan. 28th—Look it up!

hearst metrotone news

NAVY BOMBERS DROP "ASH CAN" BARRAGE IN PACIFIC "WAR"

Destroyers' depth charges repel undersea "enemy" off San Diego, California.

PADEREWSKI AT 72 RETURNS TO PLAY

Famous Polish pianist and ex-Premier here for a new concert tour of America—talks of world outlook.

JAPAN'S EMPEROR HAILS ARMY, HOME FROM MANCHURIA

Frenzied welcome attends return of warriors from China battle front.

POPE DECREES 1933 A HOLY YEAR TO AID WORLD PEACE

Rome to be goal for pilgrims from all nations by edict of His Holiness.

Sub [illegible] Supreme Pontiff whose message has brought hope to millions.

WRESTLING DOCTOR PERFORMS ON MAT

Fred Meyers, of Indiana U., does a very skilful job in bone bending with Mr. Szabo as patient.

RUSSIA CELEBRATES 15th ANNIVERSARY OF SOVIET RULE

Stalin reviews tremendous display of Red might in Lenin Square, Moscow.

Sub 1—Soviet army demonstration one of greatest ever held.

Sub 2—"Iron Dictator" reviews troops passing by in endless procession in full panoply of war.

Sub 3—Tanks, airplanes, cavalry —an astounding display of power.

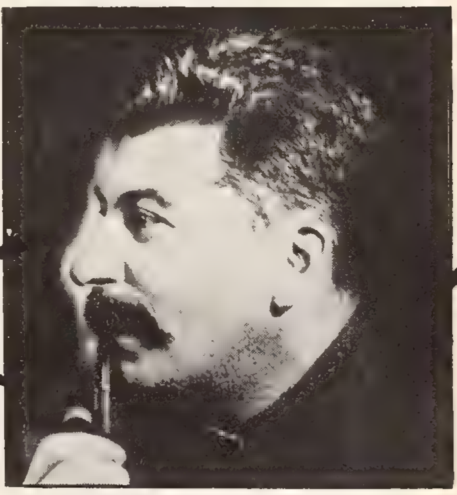
Sub 4—Moscow's masses join in history making celebration.

TURF FANS SEEK THRILLS AT HAVANA

Opening of the racing season finds many Americans at Cuba's beautiful track for sport of kings.

An amazing picture of an outstanding news event —the tremendous celebration in Moscow on the fifteenth anniversary of Soviet Rule! A real historic document that will hold your audiences spellbound! Metrotone Service!

Vol. IV, No 236



RUSSIA'S STALIN
in the headlines!
(This subject is one of the *real* sensations of newsreel history!)

Pardon us, Mister Exhibitor, but we're still going ahead on the old fashioned notion that *Newsreels are meant for news!* Funny thing isn't it that the public agrees! And we're on more screens than ever and winning continued praise!

METROTONE NEWS

of Metro-Goldwyn-Mayer (We're proud of it!)

DETAILS OF PARAMOUNT ACTIONS

(*Continued from page 9*)

mount Pictures Distributing Corporation and Paramount International Corporation—which conduct the business of producing and distributing Paramount pictures. The business of these producing and distributing subsidiaries is profitable and they will continue to manufacture and distribute quality motion pictures under the same management and personnel as heretofore."

Paramount Has $166,000,000 in Assets

Paramount consented to a petition of the Broadway and Twentieth Corporation, a California creditor to the extent of $30,000. The complaint was taken directly to Judge Bondy, who named the receivers after a conference in his chambers in the towers of the Woolworth Building. Under the law a federal judge is empowered to receive such petition.

Action was precipitated by Colonel William J. Donovan's law firm of Donovan and Raichle, New York. The corporation, through attorneys Rosenberg, Goldmark and Colin, New York, admitted that it lacked liquid assets with which to meet current obligations, but asserted that it had assets of $166,000,000.

The first joint court hearing on the situation will be held Thursday, in New York, when Judge Bondy will preside in the old Post Office Building, at City Hall. The hearing was scheduled for Monday, but was postponed by consent of counsel for bondholders and the corporation.

Mr. Zukor and Mr. Hilles are expected to attend, with counsel, Root, Clark and Buckner, of 31 Nassau Street, appointed by the court Monday. Counsel for the corporation will be on hand, headed by Austin Keough, and also various representatives, legal and otherwise, of stock and bond holders' committees.

The Broadway and Twentieth petitioner, a San Francisco theatre company, cited rental obligations of Paramount, including that of the Paramount Building, 1501 Broadway, where Paramount's corporation have headquarters, and for which the company pays $807,000 yearly rental. Annual rent for the Brooklyn Paramount Building, amounting to $590,000 was mentioned as another obligation. Both were acknowledged by the corporation, which in its consent to the complaint agreed that Publix has an interest in 1,340 theatres, 1,100 of which are in the United States, and 240 in Canada and abroad.

Production and distribution are not affected by the proceedings, according to the corporation, which several weeks ago established separate corporate entities to carry on the activities of each branch. A statement to the trade last Friday said: "These companies are subsidiaries of Paramount Publix Corporation, and are NOT in receivership. They will continue to produce and distribute quality motion pictures under the same management and personnel as heretofore."

Subsidiaries mentioned were Paramount Productions, Inc., Emanuel Cohen, vice-president, producer of Paramount product; Paramount Pictures Distributing Corporation, George J. Schaefer, vice-president, distributing unit, and Paramount International Corporation, Emil E. Shauer, vice-president, through which foreign activities are handled. Adolph Zukor is president and Ralph Kohn is treasurer of each company. A fourth unit, created with the others, was Paramount Pictures Corporation.

Distribution Will Not Be Interrupted

Nineteen pictures will be released in the next three months, according to Mr. Cohen, who is presiding over production at Hollywood.

Mr. Schaefer called a cabinet meeting of the sales organization immediately after the receivership announcement. He told department heads to flash word to branch managers in the field that the distributing division was in no wise involved.

Will H. Hays, president of the MPPDA, who arrived promptly from Hollywood last week, was in communication with Judge Bondy over the weekend, during which Mr. Hays voiced a vote of confidence in the court's decision naming Adolph Zukor as co-receiver with Charles D. Hilles. No one is better qualified to act as receiver for Paramount than Mr. Zukor, Mr. Hays told the court.

Thursday's conference before Judge Bondy, scheduled to start at 10:30 a. m., may have a bearing on the continuance of the co-receivers, who were named temporarily. Judge Bondy indicated on Monday that objections had been voiced against the appointment of Mr. Zukor.

Nathan Burkan, well known motion picture attorney, who is said to represent interests holding approximately $1,500,000 in Paramount bonds, told the court at the limited session Monday that his interests approved the appointment of Elihu Root, Clark and Buckner as attorneys for the receivers. Nor were there any objections forthcoming from the forty or more attorneys in court.

Among others in the business, Mr. Burkan serves Walter Wanger and Jesse L. Lasky, former Paramount executives whose contracts with the company were matters of legal adjustment.

In the meantime, executives along film row expressed confidence upon learning that Mr. Zukor was in charge of the Paramount situation with Mr. Hilles, who is one of America's most widely known political, economic and philanthropic citizens.

The application for a receiver for the theatre properties was filed by the circuit's holding company, Publix Enterprises, Inc. Assets of $23,864,076 consists of stock in affiliated circuit corporations and sums due from affiliates. Principal creditors are Paramount Publix Corporation, $1,037,247, and Publix Theatres Corporation, $5,748,272. The major liability, listed at $30,952,260, represents guarantees on leases of companies operating theatres. About 73 theatre leases in 50 towns and 21 states are involved.

Represented in the contingent obligations are units of Wilby, Fitzpatrick-McElroy, Shea, Blank, Sparks, Southern Enterprises, and others. A Universal Pictures Corporation note for $209,007 is also listed as a liability.

Publix's Holdings in Subsidiaries

Among the principal individual assets of Publix are stock held in the following corporations by Publix Enterprises, Inc.: Atlanta Enterprises, Inc., $1,015,810; A. H. Blank Theatre Corporation, $1,544,332, and Tennessee Enterprises, Inc., $1,014,004. Other major assets include debts on open accounts from the following sources: A. H. Blank Theatre Corporation, $1,476,915; Paramount Enterprises, Inc., $1,236,501; Southern Enterprises of Texas, $1,696,636; St. Petersburg (Fla.) Enterprises, Inc., $1,298,350; Toledo Paramount Corporation, $1,020,175.

Minor liabilities involving unsecured claims are listed for the following: Augusta Enterprises, Carolina Amusement Co., Charlotte Amusement Co., Montgomery Enterprises, Memphis Enterprises, Publix Indiana, Publix Salt Lake, Imperial Theatre Co., Paramount Publix, Publix Theatre, Savannah Theatres, United Theatre Enterprises, Kansas City Operating Co., Regal Theatres, J. H. Cooper, Lincoln Theatres, all of 1501 Broadway, and Daytona Beach Theatres, Gulf Theatres and Midland Theatres, all of Sparks Enterprises, Lakeland, Florida, and Commercial Investment Trust Co., Wilmer & Vincent, and W. S. Butterfield Theatres, New York.

One of the first matters to be attended to by the receivers will be theatre leases. A complete survey of 1,100 leases has been drawn up, and modification or disaffirmance of many are expected to be made part of future proceedings before a bankruptcy referee. Referees are obliged by law to disaffirm such leases if called upon to do so. In similar actions outside of the theatre business, hundreds of leases have been disaffirmed, with resultant savings of hundreds of thousands of dollars. Many Publix theatres are expected to be dropped by the corporation and its receivers. The receivers have six months in which to decide on disaffirming or continuing contracts and leases, but this period may be extended with approval of the court.

Paul E. Mead, head of the bankruptcy department of Irving Trust Company, said a complete staff of the bank's representatives had already undertaken a study of Publix's corporate structure and operating activities.

Company Will Contest Petitions

Many involuntary petitions against Paramount are pending. Directors of the corporation said they will contest such actions.

The voluntary application for Paramount receivers was speeded on Thursday when an involuntary petition was filed in federal court by three creditors, Reuben Gelford, I. Riseman and M. Yellou, holders of $4,000 of 20-year 5½ per cent sinking gold fund bonds. The bonds are part of an issue of $13,484,000 dated Aug. 1, 1930. The petition alleged that the corporation, while insolvent, on December 10, 1932, with intent to prefer M. E. Comerford, above other and like creditors, transferred to Mr. Comerford theatre properties of substantial value. The court is expected to dispose of this petition on Thursday.

Supreme Court Justice Richard P. Lydon, New York, granted the petition of Robert L. Levy, Chicago bondholder of Paramount, for temporary receivership for 23 features, allegedly valued at more than $10,000,000, which, it was said, Paramount delivered to Film Production Corporation. This subsidiary, claimed the petitioner, acquired the pictures in violation of the rights of bondholders and the agreement by Paramount not to alienate any of its property that constituted a security for its bonds. The suit also named Chase National Bank, as trustee of $13,000,000 of 5½ per cent bonds, issued in 1930, and the Film Production Corporation. Justice Lydon reserved appointment of receivers, pending a trial.

Films covered in the receivership, some of which carry working titles, and the sums spent on production, are:

"One Hour With You,"	$1,135,000
"The Broken Wing,"	$300,000
"The Miracle Man,"	$469,000
"Sensation,"	$321,000
"This Is The Night,"	$335,000
"Sky Bride,"	$250,000
"The World and the Flesh,"	$417,000
"Sinners in the Sun,"	$228,000
"Strange Case of Clara Deane,"	$182,000
"Thunder Below,"	$382,000
"Jerry and Joan,"	$189,000
"Come On, Marines,"	$177,000
"Merton of the Talkies,"	$159,000
"Horse Feathers,"	$462,000
"On Your Mark,"	$125,000
"Lives of a Bengal Lancer,"	$100,000
"Love Me Tonight,"	$580,000
"The Challenger,"	$162,000
"Bride of the Enemy,"	$154,000
"Ten Commandments,"	$79,000
"Siren and Tritons,"	$208,000
"Velvet,"	$334,000
"Countess of Auburn,"	$19,000

Paramount organized Film Production Corporation, it was conceded, and then turned over the pictures to it, accepting its notes for $13,875,000 in return, and endorsing them over to a group of banks to pay $9,600,000 due them on March 28, 1932, and to serve as collateral for $4,000,000 additional capital required to finish the films.

The Banking Situation

Ralph A. Kohn, treasurer of Paramount, in opposing the application, said the company owed $9,600,000 last March and that the banks agreed to buy the notes of the subsidiary, endorsed by Paramount Publix, and provide more than $4,000,000 additional. The banks, with the

(*Continued on following page*)

SUITS LAUNCHED IN SEVERAL CITIES

(Continued from preceding page)

moneys due them after the agreement was made, are:

Bankers Trust Company, $1,500,000
Central Hanover Bank and Trust Company, $1,500,000
Chemical Bank and Trust Company, $1,500,000
Commercial National Bank and Trust Company, $1,500,000
Continental Illinois Bank and Trust Company of Chicago, $1,500,000
First National Bank of Chicago, $1,500,000
National City Bank and Manufacturers Trust Company, $1,500,000
County Trust Company, $375,000
Tradesmen's National Bank and Trust Company of Philadelphia, $500,000
Empire Trust Company, $500,000

In the equity action against the parent corporation, Justice Bondy ordered the co-receivers, Mr. Zukor and Mr. Hilles, to post bonds of $50,000 each.

Two petitions for appointment of auxiliary receivers for Southern California assets and properties of Paramount Publix, were filed Tuesday in Los Angeles federal court. These will be heard Saturday.

On behalf of William Boal, of New York, S. S. Geldberg, attorney, claimed that Boal owns $1,000 worth of 5½ per cent sinking fund gold bonds which were defaulted in no-payment of interest.

The second suit was filed by McFarland, Schelnman, and Krasne, attorneys for E. W. Reynolds Company, New York. This suit claims $171 for merchandise.

At Boston, Rollins J. Levin filed a petition in federal court seeking appointment of himself as auxiliary receiver for Paramount Publix in that district. Rollins stated that he owns six $1,000 bonds. The petition will be heard Thursday.

Application for receivers to take charge of New Jersey assets of Paramount Publix was scheduled to be heard next Monday by Federal Judge Guy L. Fake, in Newark. The application was made by William Harris, counsel for William Boal, holder of a $1,000 sinking fund gold note. The Paramount Publix Jersey properties are in Asbury Park, Long Branch, and Plainfield. The action in Judge Fake's court came after Federal Judge William Clark had declined to act on the application.

On Dec. 30, 1932, L. H. Harris, a bondholder, filed a petition in federal court, New York, asking an equity receiver for the corporation. Last week the corporation received an extension of 20 days in which to file an answer to this petition, no action having been taken on it by Justice Bondy.

L. F. Harris is executor of the estate of Ida C. Harris, owner of $5,000 in 20-year sinking fund bonds of Paramount. He asked for the removal of the Chase National Bank as trustee for the bonds and the substitution of a receiver in equity. The suit alleged that the Chase bank had violated its trust by permitting the company to pay a cash dividend of $3,151,514 on the common stock on June 28, 1930. Mann and Webster are attorneys for Mr. Harris.

Interest on Paramount Bonds Due

Paramount's equity receivership forestalled necessity to pay approximately $363,885 interest, due Wednesday, on its issue of $13,214,000, 20-year sinking fund gold bonds.

Currently, the parent company's gross earnings are at the rate of $30,000,000 annually. The capitalization consists of $31,876,900 of $10 par common stock, and $4,243,175 of subsidiary preferred stock. Funded debt comprises $13,500,000 of 20-year sinking fund 5½s, due in 1950; $12,542,000 of 20-year sinking fund 6s, due in 1947; bonds and mortgages of subsidiary companies totaling $72,438,882, including $6,050,500, due in 1932. In addition, there were outstanding purchase money obligations aggregating $15,944,034.

In the first nine months of 1932 Paramount Publix showed a net loss of about $13,000,000. The last balance sheet, as of Dec. 31, 1931, revealed net working capital of $5,995,222. Total current assets then totaled $35,728,402; total current liabilities, $29,732,180.

Three committees for security holders were formed immediately and are now soliciting deposits of Paramount Publix securities. The first in the field, formed Friday, is headed by Frank A. Vanderlip, with Robert K. Cassatt, Duncan G. Harris, Lawrence F. Stern and Sir William Wiseman as members, and with the Chase National Bank as depositary. This committee is seeking deposits of Paramount-Famous-Lasky Corporation 20-year six per cent sinking fund gold bonds due Dec. 1, 1947, and Paramount Publix Corporation 20-year 5½ per cent sinking fund gold bonds due Aug. 1, 1950.

The second committee, organized Saturday, is seeking deposits of Paramount Publix common stock. The committee includes Duncan A. Holmes, a vice-president and director of Chase Securities Corporation; Barney Balaban, of B & K; John P. Bickell, a director of McIntyre Porcupine Mines, Ltd., of Canada, and prominently identified with financing of Famous Players Canadian Corporation; Ruloff E. Cutten of E. F. Hutton & Co., bankers; and Maurice Newton of Hallgarten & Co., banking firm connected with considerable earlier financing of Paramount Publix when the company was known as Famous Players-Lasky. The depositary of this committee is The Commercial National Bank and Trust Co.

The third committee is appealing to holders of first mortgage 5½ per cent 25-year sinking fund gold loan certificates of Paramount Broadway Corporation, due Jan. 1, 1951. This is the company that owns the Paramount Building. On this committee are Peter Grimm, chairman, of William A. White & Sons, real estate; J. Russell Forgan, Field, Glore & Co., bankers; Robert Goelet, financier; Howard V. Smith, Home Insurance Co., and Elisha Walker of Kuhn, Loeb & Co. The depositary is the Chemical Bank & Trust Co.

Deposit Agreements Ready for Holders

Deposit agreements to be sent to Paramount securities holders are now being printed, and are expected to be ready for distribution this week.

A fourth committee is seeking joint deposits of Paramount Publix and RKO securities. This one was formed by Maurice B. and Daniel W. Blumenthal, attorneys, of 474 Fifth Ave., and was described as an independent protective committee.

A move to organize a Paramount shareholders' protective association was launched in Toronto, with John P. Bickell of Toronto, vice-president of Famous Players Canadian Corporation, as Canadian representative. Minority stockholders in the Canadian company belonged to an association which opposed absorption of Famous Players by Paramount on a share exchange basis, and these stockholders never turned in their original Canadian shares. There is talk of again reviving this minority group.

Coincidentally with activities in New York, receivers were appointed elsewhere for numerous affiliated circuit corporations.

Howard McCoy, vice-president of Saenger Theatres, Inc., joined with Publix in a receivership petition filed at New Orleans. E. V. Richards, president of Saenger, was appointed by Federal Judge Wayne J. Borah. He was allowed three months by the court in which to affirm or disaffirm leases on the subsidiary's properties, approximating 60 theatres located in Louisiana, Mississippi, Florida, Alabama and Arkansas. Mr. Richards was ordered to post $25,000 bond.

Paramount Publix claimed Saenger owes it $6,000. Liabilities of Saenger were given as $1,856,000. An additional $300,000 is listed as debts to various persons and companies. In the application the company did not list assets, but made mention of mortgages on various theatres and real estate given as security for bonds.

Saenger Theatres has outstanding $600,000 realty first mortgage bonds, reported due July, 1933. These are part of an issue of $900,000. Saenger first mortgage and collateral warrants due Oct. 1, 1940, total $2,500,000.

Other Publix Affiliates File Petitions

Voluntary petitions in bankruptcy were also filed in federal court at Omaha by A. H. Blank Theatres Corporation of Nebraska and Publix-Nebraska, which operates 21 houses. The action was authorized by the board of directors in New York on Tuesday. Book value of the two companies is listed at $3,000,000, but shrinkage is admitted. Federal Judge J. W. Woodrough named A. H. Blank of Des Moines receiver to operate the houses, and creditors will appoint trustees. Bankruptcy schedules will be filed later. Arthur F. Mullen was named attorney for the receiver.

The corporation owns and operates a circuit in Iowa, and owns subsidiary corporations operating theatres in Iowa, Nebraska and Illinois. Listed among the creditors are two Des Moines theatre companies, the Commonwealth Paramount Theatre Co., for $46,599, and Des Moines Theatre Co., for $348,642. The largest creditor is Publix Enterprises, Inc., which has claims for advancements and deferments amounting to $1,476,915.

On Monday, William Hamm was named receiver in St. Paul, by Judge M. M. Joyce, for Minnesota Amusement Co., northwest operating subsidiary of Paramount Publix for about 70 theatres. Hamm Building Corporation and other creditors alleged in their receivership petition failure to pay interest on a mortgage and rentals. The theatres are in Minnesota, North Dakota, South Dakota, and Wisconsin.

Previously, receivers had been asked for Fitzpatrick and McElroy, a circuit of about 21 theatres operating in Indiana and Ohio.

Two additional suits, filed this week in Denver district court, ask judgments of $16,500 for two months' rent on the Denver theatre, and $9,500 back rent on the Paramount. Both these houses belong to Publix. Suits against Mountain States Theatre Corporation, holding company for Paramount Publix of Colorado, and two local banks, charge that the corporation fostered a conspiracy which enabled it to go into bankruptcy, thus avoiding terms of theatre leases.

District Judge Charles S. Sackman issued an order preventing the corporation from disposing of its assets, pending a hearing.

Authorization to include receivers for Paramount Publix as defendants in the Quittner monopoly suit against the company was granted attorneys for Edward Quittner, Middletown, N. Y., exhibitor, by Federal Judge William Bondy this week.

As a result of the ruling, an order lifting the stay of proceedings in the trial of the Quittner suit was issued Wednesday by Judge Bondy and the trial was resumed.

Katz, Zanft to Coast with Production Deal in Sight

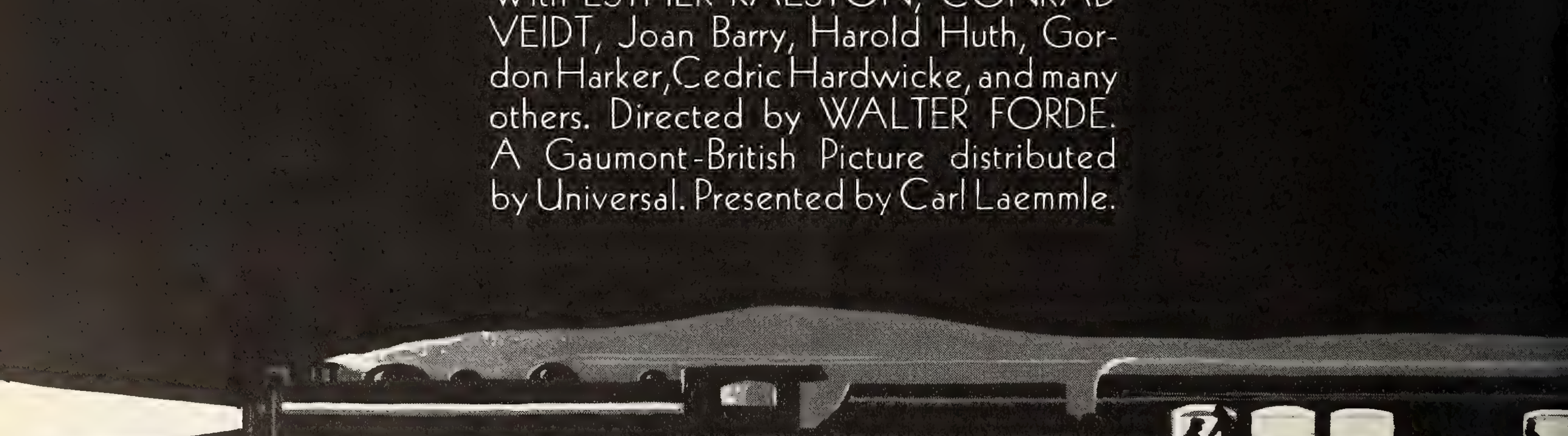
A return to active industry participation on the part of Sam Katz, former Publix Theatres head, was foreshadowed by his departure Monday for the Coast in the company of John Zanft. A new production company in the offing is said to be the objective of the trip. Mr. Zanft, in Kansas City, said he and Mr. Katz formed a company on January 1.

ROME E

A Lifetime of Adventure in One Night on a Train ! ! ! !

◆

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont-British Picture distributed by Universal. Presented by Carl Laemmle.



XPRESS
STEP OUT WITH UNIVERSAL

TRAIN TO INAUGURAL TO SELL "42nd STREET"

Jack Warner Will Head Group From Coast to Washington; Stars Not Engaged Will Go; Broadcasts Planned En Route

A studio broadcasting train from Warner Brothers' Coast production plant will tell the story of the picture "42nd Street," on a cross-nation tour to Washington, D. C., on the way to the inaugural of Franklin D. Roosevelt as president on March 4. In charge of the Special, leaving Hollywood February 21, will be Jack L. Warner, production executive, who served as chairman of the Democratic national committee in California.

All Warner stars not actually engaged in production are to be on the train, according to S. Charles Einfeld, in charge of advertising and publicity. And T. K. Quinn, executive vice-president of General Electric, has issued instructions that the train be equipped with the latest studio apparatus. The first long stop will be at Kansas City, and personal appearances will be made by the players at other one-hour stops.

The *Denver Post* has tied up with the Special for the welcome in that city. Carl Lesserman, district sales manager at Chicago, wired that Mayor Cermak, Charles G. Dawes and Col. Rufus C. Dawes planned to have the stars as their guests in a visit to the World's Fair grounds.

One car will be fitted up with a short-wave transmission radio set for daily 15-minute broadcasts of prepared entertainment including songs from the picture sung and played by members of the cast.

The train will consist of six cars and locomotive. An electric kitchen, in addition to the regular dining car, will have the latest in electrical equipment.

Along the length of the train will be electric signs reading "Warner Bros. '42nd Street' Special," with credit to General Electric for equipping the train.

Players scheduled to be on the tour include Bebe Daniels, James Cagney, Joe E. Brown, Loretta Young, Joan Blondell, George Brent, Ginger Rogers, Ruby Keeler and Douglas Fairbanks, Jr., as well as beauties from the production. In all, approximately 60 passengers will be carried. Besides the players there will be make-up men, wardrobe mistresses, a chef, two men in charge of the electric health kitchen, an electrical engineer, still cameraman, a publicity man, an assistant director, and a representative from the Warner studios.

Special lights have been installed to cast beams upon the train, which is being decorated in gold on the outside.

Kaplan Ouster Upheld

Supreme Court Justice Julius L. Miller in New York has upheld the ousting of Sam Kaplan, former president of projectionists' local 306, by the International Association of Theatrical Stage Employees, in a formal opinion following Kaplan's suit contesting the legality of the ouster. Other officers ousted, however, may seek re-election, the court decided.

Dialogue Ruling Sets Precedent

Justice Shientag of the New York supreme court, has decided that the owner of the dramatic rights and the silent picture rights to a play has the talking picture rights as well. This is believed the first decision of its kind in New York, and is seen as setting an important precedent. The case is to be carried to the appellate division on appeal.

It is pointed out that since talking pictures appeared producers have purchased film dialogue rights to all works which had previously been produced as, or purchased for, silent films.

The decision is based on a suit brought by Konrad Bercovici, author, whose "The Volga Boatman" was produced by Cecil B. De Mille as a silent in 1925, against the Cinema Corporation of America, owner of the dramatic and silent film rights. Bercovici contended he had not sold dialogue rights for a talking film, as such pictures were unknown at that time.

Consolidated Gets Universal Contract

Universal pictures has closed a contract with Consolidated Film Industries, Inc., whereby Consolidated will take over the making of all of Universal's coast prints, studio prints, daily rushes and development of negatives, beginning on February 5, when Universal closes its studio laboratory.

This additional contract is estimated to increase Consolidated's volume approximately $1,000,000 annually. The contract is an addition to one entered into three years ago which provided for Consolidated to make Universal's release prints and newspaper newsreels. The Consolidated laboratories are only a short distance from Universal City and a fast truck service will be maintained day and night.

Jules Levey New President of Warner Brothers Club

Jules Levey, head of Warners' commercial real estate department, was elected president of the Warner Club last Saturday. Other officers elected were: Vice-presidents, Ruth Weisberg, R. W. Budd, A. W. Schwalberg; secretary, L. A. Aldrich; treasurer, T. J. Martin. Board of governors: C. H. Ryan, Chicago; Nat Furst, New Haven; Elizabeth Herrick, Albany; Harriet Pettit, Pittsburgh; John A. Flaherty, Newark; A. R. McPherson, Milwaukee; J. E. Silverman, Philadelphia; Nat Glasser, Washington; Charlotte Adler, Cleveland; Harriet O'Brian, Canada.

Fox Film Gets $190,000 Tax Refund

Federal taxes totaling $190,071 were refunded recently to Fox Film Corporation and subsidiaries by the Internal Revenue Bureau.

NEWS BRIEFS . .

Mark A. Luescher, formerly in charge of advertising and publicity at the Seventh Avenue Roxy, has joined Radio Exchange, Inc., to organize its public relations department. . . .

In consideration of contributions to the progress of the motion picture the French Legion of Honor has been awarded to Andre Debrie, head of Etablissements Andre Debrie, Paris manufacturer of film equipment. . . .

Cleveland Motion Picture Exhibitors Association has elected Ernest Schwartz president. Other officers: Albert E. Ptak, vice-president; John D. Kalafat, treasurer; G. W. Erdmann, secretary and business manager. Named directors were M. B. Horwitz, Henry Greenberger, Sigmund Vermes, Morris Berkowitz. . . .

To 729 Seventh avenue has been removed the New York headquarters of Ufa Films, Inc. . . .

With Washington's Birthday (February 22) and Presidential Inaugural (March 4) in mind, Central Film Company is reissuing the one-reel Washington, D. C., subject, "Heart of the Nation." Principal will distribute. . . .

To the board of governors of the Society of Motion Picture Engineers has been appointed Herbert Griffin, of International Projector Carbon, to succeed L. C. Porter, of General Electric, resigned. . . .

A new publicity and exploitation service has been established by Bill Usilton and Joe Cullin, Jr., formerly in RKO's publicity department. . . .

Death last week came to Harry Erlich, vice-president of the Saenger-Erlich-Hirsch shows of New Orleans, at his Shreveport, La., home. . . .

Re-elected president of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware at last week's annual Philadelphia meeting was Lewen Pizor. Simultaneously elected were Mort Lewis, C. Floyd Hopkins, vice presidents; George Lessy, secretary; George Aarons, treasurer. New directors: Allan Benn, Abe Sabolsky, Ben Fertle. . . .

To George Mann and Morgan Walsh of San Francisco have gone 10 theatres, by purchase, from Mrs. L. R. Crook, widow of National Theatres Syndicate's late owner, thereby raising the purchasers' northern California holdings to 19. . . .

Groucho (Julius), Chico (Leo), Harpo (Arthur), Zeppo (Herbert) Marx have filed, in New York supreme court, an action charging Paramount-Publix with withholding $205,000 in "additional profits" on their "Monkey Business." Marxes charge the film netted $805,000, Paramount claims $400,000. According to contract, said the action, the brothers and Paramount share 50-50 on any profit over $400,000 turned in by the film, one of three scheduled. Work will nevertheless start on the third of the contracted productions February 15. . . .

Into Judge John P. Nields' United States district court at Wilmington, Del., last week came the Torquay Corporation of Delaware, a stockholder in Radio Corporation of America, asking the RCA anti-trust case, settled last November in Judge Nields' court through a consent decree, be reopened, that the decree be modified. The court was requested to permit inquiry on the fairness of the consideration to RCA by General Electric and Westinghouse for 7,500,000 RCA shares. . . .

Closings overshadowed openings by two in Oklahoma recently, with the Paramount in Ardmore, the Harmony in Sand Springs opened, and five variously located indefinitely closed. In Thomas, Holdenville, Marlow, Texhoma, a theatre changed hands, continued operation. . . .

Ray-O-Television Manufacturing Company, an outgrowth of Ray-O-Vision Corporation of America, has leased a Long Island City building, with a planned production of 1,000 television units daily for home use to retail at approximately $100 per unit. . . .

A STATEMENT TO THE MOTION PICTURE TRADE

THE receivership of Paramount Publix Corporation in no way affects the corporations of the undersigned companies. These companies are subsidiaries of Paramount Publix Corporation and are NOT in receivership. They will continue to produce and distribute quality motion pictures under the same management and personnel as heretofore.

PARAMOUNT PRODUCTIONS, INC.
EMANUEL COHEN, *Vice-Pres.*

PARAMOUNT PICTURES DISTRIBUTING CORPORATION
G. J. SCHAEFER, *Vice-Pres.*

PARAMOUNT INTERNATIONAL CORPORATION
E. E. SHAUER, *Vice-Pres.*

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

FEBRUARY

2—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Board of Trade: Semi-monthly luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Allied Theatres of Illinois: General meeting, at Hotel Congress, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

3—**MPTO of Western Pennsylvania:** Board meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

National Institute of Arts and Sciences: Annual meeting, at Waldorf Astoria Hotel, New York. Motion pictures will be a subject.

6—**Associated Assistant Directors, Local 18168:** Board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Walter Sheridan.

7—**Allied Theatres of Michigan:** Board meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

8—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

9—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 4th Street, New York. President, Hal Horne; Secretary, Al Sherman.

9-10—**National Board of Review:** Ninth annual conference, at Hotel Pennsylvania, New York. Director, Wilton Barrett.

15—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Board of Trade: Semi-monthly luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Lambs Club: Monthly meeting of the Council at 130 West 44th Street. Shepherd, Frank Crumit.

19—**Film Forum:** Regular meeting, at New School for Social Research, 66 West 12th St., New York. Association's headquarters, 125 West 45th St. President, Sidney Howard; Secretary, Margaret Larkin.

14—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Allied Theatre Owners of California: Monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Executive Committee, monthly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

14—**Assistance League:** Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union: Monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, Earl C. Hamilton; Secretary, M. J. Sands.

15—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Olesen; Secretary, Henry Olesen.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive Officer, William B. Cullen.

17—**International Alliance of Theatre Stage Employees:** Board of Directors, semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

18—**Columbia Pictures Club:** Third annual dinner-dance, at Waldorf-Astoria Roof Garden, New York City. President, Jean Dressler. Committee, Mary Mendelsohn, Floyd Weber, Fay Rothman, Hy Cohen, John Kane, Barye Phillips.

20—**Associated Assistant Directors, Local 18168:** Regular and board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Walter Sheridan.

21—**New York Motion Picture Club:** Annual Ball and Dinner, at Waldorf Astoria Hotel, Park Avenue, New York. President, Lee A. Ochs; Secretary, Paul Gulick; Ball Chairman, William Brandt; Treasurer, Louis F. Blumenthal.

22—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

WEST

FEBRUARY

2—**Independent Motion Picture Producers Association:** Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

6—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive officer, Richard L'Estrange.

7—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

8—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

10—**Academy of Motion Picture Arts and Sciences:** First quarterly meeting of Technicians branch, at Warner Brothers Studio, Burbank, Calif. President, Conrad Nagel; Executive Secretary, Lester Cowan.

13—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

18—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

20—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive Officer, Richard L'Estrange.

21—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

21—**International Brotherhood of Electrical Workers:** Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

22—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The receivership of Radio-Keith-Orpheum Corporation does not include the undersigned companies which are continuing to operate under their present management.

RKO RADIO PICTURES, INC.
RKO STUDIOS, INC.
RKO DISTRIBUTING CORP.
PATHE NEWS, INC.

(signed) M. H. Aylesworth
Chairman of the Board

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

State Fair

(Fox)

Comedy Drama

Fox rings the bell, is entitled to the large sized kewpie doll, and the exhibitor, whether he is on Main Street or Broadway, in New York or York, Neb., should cash in on the "State Fair" concession in a really big way. The picture, being a definitely faithful screen version of the once popular novel of the same title by Phil Strong, has all the elements of lucrative box office, and no mistake.

The cast names, and the contributions which their owners make to the whole picture, are box office opportunities of the first rank. Will Rogers, who imparts a considerable portion of the humor, in the familiar and popular Rogerian style; Janet Gaynor, who supplies simplicity and sweetness as only she can; Lew Ayres, appealing and performing the other half of one romance with Miss Gaynor; Sally Eilers, engaged in a romantic appeal with Norman Foster in the second combination. Louise Dresser offers an excellent bit as Rogers' wife. Distinct mention should be made of Blue Boy, Rogers' prize hog, who has a good deal to do with the action and serves to supply a number of laughs.

Indicating the picture's Broadway possibilities as entertainment, an audience at the Radio City Music Hall enjoyed itself immensely from start to finish. Of the film's Main Street value there cannot be the slightest question. It is of the stuff with which Main Street is familiar and has the players in whom Main Street delights. To the credit of the producers be it noted that no one of the marquee gems in the cast is too prominent. There is just enough Rogers, not too much, while Miss Gaynor, Ayres, Miss Eilers, Foster, Miss Dresser each has an important spot to fill, fills it splendidly.

The homely yet purposeful story opens on the Iowa Rogers farm, where he "babies" the hog for honors at the state fair, two days distant; Miss Dresser revels in the mince meat and pickles she prays will be prizeworthy; Miss Gaynor sees no romantic future with Frank Melton, involved with his milk cans; Foster, the son, thirsts for revenge on a concessionaire at the previous year's fair, and responds only half-heartedly to the invitation of an unseen Elinor.

Make the lobby a miniature state fair, utilizing freely stills from the picture. Go over the top on cast names, each one of which alone is a "selling" appellation. Indicate the drama which enters the lives of the youth of the Rogers farm amid the glamour of the state fair, and promise a delightful piece of entertainment from every angle—and for the entire family. There should be no doubt about this being a real "money" picture.—AARONSON, New York.

Produced and distributed by Fox. Directed by Henry King. From the novel by Phil Strong. Screen play by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor, R. W. Bischoff. Sound recorder, A. L. Von Kirbach. Release date, February 10, 1933. Running time, 100 minutes.

CAST

Margy Frake	Janet Gaynor
Abel Frake	Will Rogers
Pat Gilbert	Lew Ayres
Emily Joyce	Sally Eilers
Wayne Frake	Norman Foster
Melissa Frake	Louise Dresser
The Storekeeper	Frank Craven
The Barker	Victor Jory

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Blondie Johnson

(First National)

Gangster Drama

Guns roar, the mobsters gather again, victims are put on the spot, rackets wax fat, the sign of the double cross is revived, the gang rises from the squalor of dives to the luxuries of pent-houses, and the old gangster picture is with us once more—only this time the big shot is a dame and Blondie Johnson is a composite of all the underworld czars who ever have slid across the screen.

It's no burlesque, no satire, just a straight out-and-out exciting gangster show which has been given a touch of human interest and a romantic love interest background to substantiate the racketeering atmosphere. As such, it should prove an interesting experiment for showmen to demonstrate their ability.

There is entertainment in "Blondie Johnson," probably not ruthless enough to engender any startling objections to its exhibition, or yet of the sensation-creating type. Yet it has a certain element of novelty and construction that will catch the interest of all who can be brought in to see it.

Blondie, deciding that the world owes her a living, concocts a racket that wins her the amazed admiration of Curley, the current ace. In no time at all she both usurps Curley's living, concocts a racket that wins her the leadership and falls in love with him.

The element of comedy at least is equal to, if it does not overshadow the ruthlessness of Blondie's ambitions. In action and dialogue, it moves at a rapid pace and with Joan Blondell it is given an unusual appeal.

If your patrons have evidenced an interest in gangster pictures they probably will take this one in the spirit which it is intended—a different twist to an old idea. If you've had difficulty in enticing them in to see a gangster picture, try to sell 'em on the novelty of a girl assuming the male gangster prerogatives, yet in the end finding that her heart was bigger than her ambitions.

Because of its type, "Blondie Johnson" is adult entertainment. There is enough of drama, romance, action, comedy, suspense and novelty to satisfy the desires of the regular theatre-goers, both men and women, if your advance campaign gives them a clear idea of what to expect.—McCARTHY, Hollywood.

Produced and distributed by Warner-First National. Screen play by Earl Baldwin. Directed by Ray Enright. Photography by Tony Gaudio. Art director, Esdras Hartley. Film editor, George Marks. Gowns by Orry-Kelly. Release date, Feb. 25, 1933. Running time, 69 minutes.

CAST

Blondie	Joan Blondell
Curley ("Contract")	Chester Morris
Louis	Allen Jenkins
Gladys	Claire Dodd
Scannell	Earle Foxe
Mae	Mae Busch
Manager	Joe Cawthorne
Red	Sterling Holloway
Eddie	Olin Howland
Max Wagner	Arthur Vinton
Joe	Donald Kirke

The Face in the Sky

(Fox)

Romantic Comedy

Here is romantic comedy, presented with a swing. A simple, pleasant little story about the kind of folk all audiences know, it also carries an interesting punch of human interest that is half real and half imaginative. All the way through, it is evident that more than ordinary pains were taken to present the leading players in their established characterizations, and clever, understandable entertainment it is.

Joe Buck is a wandering sign painter, the best in his line, and in the typical smart-cracking Tracy way he knows it. With Lucky as his dumb stooge the comedy is heightened. Down in Maine, he's daubing the side of a barn. He can't get the right expression into the eyes of his painted beauty until a door swings open and Madge appears.

When the sign painters depart, Madge hides herself in their wagon, but gets the boys into a jam as they are picked up for abducting her. Under her promise to wed Jim, the charges are dropped and the scene shifts to New York, where the great Joe gets a job to paint a mammoth sign that has been a stumbling block to every other artist in the business.

There is both story and cast to talk about, and there is more than ordinary opportunity for exceptional interest creating exploitation. In some cases the title may require a little explaining. Alone, it might suggest something weird. Tracy being a sign painter, you have the chance directly in line with the picture's action to plaster every available space from doors to sides of barns with that title.

"Face in the Sky" will probably meet its greatest popularity in the smaller town. There is plenty in it to appeal to both men and women and it likewise contains enough down-to-the-earth entertainment to make a satisfactory feature for children.—McCARTHY, Hollywood.

Produced and distributed by Fox. Directed by Harry Lachman. Screen play by Humphrey Pearson. From the story by Myles Connolly. Dialog direction by Wm. Collier, Sr. Photography by Lee Garmes. Sound recorder by E. Clayton Ward. Settings by William Darling. Wardrobe by David Cox. Lyrics and music by Val Burton and Will Jason. Release date, Jan. 15, 1933. Running time, 77 minutes.

CAST

Joe Buck	Spencer Tracy
Madge	Marian Nixon
Lucky	Stuart Erwin
Triplet the Great	Sam Hardy
Ma Brown	Sarah Padden
Jim Brown	Frank McGlynn, Jr.
Pa Brown	Russell Simpson

Dangerously Yours

(Fox)

Comedy Drama

Here's the old Raffles yarn with a gay romantic comedy complex, to which have been added more than a couple of bits of exciting drama; there's a dab or two of skulduggery which brings in a crystal gazing Yogi; a flock of detectives, who try to solve an unsolvable robbery; an abduction, which prepares the way for sequences featuring a vicious but laughable brawl between Blake and Claire; then a re-enactment of the original crime in which Blake doesn't let Claire double-cross him. Finally Blake decides to go straight and Claire renounces her career as a feminine Sherlock Holmes. It's all bound together with a line of dialogue and action that brought plenty of laughs from the preview audiences, which gave every evidence of enjoyment.

The comedy twist is the audience-interesting angle. As far as mystery and detective work is concerned, it's not to be taken seriously at any time. Audiences will early realize that it's all in fun. Miriam takes herself seriously only until Baxter presents her with a "slave-bracelet" in the shape of a heavy anchor and about ten feet of chain to prevent her from escaping his clutches.

More than ordinarily, dialogue contributes heavily to the interest of "Dangerously Yours." The right laugh-creating words are spoken at the right time and continually focus attention on that which is about to happen, aiding the audience.

With fun the predominant characteristic, some of it smartly clever and the big action scene of the show descending to the slap-stick variety as Baxter strives to subdue the ranting, squirming, kicking, biting Miss Jordan, there is also a neat romantic tinge to the story. Thus the show contains the elements that should appeal to the rank and file.

In addition to the intriguing title, which can be gagged around in any number of interest-creating ways, the cast names, action and dialogue suggest many unusual exploitation ideas. The anchor chain-slave bracelet gag can be circused, as can all the action that happens around the occult Yogi and the disappearing diamond and pearl necklaces. Get over the idea that this is regular entertainment with a novel romantic punch.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Frank Tuttle. Story by Paul Hervey Fox. Screen play by Horace Jackson. Photographed by Tom Seitz. Release date, Jan. 29, 1933. Running time, 73 minutes.

CAST

Andrew Blake	Warner Baxter
Claire Roberts	Miriam Jordan
Grove	Herbert Mundin
Jo Horton	Florence Eldridge
Mrs. Latham	Florence Roberts
George Carr	William B. Davidson
Dr. Ryder	Arthur Hoyt
Kassim	Mischa Auer

A Successful Blunder

(RKO Radio)

Comedy Drama

Lacking any outstanding cast names and being a story of a seventeen-year-old boy who wants to be a detective, "A Successful Blunder" falls short of being adult entertainment, and because of the far-fetched developments of the story may not be so strong for the youngsters.

Considered as a comedy, it will necessitate the building of a strong supporting program.

Junior Scott is so interested in becoming a crime sleuth that he never can hold a job, which fact causes his mother no end of heartache. Becoming friendly with a little miss, Josie, who is a newcomer to town, he is in her house when her father, who has stolen a lot of diamonds, is killed by his old accomplice, Wilkie.

Several humorous situations occur during the picture, bringing laughs from the preview audience, but the entire picture failed to engender any real enthusiasm. Looks as if the best thing to do would be to establish it as junior entertainment and use all kinds of gags that will get as many children into the house as possible for every performance.—McCarthy, Hollywood.

Produced by J. G. Bachman for distribution by RKO Radio. Directed by Irving Cummings. Story and screen play by Sam Mintz and Leonard Praskins. Photographed by Joseph Valentine. Release date to be determined. Running time, 68 minutes.

CAST

Junior	Junior Durkin
Josie	Charlotte Henry
Mrs. Scott	Mrs. Wallace Reid
Wilkie	Arthur Vinton
Mr. Woodward	Edward LeSaint
Sheriff	Richard Carle
Abraham	Carl Gross, Jr.

The Woman Accused

(Paramount)

Drama

Unquestionably the strongest showmanship angle to this picture is the fact that the story, authored by so many celebrities, has been running serially in Liberty Magazine. Surely a great many of those who have been reading it will constitute a ready-made audience, and every means should be taken to call the show to the attention of those people in your locality who have been following it.

The picture, as a melodramatic romance, pretty generally follows the printed theme, although certain allowances necessary for picture production have been taken. It builds up the case of Glenda O'Brien, whose new-found romance with Jeffrey Baxter is endangered by the return of an old lover, Leo Young. She kills Young when he threatens to have a gunman "take care of" Jeffrey, and together with Jeffrey and a party of friends she takes off on an ocean liner on a cruise to nowhere. Leo is Bessemer's partner, and he, knowing of the former relations between Young and Glenda, decides that Glenda is the killer. He can't make his case stick with the district attorney, and he likewise gets on the pleasure liner in order to procure additional evidence.

A lot of gaudy, glamorous stuff associated with such cruises ensues until a mock trial is suggested. Bessemer makes it realistic by trying to trap Glenda into a confession of the real murder, without much success. Home again, he tries once more to convince the D. A., but Jeffrey, also a lawyer, administers a thrilling horse-whipping to Little Maxie (the best piece of business in the picture) and as a result Besseer, without a sufficiently strong case, loses out in his effort to trap Glenda.

Alone, without the lure of the famous authors, plus the Liberty tieup, "The Woman Accused" scarcely would be more than program entertainment. Its box office returns will be based on what you can do with that arrangement, plus the pulling power of the leading names in the cast.—McCarthy, Hollywood.

Produced and distributed by Paramount. From the Liberty story authored by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polen Banks, Sophie Kerr. Based on a story by Polen Banks. Direction by Paul Sloane. Screen play by Bayard Veiller. Photographed by Karl Struss. Release date, Feb. 17, 1933. Running time, 73 minutes.

CAST

Glenda O'Brien	Nancy Carroll
Jeffrey Baxter	Cary Grant
Stephen Bessemer	John Halliday
Dist. Atty. Clarke	Irving Pichel
Leo Young	Louis Calhern
Martha	Norma Mitchell
Little Maxie	Jack La Rue
Inspector Swope	Frank Sheridan
Dr. Simpson	John Lodge
Captain of Boat	William J. Kelly
Judge Osgood	Harry Holman
Tony Graham	Jay Belasco
Evelyn Craig	Gertrude Messinger
Cora Matthews	Lona Andre
The Steward	Donald Stuart
The Band Leader	Gregory Golubeff
Cheer Leader	Robert Quirk
Third Girl	Amo Ingraham
Second Boy	Dennis Beaufort
Third Boy	Gaylord Pendleton

Whistling in the Dark

(MGM)

Comedy Drama

Metro-Goldwyn-Mayer, with commendable sagacity, obtained the services of Ernest Truex, of the Broadway stage, for the leading role in "Whistling in the Dark." Mr. Truex, there is little doubt, "made" the play in New York, and here contributes a lion's share of the entertainment in the motion picture version of the stage piece. The fact that the play enjoyed a lengthy, successful sojourn on the Broadway boards unfortunately may mean little to the common denominator of motion picture fandom, but the exhibitor certainly will not lose by indicating with especial emphasis that the picture is an accurate picturization of the highly successful play, with its leading player also transplanted.

Mr. Truex is a delight in a small size. His inimitable characterization is possessed of the fine touch of perfectly rounded comedy. These inches are expended in concentration on him because the audience will revel in his work. He is the picture's mainstay and should be billed and billed again. Forget that the patrons probably will not know him from Adam, in a great many instances, and sell him to them as though you meant it. There will be no regrets.

Mr. Truex, briefly, is eloping with Una Merkel, who, incidentally, due to her drawl, her ingenuousness and her general appeal, is excellent in the role, when their car breaks down and they are "captured" by a bootlegging gang of racketeers in a country house. Learning that Truex is an author of murder mysteries, they force him under threat of death to plot for them the "perfect murder," the proposed victim being a wealthy brewer who refuses to accede to their "shakedown" demands. There is little use in attempting to describe Truex's inimitable conduct throughout these sequences. Suffice to say that he is most amusing.

John Miljan, Johnny Hines and Edward Arnold are highly satisfactory racketeers, while Joseph Cawthorn contributes a good touch as the intended victim. Sell it along humorous lines, bring in the enforced murder plotting by Truex and the thought of the physically timid yet mentally resourceful author matching wits with the gangsters. Make every effort to put Truex across in the advertising. He more than deserves it and the patrons will probably leave the theatre talking about him, at the same time looking forward to his next appearance.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Elliott Nugent. Play by Laurence Gross and Edward Childs Carpenter. Screen play by Elliott Nugent. Photographed by Norbert Brodine. Film editor, Ben Lewis. Release date, January 21, 1933. Running time, 78 minutes.

CAST

Wallace Porter	Ernest Truex
Toby Van Buren	Una Merkel
Dillon	Edward Arnold
Charlie	John Miljan
Lombardo	C. Henry Gordon
Slim	Johnny Hines
Barfuss	Joseph Cawthorn
Joe	Nat Pendleton
Herman	Tenen Holtz
Hilda	Marcella Corday

Clancy of the Mounted

(Universal)

Serial

Action in the land of the Northwest Police is the subject of this new serial in 12 chapters, with Tom Tyler and Jacqueline Wells. A development noted in the three first chapters is the fact that the girl lead has much to do; in fact, she dominated the action in the first episode, particularly in running the rapids in a canoe. The story is of the murder of a wealthy rancher, the arrest of Clancy's brother, and the machinations of the storekeeper and his renegade Indians. Dialogue is possibly too elementary, and situations are introduced over-obviously, but there is considerable action, the backbone of serials.—Episode lengths average 20 minutes.

THEATRE RECEIPTS

Theatre receipts from 122 houses in 20 major cities over the country showed an increase in the aggregate of $33,733 for the calendar week ended January 28, 1933, with a total of $1,471,009, which compares with $1,437,276 from 122 theatres in 20 cities for the previous calendar week, ended January 21. During the more recent period no new high individual house records were established, while six new low figures were recorded.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"Second Hand Wife" (Fox) and "Robbers' Roost" (Fox)	13,500	"A Farewell to Arms" (Para.) and "With Williamson Beneath the Sea" (Principal)	14,000	
Keith's	3,500	35c-50c	"The Mummy" (U.)	19,500	"No Other Woman" (Radio)	21,000	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World". 16,000
Keith-Boston	2,900	25c-50c	"Laughter In Hell" (U.)	20,000	"The Death Kiss" World Wide)	21,500	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-50c	"Whistling in the Dark" (MGM)	19,000	"The Kid From Spain" (U. A.)	21,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-50c	"Whistling in the Dark" (MGM)	20,500	"The Kid From Spain" (U. A.)	22,000	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-65c	"Tonight Is Ours" (Para.)	35,500	"Frisco Jenny" (F. N.)	38,000	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-50c	"Second Hand Wife" (Fox) and "Robbers' Roost" (Fox)	15,000	"A Farewell to Arms" (Para.) and "With Williamson Beneath the Sea" (Principal)	16,000	
Buffalo							
Buffalo	3,500	30c-55c	"Lawyer Man" (W. B.)	14,200	"Animal Kingdom" (Radio)	17,500	High 3-28 "My Past" 39,500 Low 1-13-33 "Cynara" 14,000
Century	3,000	25c	"Evenings for Sale" (Para.) and "Most Dangerous Game" (Radio)	7,600	"Handle With Care" (Fox) and "Men of America" (Radio)	6,100	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Great Lakes	3,000	25c-40c	"Strange Interlude" (MGM.)	12,700	"Island of Lost Souls" (Para.)	6,400	High 8-8 "Politics" 35,100 Low 1-20-33 "Island of Lost Souls" 6,400
Hippodrome	2,100	25c	"Silver Dollar" (F. N.)	7,900	"Billion Dollar Scandal" (Para.)	5,100	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Goona Goona" (First Div.) (5th week)	1,400	"Goona Goona" (First Div.) (4th week)	1,700	
Lafayette	3,300	25c	"Bitter Tea of General Yen" (Col.)	8,500	"Vanity Street" (Col.) and "Deception" (Col.)	7,900	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Tonight Is Ours" (Para.)	42,000	"The Son-Daughter" (MGM)	40,000	High 1-23-32 "Two Kinds of Women". 67,000 Low 12-22-32 "The Match King" 20,900
McVickers	2,284	25c-55e	"Hot Pepper" (Fox)	11,500	"Silver Dollar" (F. N.) (2nd week)	7,000	High 2-7 "Doorway to Hell" 38,170 Low 1-27-33 "Hot Pepper" 11,500
Oriental	3,940	35c-68c	"Strange Interlude" (MGM)	24,500	"A Farewell to Arms" (Para.) (4th week-3 days)	4,500	High 3-7 "My Past" 46,750 Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"No Other Woman" (Radio)	23,000	"Bitter Tea of General Yen" (Col.)	18,000	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
State Lake	2,776	25c-55c	"Laughter in Hell" (U.)	6,000	"Man Against Woman" (Col.)	8,000	High 12-12 "Frankenstein" 44,000 Low 1-26-33 "Laughter in Hell" 6,000
United Artists	1,700	35c-68c	"The Kid From Spain" (U. A.) (2nd week)	16,500	"The Kid From Spain" (U. A.) (1st week)	27,000	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"With Williamson Beneath the Sea" (Principal) and "Beauty Parlor" (Monogram)	3,000	"Drifting Souls" (Majestic) and "Guilty or Not Guilty" (Monogram) (15c-25c)	3,100	High 1-30-32 "Hell Divers" 26,000 Low 1-27-33 "With Williamson Beneath the Sea" and "Beauty Parlor" 3,000
Mall	753	15c-25c	"Faithless" (MGM)	1,800	"Breach of Promise" (World Wide)	1,500	
RKO Hippodrome	3,800	15c-40c	"They Just Had to Get Married" (U)	14,000	"Secrets of the French Police" (Radio)	7,600	
RKO Palace	3,100	25c-40c	"The Mummy" (U.)	12,500	"No Other Woman" (Radio)	10,000	High 5-2 "Laugh and Get Rich" 40,000 Low 1-20-33 "No Other Woman" 10,000
State	3,400	25c-50c	"No Man of Her Own" (Para.)	21,000	"Flesh" (MGM)	23,500	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Island of Lost Souls" (Para.)	8,500	"Mask of Fu Manchu" (MGM)	5,000	
Terminal	535	15c-35c	"Men and Jobs" (Amkino)	1,500	"Gitta Discovers Her Heart" (Capital)	1,850	
Warner's Lake	800	15c-50c	"Parachute Jumper" (W. B.) (25c-50)	3,800	"Frisco Jenny" (F. N.)	5,700	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"Congress Dances" (U. A.)	5,200	"Man Against Woman" (Col.)	3,800	
Denver	2,500	25c-50c	"The Kid From Spain" (U. A.)	14,000	"Tonight Is Ours" (Para.)	12,500	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Me And My Gal" (Fox) (3 days) "The Half-Naked Truth" (Radio) (4 days)	1,500 1,300	"Deception" (Col.) (3 days) "Old Dark House" (U.) (4 days)	1,500 2,000	
Orpheum	2,600	25c-50c	"The Mummy" (U.)	11,000	"Rockabye" (Radio)	10,500	
Paramount	2,000	25c-40c	"Flesh" (MGM) (3 days) "Billion Dollar Scandal" (Para.) (4 days)	2,500 1,500	"The Match King" (F. N.) (3 days) "Flesh" (MGM) (4 days)	2,500 3,500	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-40c	"No Other Woman" (Radio)	8,200	"Bitter Tea of General Yen" (Col.)	9,200	
Fisher	2,700	25c-50c	"Silver Dollar" (F. N.) (15c-40c)	15,400	"Billion Dollar Scandal" (Para.)	10,900	
Fox	5,100	25c-40c	"Hot Pepper" (Fox)	24,600	"Second Hand Wife" (Fox)	21,400	
Michigan	4,000	25c-75c	"Frisco Jenny" (F. N.)	16,200	"Tonight Is Ours" (Para.)	23,700	
United Artists	2,000	25c-75c	"Strange Interlude" (MGM)	17,100	"A Farewell to Arms" (Para.) (2nd week)	11,000	

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THAT STOLE THE SHOW AT THE
RADIO CITY ROXY
THIS WEEK!

A "Comedy in Rhythm" . . . smart as a top hat . . . something original in entertainment that makes it the feature of any bill . . . crammed with laughter, song and melody . . . and a new personality to give the girls heart palpitation . . . that's

"SO THIS IS HARRIS"

Presenting the new idol of the air—
the honey-toned sensation of radio,

PHIL HARRIS

With dozens of pretty girls and

WALTER CATLETT

LOUIS BROCK
PRODUCTION
DIRECTED BY
MARK
SANDRICH

IT HAPPENED TO ME
IT CAN HAPPEN TO YOU
RKO
Radio
PICTURES

IF YOU CAN'T GET IN THE RKO ROXY . . . ASK YOUR EXCHANGE TO SCREEN IT!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	55c-$1.65	"Cavalcade" (Fox) (2nd week)	17,300	"Cavalcade" (Fox) (1st week)	25,400	High 7-31 "Trader Horn" 36,000 Low 10-31 "Yellow Ticket" 9,000
Pantages	3,000	25c-40c	"Sport Parade" (Radio)	7,100	"Afraid to Talk" (U.)	6,000	High 4-30-32 "Careless Lady" 22,400 Low 1-18-33 "Afraid to Talk" 6,000
W. B. Hollywood	3,000	25c-55c	"20,000 Years in Sing Sing" (F. N.) (25c-50c)	11,200	"Hard to Handle" (W. B.)	12,000	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-40c	"Hot Pepper" (Fox)	3,500	"Animal Kingdom" (Radio)	4,500	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	25c-40c	"Billion Dollar Scandal" (Para.) (25c-35c)	5,000	"Frisco Jenny" (F. N.)	5,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	25c-50c	"Tonight Is Ours" (Para.)	14,000	"Lawyer Man" (W. B.)	11,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	25c-50c	"The Face in the Sky" (Fox)	8,000	"They Call It Sin" (F. N.)	8,500	....
Palace	2,800	25c-40c	"Whistling in the Dark" (MGM)	6,000	"Cynara" (U. A.)	6,000	High 5-2 "Trader Horn" 22,000 Low 12-30-32 "Fast Life" 4,000
Kansas City							
Mainstreet	3,049	25c-50c	"They Just Had to Get Married" (U.)	13,000	"Bitter Tea of General Yen" (Col.)	10,000	High 1-9-32 "Peach o' Reno" 25,500 Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth" 5,000
Midland	4,000	25c-50c	"The Son-Daughter" (MGM) (7 days and Sat. midnite show) (25c)	14,000	"The Kid From Spain" (U. A.) (7 days and Sat. midnite show)	26,000	High 1-5-33 "Strange Interlude" 30,000 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"Lawyer Man" (W.B.) (7 days and Sat. midnite show)	7,800	"Island of Lost Souls" (Para.) (7 days and Sat. midnite show)	6,000	High 2-27-32 "Shanghai Express" 25,000 Low 12-8-32 "Evenings for Sale" 5,000
Uptown	2,000	25c-40c	"Hot Pepper" (Fox)	3,500	"Second Hand Wife" (Fox)	3,500	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Biltmore	1,600	55c-$1.65	"Sign of the Cross" (Para.)	11,000	....		....
Loew's State	2,416	25c-65c	"Hot Pepper" (Fox)	15,400	"Second Hand Wife" (Fox)	12,400	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	25c-50c	"Tonight Is Ours" (Para.) (25c-40c)	16,400	"Billion Dollar Scandal" (Para.)	18,000	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"The Mummy" (U.)	8,600	"Bitter Tea of General Yen" (Col.)	5,100	....
United Artists	2,000	25c-55c	"Hello, Everybody" (Para.)	3,900	"A Farewell to Arms" (Para.) (2nd week)	8,500	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-50c	"20,000 Years in Sing Sing" (F. N.)	12,400	"Hard to Handle" (W. B.)	10,500	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	25c-45c	"Hard to Handle" (W. B.)	5,800	"Frisco Jenny" (F. N.)	7,500	....
Minneapolis							
Century	1,640	25c-40c	"Second Hand Wife" (Fox)	4,000	"The Match King" (F. N.)	4,500	....
Lyric	1,238	25c-40c	"Sherlock Holmes" (Fox)	2,000	"Me And My Gal" (Fox)	2,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"No More Orchids" (Col.)	12,500	"Goona Goona" (First Div.) and "False Faces" (World Wide)	11,500	High 12-14 "Cimarron" 30,000 Low 12-24-32 "The Sport Parade" 11,000
State	2,300	25c-55c	"Tonight Is Ours" (Para.)	7,500	"Silver Dollar" (F. N.)	7,000	High 1-2-32 "Sooky" 10,000 Low 12-24-32 "Rain" 6,000
Montreal							
Capitol	2,547	25c-75c	"Maid of the Mountains" (British) and "Old Dark House" (U.)	12,000	"Rockabye" (Radio) and "Trailing the Killer" (World Wide)	12,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
His Majesty's	1,600	25c-75c	"Marry Me" (British)	8,000	....		....
Imperial	1,914	15c-50c	"L'Atlantide" (French)	3,000	"La Fleur D'Oranger" (French) and "Le Dernier Choc" (French)	3,000	High 1-17 "Office Wife" 10,000 Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre" 1,800
Loew's	3,115	25c-75c	"Silver Dollar" (F. N.)	14,000	"Mask of Fu Manchu" (MGM)	14,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"I Am a Fugitive from a Chain Gang" (W. B.)	13,500	"Strange Interlude" (MGM) (2nd week)	9,500	High 4-2-32 "One Hour With You" 19,500 Low 12-23-32 "Life Begins" 8,500
Princess	2,272	25c-60c	"Bitter Tea of General Yen" (Col.) and "Deception" (Col.)	9,000	"The Kid From Spain" (U. A.) and "Speed Demon" (3rd week)	7,000	High 4-1 "City Lights" 22,500 Low 12-23-32 "The Crusader" and and "Hearts of Humanity" 6,000
New York							
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM) (5th week)	10,500	"Rasputin and the Empress" (MGM) (4th week)	18,285	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"Maedchen in Uniform" (Krimsky & Cochran)	9,200	"Matto Grosso" (Principal) (6 days)	3,000	....
Capitol	4,700	35c-$1.65	"Employees Entrance" (F. N.)	35,000	"Strange Interlude" (MGM) (2nd week)	48,287	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	55c-$1.65	"Sign of the Cross" (Para.) (12 days)	14,600	....		High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	6,196	All Newsreel	6,357	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (3rd week)	13,000	"Cavalcade" (Fox) (2nd week)	11,900	....
Mayfair	2,300	35c-85c	"The Big Drive" (First Div.)	20,000	"The Mummy" (U.) (2nd week)	8,680	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood 7,600
Palace	2,500	35c-$1.10	"The Devil Is Driving" (Para.)	10,000	"The Half-Naked Truth" (Radio)	15,250	....
Paramount	3,700	35c-99c	"Tonight Is Ours" (Para.)	43,000	"A Farewell to Arms" (Para.)	52,500	High 2-7 "Finn and Hattie" 85,900 Low 12-23-32 "The Devil Is Driving" 35,200
Rialto	1,949	35c-85c	"Island of Lost Souls" (Para.) (2nd week)	14,500	"Island of Lost Souls" (Para.) (1st week)	26,100	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-85c	"The Kid From Spain" (U. A.)	36,350	"Cynara" (U. A.) (4th week—4 days)	10,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"The King's Vacation" (W. B.)	88,000	"Bitter Tea of General Yen" (Col.) (8 days)	80,000	....
RKO Roxy	3,700	35c-$1.65	"Hot Pepper" (Fox)	50,000	"Animal Kingdom" (Radio) (3rd week—8 days)	45,000	....
Roxy	6,200	35c-$1.25	"Air Hostess" (Col.)	9,100	"Second Hand Wife" (Fox)	18,000	High 1-1-32 "Delicious" 133,000 Low 1-26-33 "Air Hostess" 9,100
Strand	3,000	35c-$1.10	"20,000 Years in Sing Sing" (F. N.) (2nd week)	13,321	"20,000 Years in Sing Sing" (F. N.) (1st week)	23,421	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-75c	"The Vampire Bat" (Majestic)	6,892	"Hypnotized" (World Wide)	3,299	High 9-19 "Five Star Final" 59,782 Low 1-19-33 "Hypnotized" 3,299

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Produced and directed by
ARVID E. GILLSTROM

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by FOX FILM CORPORATION

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-40c	"The Son-Daughter" (MGM)	3,200	"Billion Dollar Scandal" (Para.)	3,200	High 2-7 "Illicit" 11,000 Low 1-14-33 "The Half-Naked Truth" 3,000
Criterion	1,700	10c-55c	"Tonight Is Ours" (Para.)	6,000	"A Farewell to Arms" (Para.)	6,400	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Goona Goona" (First Div.)	3,400	"No More Orchids" (Col.) (4 days) "Uptown New York" (World Wide) (3 days)	1,100 1,000	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"20,000 Years in Sing Sing" (F. N.)	3,700	"Bitter Tea of General Yen" (Col.) (6 days)	2,900	High 9-19 "Young As You Feel" 11,000 Low 1-21-33 "Bitter Tea of General Yen" 2,900
Victoria	850	10c-35c	"The Mysterious Rider" (Para.) (4 days) "Goldie Gets Along" (Radio) (3 days)	800 700			
Omaha							
Orpheum	3,000	25c-50c	"Most Dangerous Game" (Radio) (3 days) "Bitter Tea of General Yen" (Col.) (4 days)	4,500 4,000	"False Faces" (World Wide) (3 days) "Animal Kingdom" (Radio) (4 days)	6,000 5,000	High 2-14 "Cimarron" 25,550 Low 1-27-33 "Most Dangerous Game" and "Bitter Tea of General Yen" 8,500
Paramount	2,900	25c-50c	"Strange Interlude" (MGM)	9,500	"Silver Dollar" (F.N.)	6,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"Explorers of the World" (Raspin) (4 days) "The Mysterious Rider" (Para.) (3 days)	800 600	"Second Hand Wife" (Fox) (4 days) "Breach of Promise" (World Wide) (3 days)	700 600	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	2,500	25c-40c	"Hypnotized" (World Wide)) and "Uptown New York" (World Wide)	5,250	"The Mask of Fu Manchu" (MGM) and "Handle With Care" (Fox)	5,600	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Evenings for Sale" (Para.) (5 days)	2,000	"If I Had a Million" (Para.) (7 days)	3,500	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"Frisco Jenny" (F. N.) (6 days)	13,000	"Cynara" (U. A.) (7 days)	14,000	
Earle	2,000	40c-65c	"The Devil Is Driving" (Para.) (6 days)	16,000	"Fast Life" (MGM) (6 days)	14,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Hot Pepper" (Fox) (6 days)	22,000	"Second Hand Wife" (Fox) (6 days)	19,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"The Kid From Spain" (U. A.) (6 days)	6,000	"Secrets of the French Police" (Radio) (6 days)	3,500	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Keith's	2,000	15c-35c	"The Unwritten Law" (Majestic) (6 days)	8,200	"Speed Demon" (Col.) (6 days)	7,500	High 1-30-32 "Arrowsmith" 27,000 Low 5-28-32 "Steady Company" 6,500
Stanley	3,700	40c-55c	"20,000 Years in Sing Sing" (F. N.) (6 days)	12,500	"The Kid From Spain" (U. A.) (2nd week-6 days)	14,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"The Mummy" (U.) (6 days)	8,500	"Goona Goona" (First Div.)	9,000	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Broadway	1,912	25c-40c	"Tonight Is Ours" (Para.)	6,000	"Son-Daughter" (MGM)	11,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"The Devil Is Driving" (Para.)	1,000	"Island of Lost Souls" (Para.)	1,000	
Oriental	2,040	25c-35c	"Lawyer Man" (W. B.)	2,800	"Thirteen Women" (Radio)	3,000	
RKO Orpheum	1,700	25c-55c	"The Half-Naked Truth" (Radio)	9,000	"Bitter Tea of General Yen" (Col.)	9,000	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-50c	"Silver Dollar" (F. N.) (25c-35c)	6,000	"Strange Interlude" (MGM) (2nd week)	4,000	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"Theft of the Mona Lisa" (Radio)	1,600	"Comradeship" (Foreign)	1,500	
Golden Gate	2,800	25c-65c	"No Other Woman" (Radio)	14,000	"20,000 Years in Sing Sing" (F.N.)	15,800	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"The Son-Daughter" (MGM)	13,500	"Frisco Jenny" (F. N.)	17,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists	1,200	25c-50c	"The Kid From Spain" (U. A.) (5th week—4 days)	5,000	"The Kid From Spain" (U. A.) (4th week)	11,500	
Warfield	2,700	35c-90c	"Hot Pepper" (Fox)	16,000	"Mask of Fu Manchu" (MGM)	18,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 12-29-32 "Handle With Care" 14,000
Warner Bros.	1,380	35c-75c	"Frisco Jenny" (F.N.) (9 days)	7,500	"Billion Dollar Scandal" (Para.)	5,500	High 3-26-32 "Fireman, Save My Child" 19,000 Low 12-29-32 "He Learned About Women" 3,500
Seattle							
Blue Mouse	950	25c-55c	"Lawyer Man" (W. B.)	3,750	"They Just Had to Get Married" (U.)	4,500	
Fifth Avenue	2,750	25c-55c	"Madame Butterfly" (Para.) and "With Williamson Beneath the Sea" (Principal)	6,000	"Life Begins" (F. N.) and "He Learned About Women (Para.)	6,500	High 7-30-32 "Milion Dollar Legs" 18,500 Low 1-28-33 "Madame Butterfly" and "With Williamson Beneath the Sea" 6,000
Liberty	2,000	10c-25c	"Spirit of the West" (Allied) and "Guilty or Not Guilty (Monogram)	4,000	"The Unwritten Law" (Majestic)	3,750	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-55c	"Animal Kingdom" (Radio)	5,250	"The Match King" (F. N.)	3,750	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"Frisco Jenny" (F. N.)	7,000	"Silver Dollar" (F. N.)	8,000	High 1-10 "Paid" 18,000 Low 1-14-33 "No Man of Her Own" 6,500
Washington							
Columbia	1,232	25c-40c	"Robbers' Roost" (Fox)	3,250	"Red Haired Alibi" (Capital)	2,250	
Earle	2,323	25c-66c	"Employees' Entrance" (F. N.)	19,000	"Billion Dollar Scandal" (Para.)	16,000	
Fox	3,434	25c-66c	"Tonight Is Ours" (Para.)	25,250	"Flesh" (MGM)	24,250	
Loew's Palace	2,363	35c-55c	"Hot Pepper" (Fox)	14,000	"No Man of Her Own" (Para.)	14,000	
Metropolitan	1,600	25c-55c	"Central Park" (F. N.)	6,000	"20,000 Years in Sing Sing" (F. N.) (2nd week)	3,500	
Rialto	1,900	25c-55c	"Daring Daughters" (Tower)	4,200	"Laughter in Hell" (U.)	4,100	
RKO Keith's	1,832	25c-55c	"Penguin Pool Murder" (Radio)	7,800	"Bitter Tea of General Yen"	8,000	

Sinister shadows playing gruesome jests . . . . ghastly figures emerging from mouldy cellars . . . . weird noises in dark houses . . . . murder in the night . . . . mysterious disappearances . . . . lost souls with warped minds . . . .

frightening, chilling deeds that make the blood run cold and the hair stand on end —

THAT'S MYSTERY!

Nothing will sell it to your audiences like ACTUAL SAMPLES . . . . ACTUAL SCENES . . . . ACTUAL DIALOGUE RIGHT FROM THE PICTURE ITSELF.

NATIONAL SCREEN SERVICE

NEW YORK · CHICAGO · LOS ANGELES · DALLAS · ATLANTA · SEATTLE

WABASH AVENUE

CHICAGO

Records and stocks of the local Educational-World Wide offices were transferred to the Fox exchange Saturday and Sunday. The deal between Educational and Fox for the new distribution and selling arrangement came with dramatic suddenness and left 20 of the 23 employees at Educational minus jobs. Dave Dubin, branch manager, Harold Wise, booker, and Edna Enk, cashier, were the only employees retained.

▽

Jones, Linick & Shaefer is resuming operation of the Randolph theatre following expiration of the lease held by Frank Levin.

▽

Aaron Saperstein was confined to his home for a week on account of illness, during which time he was forced to forego the Allied directors' meeting in the East and hold up negotiations with officials of the operators' union on a new working agreement for 1933.

▽

Walter Smock of the Colonial theatre, Farmersburg, Ind., was spotted at the offices of Exhibitors Screen Service where he signed up for the company's trailer service.

▽

Tickets for the Film Relief Dinner Dance to be held at the Medinah Athletic Club March 4 have been printed and are available from Louis Abramson, Allied secretary, as well as from many committee members who are working hard to make the affair a big success.

▽

Harry L. Gold, assistant to Al Lichtman, general manager of distribution for United Artists, spent several days in town conferring with Eddie Grossman, branch manager.

▽

Henry Bambara has opened the Schindlers theatre at 1008 Huron street.

▽

Jack Miller—lucky fellow—read the weather forecast last week and, not liking the predictions, grabbed a rattler for Florida's palms and zephyr breezes.

▽

Lawrence Stein, local publicity director for Warner Bros., has been made supervisor of the Orpheum, where he immediately succeeded in springing some novel publicity ideas in connection with the showing of "The Mummy."

▽

Lloyd Johnson is the new shipper at Exhibitors' Screen Service.

▽

Bruce Godschow, who has been managing the Aragon and Trianon ballrooms, has taken over the management of the Imperial theatre.

▽

Walter Bedell is managing the newly constructed theatre at Freeport, Ill.

▽

Bill Brumberg of Columbia has a luck piece that he has been carrying around since 1921. It is a twenty dollar gold piece that he got from Bill Pearl when he was country sales manager for First National. The story came to light the other day when Pearl dropped in to visit Brumberg. Well, there may be some doubt about the charm value of a twenty dollar gold piece but there is certainly no question as to the luck of the holder of one in these days.

▽

Max Weintraub, Omaha film exchange head, found many old friends to visit along the Row last week.

HOLQUIST

Barney Balaban Is Elected Balaban & Katz President

Barney Balaban last week was elected president of Balaban and Katz, major Chicago circuit, succeeding Sam Katz. John Balaban, who went to Chicago recently from Publix headquarters in New York, was elected secretary and treasurer. The Chicago office of the circuit explained that the two offices are of equal importance and that the executives would continue to function as before. John Balaban is in charge of theatre operation in Chicago, Indiana and Canada, while Barney Balaban has concentrated more especially on finance.

The election of Barney is seen in some quarters as important to the future financial structure of the organization. He is widely looked upon as a financial expert. Other officers of the organization are: Sam Dembow, Jr., vice-president; Eugene Zukor, Marion Coles and Elmer C. Upton, assistant secretaries. Mr. Upton was also named treasurer and controller.

Fox Wins Appeal Decision

The Massachusetts supreme court, in a decision handed down last week, ordered two deposits, totaling $348,000, plus interest, to be paid to the Boylston and Tremont Corporation, a subsidiary of Fox Theatres. The money represents deposits made in connection with the proposed purchase of property, on which it was planned to erect a $6,000,000 theatre by Fox interests. Decision followed an appeal.

ON BROADWAY

Week of January 28

CAPITOL	Scram!	MGM
	Swing High	MGM
MAYFAIR	Around the World With Song	Master Art
	Bugs and Books	RKO Radio
PARAMOUNT	Don't Play Bridge with Your Wife	Paramount
	Over the Jumps	Paramount
RIALTO	Blue of the Night	Paramount
	Is My Palm Read?	Paramount
RIVOLI	Building a Building	United Artists
	Canine Thrills	Paramount
ROXY	Isles of Birds	Principal
	Isles of Love	Principal
	Laughing with Medbury in the Wild West	Columbia
RKO ROXY	So This Is Harris	RKO Radio
STRAND	A Whale of a Yarn	Vitaphone
	Bosko the Drawback	Vitaphone
	Yours Sincerely	Vitaphone
WINTER GARDEN	Bosko in Dutch	Vitaphone
	Sport Thrills	Vitaphone
	Wrongorilla	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 37.—Racing season opens in Miami—Gay art students enliven London—Colored singers hail Big City—Roosevelt visits Muscle Shoals in Alabama—Everybody skates in Vienna—Daredevils crash in San Francisco—Dr. Adolf Lorenz back in United States.

FOX MOVIETONE NEWS—No. 38.—Russia celebrates revolution's birthday—Paderewski returns to United States—Holy year decreed by Pope in Rome—Yellowstone Park is snow-bound—Scottish students in free-for-all—United States bombers stir up Pacific—German vets hail empire's creation.

HEARST METROTONE NEWS—No. 236.—Navy bombers train off San Diego, Cal.—Paderewski arrives in America—Japan's emperor hails army home from Manchuria—Pope decrees 1933 a holy year—Wrestling doctor performs on mat—Russia celebrates anniversary of Soviet rule—Turf fans seek thrills at Havana.

HEARST METROTONE NEWS—No. 237—Hitler becomes German Chancellor—Dixie greets Roosevelt—Dope seized in New York—Motor boat race at Winter Haven—Children to aid "Buy American"—Turf season opens at Nice, France—Showing how grace can be acquired by stout women—Seas batter beach resorts in Atlantic storm.

PARAMOUNT NEWS—No. 51.—Rangers safeguard climbers at Sundance, Wyo.—Ireland goes to polls—Russia hails Soviet anniversary—Twentieth amendment ratified at Washington—Pacific fleet in maneuvers—Roosevelt arrives at Warm Springs, Ga.—Music master arrives in United States.

PARAMOUNT NEWS—No. 52—Hitler takes German helm—Survivors of Exeter City arrive in New York—Circus performers at Sarasota—Storm sweeps Atlantic Coast—Woman, 210 pounds, shows grace—Racing season on at Nice, France.

PATHE NEWS—No. 52.—Turf meet at Hialeah Park, Florida—Amendment stops "lame duck" sessions—Pictures show how machines replaced manpower—Tuskegee choir hails New York—Daredevils perform over Chapman Field, Florida—President-elect visits Muscle Shoals, Alabama—Yale crew practices at New Haven, Conn.—News flashes.

PATHE NEWS—No. 53.—Homeless boy crisis told to Senate—Lingerie show in New York—Tightrope walker performs at Miami Beach—Dog-sled race at Wonalancet, N. H.—Invent new x-ray machine in New York—Vatican issues "Papal Bull" in Rome—Tilden trains at Miami Beach—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 114.—Ireland holds election—New x-ray fights tuberculosis—Dog-sled contest at Ottawa, Canada—Wild animal poses for Hollywood children—"Shoe" pitchers practice at Miami-Ski meet at Mt. Hood, Ore.—Soviet celebrates revolution in Moscow.

UNIVERSAL NEWSPAPER NEWSREEL—No. 115—Jig-saw craze sweeps country—Find 3,000-year-old city in United States—New skiing record set at Semmering, Austria—Leetonia, Ohio, man is champ pretzel bender—Baltimore child of 10 months weighs 48 pounds—Boat race at Winter Haven, Fla.—Storm floods east coast.

Appears in William Fox Suit

Former federal judge Hugh M. Morris of Wilmington, Del., has entered his appearance in chancery court at Wilmington on behalf of All Continent Corporation, against which United States Senator Daniel O. Hastings, receiver for General Theatres Equipment, Inc., has filed suit. No appearances have been made on behalf of William Fox, co-defendant, for whom All Continent is alleged to be a personal holding company.

Assistant Directors Elect

Raymond Friedgen was elected president of the Associated Assistant Directors, Local No. 18168, New York, recently. Other officers are: Fred Scheld, vice-president; Walter R. Sheridan, secretary; Saul E. Harrison, financial secretary and treasurer.

Rogers, Barnstyn Move

Budd Rogers and J. C. Barnstyn, who recently formed Inter-World Productions, Inc., to distribute in this country, have moved quarters from 1650 Broadway to the Loew's State Building, New York.

Faber Opens Own Office

Robert Faber, former editor of *Publix Opinion*, Publix house organ, has opened an advertising and publicity office at 11 East 45th Street, New York.

OW GETTING BIG MONEY EVERYWHERE! CLASS "A" HOUSES! EXTENDED RUNS!!

THE MONEY PICTURE OF THE YEAR!" SAYS

BALABAN & KATZ
PUBLIX
LOEW'S CIRCUIT
RKO CIRCUIT
WARNER'S CIRCUIT
BUTTERFIELD
GREAT STATE

BOOKED SOLID

BREAKING OLD TIME GROSSES

Barney Balaban of Chicago says: "Sub-zero weather ... pre-Christmas slump ... but business very good ... appeals alike to men, women and children .... a great road show attraction."

ALL CRITICS RAVE OVER IT—EVERY GROUP IN EVERY TOWN STAMPEDES TO EXPLOIT IT!

ALBERT L. RULE'S

The BIG DRIVE

REAL! ACTUAL! SECRET ARCHIVES OF 8 NATIONS IN THE WORLD WAR GIVE UP THEIR TRUTH AT LAST!

45 CAMERA-MEN AND 10 MILLION SOLDIERS KILLED TO MAKE IT!

NO WONDER THE RAVES COME FROM SHOWMEN CRITICS PATRONS

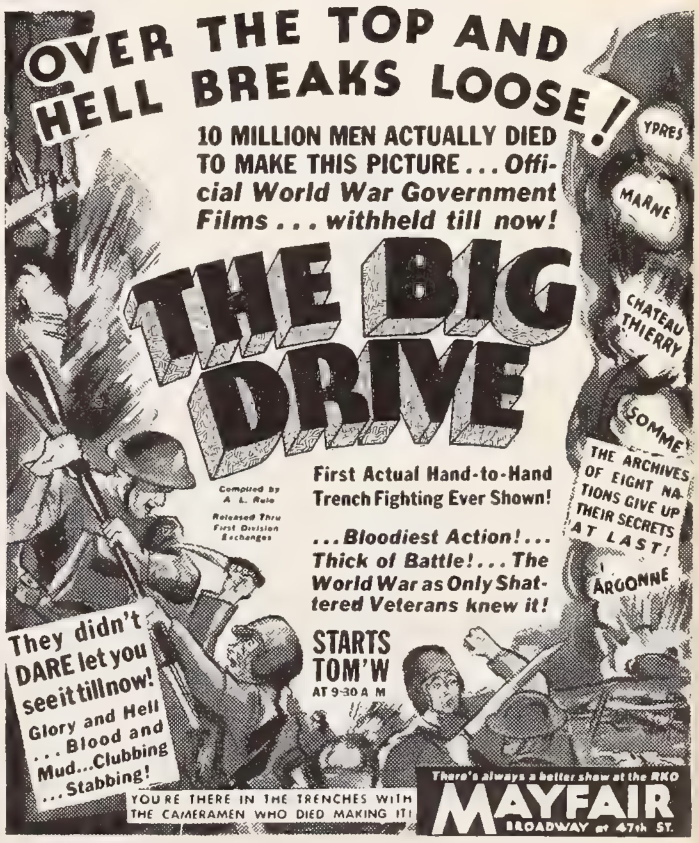
RKO
MAYFAIR
OFFICIAL - AUTHENTIC - GOVERNMENT PICTURES OF THE WORLD WAR
ALBERT L. RULES
The BIG DRIVE
THE BIG DRIVE
OFFICIAL GOVERNMENT WAR PICTURE
RKO Mayfair

A SMASH HIT AT McVICKERS CHICAGO AND ADAMS DETROIT

Critics Chose It as "Best in Years!"

SMASH HIT
N NEW YORK!

ter Winchell gives it orchids!
d great comment! ... other
itics gasp its praise!



OVER THE TOP AND HELL BREAKS LOOSE!

10 MILLION MEN ACTUALLY DIED TO MAKE THIS PICTURE ... *Official World War Government Films ... withheld till now!*

THE BIG DRIVE

Compiled by A. L. Rule

Released Thru First Division Exchanges

First Actual Hand-to-Hand Trench Fighting Ever Shown!

... Bloodiest Action! ... Thick of Battle! ... The World War as Only Shattered Veterans knew it!

STARTS TOM'W
AT 9:30 A M

They didn't DARE let you see it till now! Glory and Hell ... Blood and Mud ... Clubbing ... Stabbing!

YOU'RE THERE IN THE TRENCHES WITH THE CAMERAMEN WHO DIED MAKING IT!

There's always a better show at the RKO
MAYFAIR
BROADWAY at 47th ST.

YPRES
MARNE
CHATEAU THIERRY
SOMME
THE ARCHIVES OF EIGHT NATIONS GIVE UP THEIR SECRETS AT LAST!
ARGONNE

ESTERN TERRITORY
ADELINE WOODS
East Lake Street, Chicago, Ill.

IDDLE-WEST STATES
LBERT L. RULE
Sherman Hotel, Chicago, Ill.

EASTERN AND SOUTHERN STATES — RELEASED THROUGH
THE WORLD'S LEADING INDEPENDENT
FIRST DIVISION EXCHANGES, Inc.
HARRY H. THOMAS, President
1600 BROADWAY, NEW YORK CITY

FOREIGN AND CANADA

B. H. SERKOWICH
Park Central Hotel
New York City

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 158:—(A) Name as many as you can of the various ways in which unnecessary damage is inflicted upon film. (B) What is meant by "pulling down" and what damage does it cause? (C) Name the various things that tend to inflict damage upon film sprocket holes. (D) Tell us what faults you have found in the packing of films received which tended to damage the films. (E) Tell us, in detail, just how you pack your reels for shipment.

Answer to Question No. 152

Question No. 152 *was: "(A) When is the normal capacity of a water pipe or electric conductor said to have been reached? (B) How does increasing or decreasing the diameter of water pipes or electric conductors affect their resistance to water or current flow? (C) How does increasing or decreasing the length of a water pipe or electric conductor affect resistance? (D) If the interior of a water pipe be made rougher than it was, resistance to flow of water is increased. What is analogous to that in an electric conductor?"*

I was really surprised at the number of at least satisfactory replies to this one, and at the number of really excellent ones as well. The following made satisfactory answers: G. E. Doe, Dale Danielson, Lester Borst, S. Evans and C. Rau, J. Wentworth, H. Edwards, H. D. Schofield, T. Van Vaulkenburg, P. T. Garling, A. Ilks and B. R. Rouen, O. Garling and B. Diglah, D. Little and J. Rathburn, J. R. Carter, W. S. Andrus, D. B. Bates and J. L. Majors, M. Penderly, T. Dawson, H. M. Evans, T. Howard and J. Buckstene, S. Kay, H. L. Harvey, M. L. Tomlinson, A. Bailey, B. Eliers and D. Holler, P. L. Davis and T. Torr, T. McGruder, (H. D. Cylor, H. D. Davis and W. Sullivan), P. J. Cermak, H. L. Robson, G. C. Hendrie and B. T. Sampson, L. R. Rigas, L. S. Marksley and J. L. Bischoff, B. M. May, T. L. Shelton and M. R. Sanders, C. L. Daniels, P. C. Hewitt, P. Lambert and S. G. Goss,, R. and L. M. Wright, D. N. Peters (G. Farmann, T. H. Heins and R. G. Randant), M. S. O'Brien, S. Chestney and T. Lavery, B. R. Compton and L. Peterson, H. B. Coates, L. C. Cummings and J. D. Schneider, D. U. Shelton and B. R. Thompson, M. McGuire, D. M. Sykes and E. O. Olliver, L. T. Coates, P. O'Brien, F. D. Prinde and T. Gaitsley, M. L. Mastbaum and A. Burt, C. Lilly and T. G. Sawyer, M. O. Lynch, L. Peterson and D. Donohue, L. Cranlo and G. Deckson, F. B. Gamble, L. R. Richards, W. D. Adamson, J. L. Richards and T. B. Cudmore, L. Andrews, B. E. Danning and D. L. Simmons, H. M. Gregor, W. A. Andres, P. Farmer, D. Golding, A. Jones and L. T. Foley, P. Hadley and L. D. Solomon, T. Potter and K. H. Steele, S. T. and L. R. Powell, J. Ahrenson, H. Daniels and P. N. Arless. [Note: in some instances three men, presumably all in one theatre, have joined in answering. In such cases the three names are enclosed in parenthesis.]

I have selected the answer of L. Peterson and D. Donohue as best suited to the needs of publication, though many others made answers of equal excellence. They say:

"There is some difference in the case of a water pipe and an electric conductor, because of the fact that in one only friction and consequent loss must be considered, whereas in the other there is always the possibility of excessive heating, with consequent fire danger. Strictly speaking, this is perhaps not within the limits of the question, still if there is much heating in an electric conductor the change to a dangerous state is not far away.

"One way of putting the matter is to say the normal capacity of either a water pipe or electric conductor has been reached when the cost of power consumed in overcoming friction (resistance) equals the cost of decreasing the resistance by installing larger pipes or conductors. It usually is expressed as equaling normal interest charge on the capital necessary to make the change, which same I do not regard as correct, since it makes no provision for taking care of the capital outlay itself.

"My own way of stating the matter would be thus: The normal capacity of an electric conductor is exceeded when its temperature is raised above the limits set by the National Code; or, in other words, when the carrying capacity as set by the Code is exceeded."

[Note: Your reference to heat in the first part of your answer does not come exactly within the purview of the question as asked. It is a good point, nevertheless; therefore, I have admitted it for consideration. The temperature limit is what wire capacity, as set by the National Code, is based upon, hence your own way of stating the matter is entirely correct.—F. H. R.]

(B) We will give G. E. Doe the floor on this one. He says:

"Increasing the diameter of either a water pipe or electric conductor decreases the resistance, for the reason that the resistance will be opposed to a greater volume in either case, and the resistance will not be increased in nearly the same proportion as will be the volume of flow. Decreasing the diameter of either works the same way in reverse."

[Note: I have never seen the matter stated in just the terms Friend Doe has used. I believe, however, he is absolutely correct. If any of you thousands of Bluebook School folks differ, let me hear from you.—F. H. R.]

(C) G. C. Hendrie and B. T. Sampson state this tersely and well. They say:

"Each unit of length of either water pipe or electric conductor offers a fixed amount of resistance at any given rate of flow. If, then, units of length be subtracted, it follows that there will be less resistance. If units of length be added the reverse is true."

(D) S. Evans and C. Rau answer thusly:

"Increased roughness of water pipe interior increases resistance to water flow. Analogous to this in electric conductors is the composition of the conductor, which means its degree of conductivity. Copper wire, which offers low resistance (good conductivity), may be likened to a water pipe having a smooth interior. Nickel wire offers high resistance to current flow (low conductivity), hence may be compared to water pipe having rough interior."

Pacent Establishes New Consulting Laboratories

L. G. Pacent, president of Pacent Electric Company, has established Pacent Engineering Corporation, to which he will devote much of his time, as a private consulting engineering firm with offices at 79 Madison avenue, New York. Laboratories will be established at Little Neck, Long Island.

H. C. Likel, research engineer, formerly with Mr. Pacent, will be associated with him in the new company. B. H. Noden, secretary and treasurer of Pacent Electric, will act as general manager of that company.

Starts Equipment Firm

Felix Charney, formerly with Erpi and RCA, and projection supervisor for Fox, has established Theatre Sound and Projection Engineering, new firm, at 276 West 43rd Street, New York.

Don't Cut Ticket Charge: Laemmle

The fact that production costs prevent the lowering of picture rentals this season is emphasized by Carl Laemmle, president of Universal Pictures, who currently warns exhibitors not to lower admission prices.

"If you are thinking of lowering admission prices, think again," says Mr. Laemmle. "It is easy to lower them—terribly hard to boost them. If you have survived to this day on your regular prices, be terribly careful that a few weeks of poor business do not panic you into a ghastly mistake.

"Hundreds of theatres have tried the experiment of cutting admission prices. Many of them have succeeded in doing a good business in the number of people attending their shows, but not in dollars and cents.

"Be careful not to be misled by the stock argument that 'everything has come down in price, so I'd better cut my own prices too.'

"Don't forget that the merchant who lowered his prices also bought for less. But now he is raising his prices. You cannot possibly buy for less, because the cost of making pictures cannot permit it. I know that as far as Universal is concerned there is no possible way of selling pictures to you for less money than you have paid in the past. I would rather do no business with you at all than let quality slip right now when the demand for quality pictures is at the highest demand the public makes.

"Business reports now reveal an upturn. To go through with a plan of slicing admission prices in the face of these conditions may be the greatest mistake of your business life."

Means Re-elected President Of Kansas City Association

Jay Means has been re-elected president of the Independent Theatre Owners of Greater Kansas City. Other officers for 1933 are: Charles Vaughn, Art theatre, Kansas City, Kan., vice-president; Lee Miller, Chief theatre, treasurer, and Mrs. A. Baier, Lindbergh theatre, secretary, re-elected.

Mr. Means informed the members he would be unable to continue as president unless he was voted a small salary to compensate him for his services. Mr. Means has immediately begun consideration of ways and means of financing the organization. One of these is the sale of advertising reels to local stores.

Warner Trial Postponed

Trial of the government suit against Warner alleging violation of the Clayton anti-trust act in the acquisition of First National, has been postponed to April 3, by permission of the attorney general's office. Trial had been scheduled for last week in federal court, New York.

Bank Named Trustee

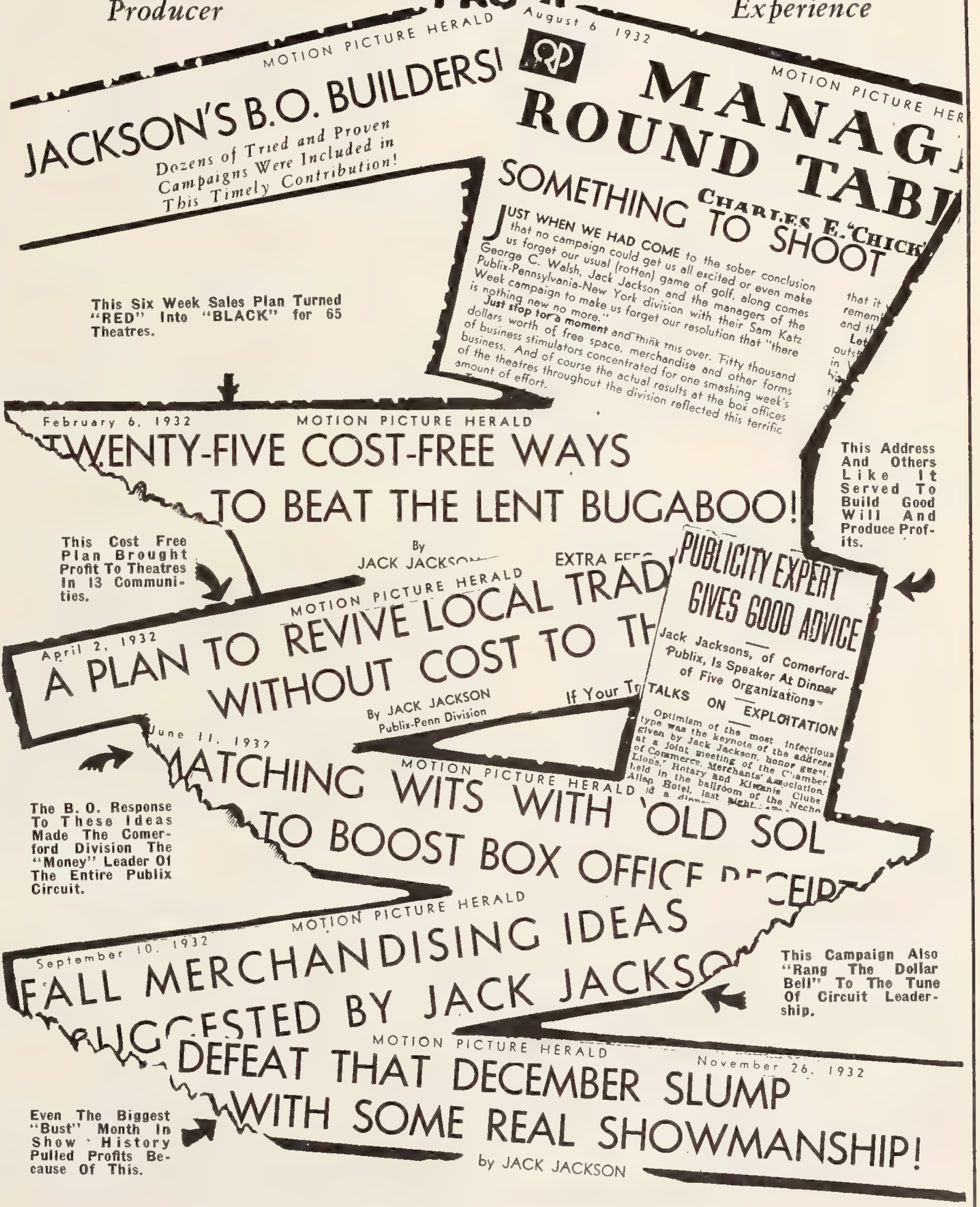
The First National Bank of Seattle has been named trustee in bankruptcy for Pacific Northwest Theatres. The bank was chosen as a compromise trustee after the referee in the case had disqualified Don Graham, Fox West Coast attorney, and Henry Broderick, heading opposition interests.

Mr. Circuit Operator; Exhibitor; Distributor: *You need me!*

I'LL MAKE YOU MONEY —
I'LL SAVE YOU MONEY!

More Patronage At Less Expense Is The Proper Depression Medicine
ALL THE YEAR THROUGH

A Consistent Profit Producer HERE'S THE PROOF *12 Years Successful Experience*



MOTION PICTURE HERALD

JACKSON'S B.O. BUILDERS!

Dozens of Tried and Proven Campaigns Were Included in This Timely Contribution!

August 6 1932 MOTION PICTURE HERALD

MANAG ROUND TAB

CHARLES E. "CHICK"

SOMETHING TO SHOOT

JUST WHEN WE HAD COME to the sober conclusion that no campaign could get us all excited or even make us forget our usual (rotten) game of golf, along comes George C. Walsh, Jack Jackson and the managers of the Publix-Pennsylvania-New York division with their Sam Katz Week campaign to make us forget our resolution that "there is nothing new no more."

Just stop for a moment and think this over. Fifty thousand dollars worth of free space, merchandise and other forms of business stimulators concentrated for one smashing week's business. And of course the actual results at the box offices of the theatres throughout the division reflected this terrific amount of effort.

This Six Week Sales Plan Turned "RED" Into "BLACK" for 65 Theatres.

February 6, 1932 MOTION PICTURE HERALD

TWENTY-FIVE COST-FREE WAYS TO BEAT THE LENT BUGABOO!

By JACK JACKSON

This Address And Others Like It Served To Build Good Will And Produce Profits.

This Cost Free Plan Brought Profit To Theatres In 13 Communities.

April 2, 1932 MOTION PICTURE HERALD

A PLAN TO REVIVE LOCAL TRAD WITHOUT COST TO TH

By JACK JACKSON Publix-Penn Division

PUBLICITY EXPERT GIVES GOOD ADVICE

Jack Jacksons, of Comerford-Publix, Is Speaker At Dinner of Five Organizations

TALKS ON EXPLOITATION

Optimism of the most infectious type was the keynote of the address given by Jack Jackson, honor guest, at a joint meeting of the Chamber of Commerce, Merchants' Association, Lions,' Rotary and Kiwanis Clubs held in the ballroom of the Necho Allen Hotel, last night

June 11, 1932 MOTION PICTURE HERALD

MATCHING WITS WITH 'OLD SOL TO BOOST BOX OFFICE RECEIPT

The B. O. Response To These Ideas Made The Comerford Division The "Money" Leader Of The Entire Publix Circuit.

September 10, 1932 MOTION PICTURE HERALD

FALL MERCHANDISING IDEAS SUGGESTED BY JACK JACKSO

This Campaign Also "Rang The Dollar Bell" To The Tune Of Circuit Leadership.

MOTION PICTURE HERALD November 26, 1932

DEFEAT THAT DECEMBER SLUMP WITH SOME REAL SHOWMANSHIP!

by JACK JACKSON

Even The Biggest "Bust" Month In Show History Pulled Profits Because Of This.

Just a Few Samples from the Long "Profit" Repertoire of

JACK JACKSON

(Not a high salaried man)

A Moderate Priced Executive With *Every* Qualification of "High Priced" Men

SPECIALIST IN

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HOUSE POLICY - GENERAL THEATRE OPERATION

Write, Wire or Phone, Box J. J., Motion Picture Herald, 1790 Broadway, New York

REFERENCES

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Dan Michalove, Gen'l Manager
Warner Bros.

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Comerford Theatres

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

We wish Old Man Winter would hurry up and do his stuff and then pull his freight back up north where he belongs. But it won't be long now until spring, gentle Annie, will be with us again, and with this thought come memories of babbling brooks, of budding trees, of singing birds and humming bees, of cooing doves and whippoorwills, and scented bloom of daffodils. 'Tis then that we'll be glad to know that we've been freed from sleet and snow, and we'll rejoice because the spring has come again.

Yes, sir, you're darned shoutin', that's just the way we will feel about it. But speaking of fishing. Do you know that we have traveled around hundreds of streams and lakes in Wisconsin and Minnesota, and, as much as we love to fish, we have never wet a line just because Ernie Rovelstad down in the Herald office at 1790 Broadway, N. Y., keeps punching us up to come on with our weekly dope for the greatest magazine on earth, but outside of that he's a swell guy.

But it is going to be different this coming summer. When we drive along one of Wisconsin's babbling brooks and know that there is a big hungry trout lying under some cress longing for a "Silver Doctor" or a "Brown Hackle" he's going to be accommodated. And when we drive along some of Minnesota's beautiful lakes and realize that there is a hungry bass out under those lily-pads looking for a "Shannon Spinner" we are going to stop and interview that baby; just watch and see if we don't.

It won't be long 'til we'll all want to go
Out yonder where the cool waters flow.
Where the flash of the trout
Will be just about
The most thrilling sensation we know.

Where the songs of the birds in the trees
Will be wafted to us on the breeze.
Then we'll give a glad shout
When we pull the trout out,
In the shade of the box elder trees

THERE, how does that sound to you Izaak Walton guys? Don't you want to come and go along with us?

▽

This talk of prosperity being just around the corner is a lot of prune juice. "Prosperity" with Marie Dressler and Polly Moran hit the Moon theatre last night with a wallop and Old Man Depression took a nose dive into the cellar. It is just as we have always contended; whenever those two gals play, you will find prosperity right there with both feet. And then there's another thing, as Andy Gump says. This picture business will never reach its highest state of perfection until they put Kate Smith and that "Street Singer" together in a series of oldtime songs and cut out a lot of this cross-legged jazz that doesn't mean a damthing to the public nor the Fiji Islanders.

Music is music, that much we can tell,
But this jazzy jazz music is certainly——

Well, that's what we think about it, anyway, and it mach nich aus to us what the rest of 'em think.

▽

Comes now the Hollywood Herald, a promising and growing young thing, and reports that the New York critics are unanimous in their opinions that Fox's "Cavalcade" is the best thing the screen has ever done.

We haven't a doubt that "Cavalcade" is a wonderful picture, but somehow we'd sooner get the lowdown on it from "What the picture did for me."

The North Dakota senate is entitled to the medal for pulling the prize boner in legislative matters. They recently adopted a resolution that 39 of the West and Midwest states secede from the Union. As we recall history, a similar attempt was made back in 1860, and preaching secession has become a very unpopular pastime. That senate is monkeying with a buzz-saw, but the good people of North Dakota should not be penalized because of the ridiculous fanaticism of her lawmakers.

▽

Word comes to us that the good people of Los Angeles have riz up in their wrath over the lurid advertisements of "Frisco Jenny" and are swearing vengeance. Cam yourselves, good folks, cam yourselves. You have stood for a whole lot worse than that.

If the advertising of "Frisco Jenny" is true to the picture, why vent your wrath on the advertising instead of the picture, since the picture will be seen by a thousand people to one who sees the advertising. If the advertising is not true to the picture then why not tackle the press agent? Be cam, folks, be cam; some day they will film "Elmer Gantry" and it will then be time to start your revolution.

▽

In the advertising of "Three on a Match," Walt Bradley of the Moon theatre here in Neligh prominently featured Lyle Talbot. This was a stroke of good business since Lyle used to play here with the Walter Savage Company and the Clint and Bessie Robbins Company, and he used to stick his feet under Walt's table and pass up his plate for more beans and sowbelly.

There are but few of us who could go through a hospital nursery and pick out the baby who would be president of the United States, but it has always been our contention that Lyle would reach the top of the ladder unless there was some faulty construction in the rungs—for

Great oaks from little acorns grow;
A little wind makes great drifts in the snow.

"Three on a Match" is a very good picture in spite of its title, which has nothing whatever to do with the picture and which meant nothing to the public. It might just as well have been Pussy in a Corner, or Who Killed Grandma's Goose. A title should be descriptive of the picture always. For instance, last night we saw "Merrily We Go to Hell," a title that fit the picture like a glove, since the picture began with a drunken debauch and maintained its reputation pretty much throughout its entirety.

If the picture was intended as a preachment for the repeal of the Eighteenth Amendment they had a mighty poor idea of politics. As we watched the unfolding of the picture there came to us that beautiful little poetic classic—

When the moon comes over the mountain
We hope the cork in the jug will be tight.
Then we'll get some fizz-water at the fountain
And we'll have a few cocktails tonight.
We will whooper 'er up Jake until morning
And our joy we can easily foretell,
When the moon comes over the mountain
Let's "Merrily All Go to Hell."
"Voss you dere, Sharley?"

▽

A filibuster in Congress reminds us of a bull that Uncle 'Leazer Biggs used to own. He would stand at the feed-trough and wouldn't eat anything himself and he wouldn't let any of the rest of the herd eat.

Uncle 'Leazer finally put a ring in that bull's nose. There's a moral for Congress.

J. C. JENKINS,
The HERALD Man

ON THE DOTTED LINE...

Columbia

Diane Sinclair and Jessie Ralph given contracts. . . . Eddie Buzzell to direct "Rules for Wives." . . . Rodolph Amendt and Arthur Vinton engaged for "Fever." . . . Ernest Wood and Sam Godfrey added to "Parole Girl." . . . Frank McGlynn and Gaylord Pendleton join "Lost Valley Gold." . . .

▽

Educational

Andy Clyde in "Feeling Rosy," Harry J. Edwards to direct. . . . Moran and Mack in "Hot Hoof" and "The Sock of Ages." . . .

▽

Fox

Miriam Jordan and Howard Lally given contracts. . . . Lilian Harvey and John Boles in "My Lips Betray." . . . Merle Tottenham signed for "House of Refuge." . . . Will Rogers in "Arizona to Broadway." . . . Philip Merivale assigned to "I Loved You Wednesday." . . . Herbert Mundin added to "Adorable." . . .

▽

MGM

May Robson joins "The White Sister." . . . Joan Crawford in "The Dancing Lady." . . . Rollo Floyd added to "Today We Live." . . . Diana Wynyard in "Reunion in Vienna." . . . Marie Dressler, actress; Jacques Feyder, director; Lucien Hubbard, associate producer, and Herb Brown, song writer, given contracts. . . .

▽

Monogram

Marion "Peanuts" Byron engaged for "Breed of the Border." . . .

▽

Paramount

Mae West and Brian Aherne given contracts. . . . Verna Hillie assigned to "Under the Tonto Rim." . . . Margaret Dumont in "Cracked Ice." . . . Edgar Norton, Joe North, Ben Taggart and James Burke added to "A Lady's Profession." . . . Lillian Bond signed for "Pick Up." . . . George Raft in "The Story of Temple Drake."

▽

RKO Radio

Constance Bennett in "A Bed of Roses," Gregory LaCava to direct. . . . Helen Mack and Violet Muir added to "Sweepings." . . .

▽

Universal

Richard Cramer, John Ince, Walter Brennan and Ada May Bender join "The Kiss Before the Mirror." . . . Jobyna Howland added to "The Cohens and Kellys in Trouble." . . . Shirley Grey succeeds Thelma Todd in "Niagara Falls." . . .

▽

Warner-First National

Mary Astor signed for "The Little Giant." . . . Ruth Donnelly, Al Dubin and Harry Warren given contracts. . . . John Adolfi to direct "The Adopted Father." . . . Margaret Lindsay added to "Private Detective." . . . Russell Hopton, J. Carroll Naish, Leo White and Maurice Black join "Elmer the Great." . . . James Cagney and Glenda Farrell in "The Mayor of Hell." . . . Warren William and Joan Blondell assigned to "High Life," Mervyn LeRoy to direct. . . .

▽

World Wide

Stanley Fields, Robert Ellis, Lionel Belmore, Fred Kohler and Katherine Clare Ward signed for "Auction in Souls." . . .

Eichenberg Heads New Exchange

A new independent film exchange, headed by Adolph H. Eichenberg, former Publix manager in Denver, Col., and Leavenworth, Kan., will open soon in Kansas City.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Huston, Constance Cummings—Drew less than normal and can't understand it. Picture is everything the critics have lauded it with. Especially should be a small town type story. Different and new idea in story, and mob scenes are truly great. Huston especially is great. Maybe folks don't like to be reminded of "madness" in the title for it sure failed to draw after real exploitation. Played Jan. 12-14. Running time, 76 minutes.—Majestic Theatre, Lexington, Nebraska. Family patronage.

BLONDE CAPTIVE: Contrary to some reports this did well for us and did not disappoint. Sell it honestly and it is OK.—Ed. Owinn, State Theatre, Ipswich, S. D.

HIGH SPEED: Buck Jones—This has plenty of action and a fair story. Nothing unusual in it but it has action and that satisfies the small town people on a Saturday night. They will overlook a few defects if the picture goes somewhere.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

MAN AGAINST WOMAN: Jack Holt, Lillian Miles—As usual Jack Holt appears in an entertaining picture. Nothing big but good entertainment. Excellent sound. Played Jan. 9.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

THE NIGHT CLUB LADY: Adolphe Menjou, Mayo Methot—Drew normal business. Clever little mystery, well acted and produced. But mysteries seem to be on the way out. Played Jan. 15-16. Running time, 66 minutes.—Majestic Theatre, Lexington, Nebraska. Family patronage.

NIGHT CLUB LADY: Adolphe Menjou, Mayo Methot, Skeets Gallagher—High class picture with new angle and full of suspense. They like this kind.—Ed. Owinn, State Theatre, Ipswich, S. D.

THE NIGHT CLUB LADY: Adolphe Menjou—This is a splendid picture. It should not be classed merely as a murder mystery. Skeets Gallaghen furnished the comedy. Columbia pictures are very good so far. Every one we have played has been satisfactory. This one drew well. Played Jan. 15-16.—Edith M. Fordyce, Princess Theatre, Selina, La. General patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—An expensively made show. Sold right and a real piece of entertainment.—Ed. Owinn, State Theatre, Ipswich, S. D.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—Sure failed to draw. Don't know why either as it is a story so full of heroics and action of football. Should be popular. Nice little program type picture that will really entertain. Played Jan. 3-4. Running time, 71 minutes—Majestic Theatre, Lexington, Nebraska. Family patronage.

TWO FISTED LAW: Tim McCoy—A fine western picture. Lots of action.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—Holds our record for best gross of this season. Still talking about it. A natural.—Ed. Owinn, State Theatre, Ipswich, S. D.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—One of the most remarkable yet. Timely—dealing with modern politics in a fearless manner. Every ctiy and town should run this and exploit it big. Played Jan. 8-9.—Charles W. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

First National

CABIN IN THE COTTON: Drew extra business and pleased okey. Only comments were favorable with the regret that the picture did not have enough singing and especially the theme song was never used. My patrons are continually asking for musicals—and want them. Played Jan. 1-2. Running time, 78 minutes.—Majestic Theatre, Lexington, Nebraska. Family patronage.

CABIN IN THE COTTON: Richard Barthelmess—Excellent. You cannot miss on this one. Character actors positively wonderful. Use their trailer. Played Jan. 17-18.—Charles W. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

DR. X.: Lionel Atwill, Fay Wray—The very best of all shockers. If you add "Frankenstein," "Dracula," "Murders in the Rue Morgue," Dr. Jekyll and Mr. Hyde" all together you would have about the same number of thrills that you find in "Dr. X." Through a mistake, we got the black and white print. I am advised the color print is much better. Insist on the color print. Played Jan. 15.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LIFE BEGINS: Eric Linden, Aline McMahon—As an adult show this goes over good. Strange as it seems, we had a bigger turn-out of men than women. But it's a picture that can be stepped on and will get the business. Don't be afraid of it. Played Jan. 5-6. Running time, 72 minutes.—Carl Veseth, Palace Theatre, Malta, Mont. General patronage.

THE MATCH KING: Warren William, Lili Damita—Real life story of Swedish Match King with Warren William doing most of the acting. Picture grew tiresome before the ten reels was finished and hardly seemed to interest a small crowd in attendance. Would suggest only a one night showing. Won't stand up for two. Played Jan. 18. Running time, 85 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

THE MATCH KING: Warren William, Lili Damita—Very good show. Just a little too overdrawn for the average picture goer. But still a good show. Good for Sunday, or any day in the week. Warren William is very outstanding. Played Jan. 8-9. Running time, 82 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

SILVER DOLLAR: Edward G. Robinson—A great picture from all angles. Audience reaction 100%. Robinson not a favorite here. However, too much praise cannot be said for his work in this production. Also, quoting Winchell, "An orchid for Miss McMahon." She is marvelous. Played Dec. 28-29.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

THEY CALL IT SIN: Loretta Young, George Brent—Just a mighty classy picture that will ring the bell of satisfaction. Don't know when we have played a more pleasing picture.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. Small town patronage.

TIGER SHARK: This is a great picture of sea life and has some real thrills. Edward Robinson is capable and Richard Arlen fills in the dull places. The new girl is all right but won't replace any of my favorites.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—Men and boys will like this picture but it's going to be pretty rough for lady patrons. Pictures of this type have very little box office pull and this one is no exception. Played Jan. 23. Running time, 80 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

TWO SECONDS: Edward G. Robinson—Here is a great picture with a perfect cast. The work of Robinson is truly wonderful. He is in a class by himself. The story is somewhat depressing and will not please all, but it's a great picture and will do above average business. Played Jan. 14.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

Fox

BACHELOR AFFAIRS: Adolphe Menjou—This is a very good comedy. Advertise it as such and it will be sure to please. Running time, 76 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

CALL HER SAVAGE: Clara Bow—Half of audience satisfied and half disappointed. Bow's acting the only worthwhile quality of the picture. By no means a family picture. Played Jan. 4-5. Running time, 85 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Very entertaining and interesting from beginning to end and it's good for any ordinary run of patrons out here, town or county. Played Jan. 21.—George Hodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CONGORILLA: Mr. and Mrs. Martin Johnson production. Another good jungle production. Personally was well pleased with it. Some regular patrons did not come out because they said those animal pictures are pretty much all alike. Running time, 72 minutes. Played Jan. 7-8.—H. Bettendorf, Opera House, Foley, Minn. Small town patronage.

THE FIRST YEAR: Charles Farrell, Janet Gaynor—Good for its kind but not the type of picture that the Gaynor-Farrell fans like to see them in. Drew very well and seemed to please. Played Jan. 3-4.—Edith M. Fordyce, Princess Theatre, Selina, La. General patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Drew average Sunday and Monday business and pleased 100%. Consider it a very nice little program picture. Played Jan. 8-9. Running time, 63 minutes. —S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—A good little picture that will satisfy. Story has been done times before but clever handling makes it seem new. Played Jan. 7. Running time, 64 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Eilers' personality will put over any of her pictures. Ginger Rogers should have better parts. Lyon surprisingly good, almost stole the laurels. Too bad Jimmy Dunn couldn't have had a part in this picture, as splitting up the Dunn-Eilers team is a mistake. They do not draw on their individual popularity. Played Dec. 19-20-21. Running time, 66 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Fair program picture. Patrons did not rave over it. Ben Lyon good in this one. Running time, 64 minutes. Played Jan. 14-15.—H. Bettendorf, Opera House, Foley, Minn. Small town patronage.

ME AND MY PAL: Spencer Tracy, Joan Bennett —Scenes laid along waterfront. A drunken fisherman, whose wisecracks I presume the producers thought funny, is another case of "too much of a good thing." All together I presume this fellow was the center of attraction for a thousand fee, and it became boresome. Outside of this, it's good entertainment, but never gets outside the program class. Miss Bennett and Tracy good. Holds interest, Miss Bennett deserves better stories. Played Jan. 22-23. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PASSPORT TO HELL: Elissa Landi, Paul Lukas —This is a fair picture. It is better than most of the other Elissa Landi pictures. Running time, 75 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen —One gentleman walked out on the picture. Everyone else did a lot of laughing and seemed well-pleased. Played Jan. 13-14.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

ROBBERS' ROOST: George O'Brien, Maureen O'Sullivan—Best Zane Grey story for a long time. Saturday night crowd simply went wild over it. Fast riding, beautiful outdoor scenery and a number of clever stunts by George O'Brien. Business unusually good considering the times. Everyone broke here. Showed an old man a silver dollar the other day and he didn't know what it was. Played Jan. 14. Running time, 70 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

SECOND HAND WIFE: Sally Eilers—Pretty good picture. No raves. No kicks. Drew better than ordinary. Guess the title caught. Especially pleasing to the "femmies." Played Jan. 8-9.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

SIX HOURS TO LIVE: Warner Baxter—Very fine picture. It drew very well and was well liked. Played Jan. 10-11.—Edith M. Fordyce, Pincess Theatre, Selina, La. General patronage.

TOO BUSY TO WORK: Will Rogers, Maureen O'Sullivan—This was liked better than his previous talkies by our patrons. Played Jan. 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TOO BUSY TO WORK: Will Rogers—They don't make any better entertainment than this to please country town. 100% satisfaction. Business rotten, but no fault of the picture. Pleased all that came.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WILD GIRL: Joan Bennett, Charles Farrell—Patrons thought this was going to be an up-to-date jazz picture according to title, but it turned out to be a kind of western. Anyway, it was good. Eugene Pallette as the stagecoach driver almost stole the picture. Running time, 74 minutes. Played Jan. 18-19.—H. Bettendorf, Opera House, Foley, Minn. Small town patronage.

Majestic

HEARTS OF HUMANITY: Jackie Searl—One of the best kid pictures we have run. Fine feature for Friday and Saturday. Sure gets the kids in. We ran a cowboy picture with it and it went over with a bang. Played Jan. 21-22. Running time, 70 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Mascot

PRIDE OF THE LEGION: Rin Tin Tin, Jr.—Will satisfy any audience. Action and thrills. Play this one up strong. Give them a good two-reel comedy with it and you'll have a good show.—William Thatcher, Royal Theatre, Salina, Kansas. Small town patronage.

MGM

BLONDIE OF THE FOLLIES: Marion Davies—Fair picture. Supposed to be a special but far from it. Did good business on it. Doubled it to help it along. Davies is dead from the neck up. Our patrons don't go for her. They come to see other features. Played Jan. 8-9. Running time, 90 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

BLONDIE OF THE FOLLIES: Marion Davies, Robert Montgomery—This show failed to draw for me but it is good and worthy of a good house. Well worth advertising. Played Dec. 2-4. Running time, 90 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. General patronage.

DIVORCE IN THE FAMILY: Jackie Cooper, Conrad Nagel—A picture that will please every member of the family. Every theatre should show this one. Running time, 81 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

DOWNSTAIRS: John Gilbert—The story is terrible. Gilbert wrote it, so you know what to expect. Virginia Bruce is so so. Gilbert is through, no drawing power at all. Played Jan. 10-11. Running time, 72 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DOWNSTAIRS: John Gilbert—No good, and they felt the same as I, for they walked out on it. It takes more than film to get by now, the novelty of talkies has worn off and it takes pictures. Played Oct. 22-23. Running time, 84 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. General patronage.

FAITHLESS: Tallulah Bankhead—In spite of the generally adverse criticsm of this feature, I consider it good. The acting of Bankhead was good and the whole picture went over well. Played Jan. 7.—George Hodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

FAITHLESS: Robert Montgomery, Tallulah Bankhead—An extra good entertainment. Both stars fine. Balance of cast good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FAST LIFE: William Haines, Cliff Edwards, Madge Evans—Plenty of action to the picture, but Haines is back at his smart alec stuff that we thought the directors had tamed him down on. Also it was a mighty good thing for Haines that he had Edwards in support for his work as Bumpy shaded Haines with the audience. If this one goes over you can credit Edwards.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

GRAND HOTEL: All star—A grand flop for me. Can account for this production only in one way. All this bunch of actors had gathered on the lot long before time to commence work on their various productions and some one suggested a rehearsal. So on with the makeup. A little of this and a little of that. A few shots of one and a few shots of the other. Just testing out the camera, etc. Then lo and behold—old man Metro says what's the use of wasting this good film and spend a million or two advertising it. Make a special of it. People don't know the difference and we'll make 'em like it. So the "Grand Hotel" is just a great long drawnout conglomerated mess of nothing. I will never be able to crank my mind up to a point when I could say it was anything but a joke on the people.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. Small town patronage.

LETTY LYNTON: Joan Crawford—Pleased our crowd of Monday and Tuesday fans when they expect a sophistication sex picture. One man said he liked it better than "Strange Interlude." Played Jan. 9-10. Running time, 86 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

THE MASK OF FU MANCHU: Boris Karloff—This picture did splendidly above average business. It is not as good as the previous Fu Manchu pictures made by Paramount and was quite disappointing to some, but it pleased the majority. Karloff, with this picture, adds more to his laurels in becoming a new Lon Chaney.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

THE MASK OF FU MANCHU: Boris Karloff—Boris Karloff is the star, and Bore-us is right. More kicks on this than any three pictures in ages. Oh, Metro—what's wrong. Couldn't you see that this was not wanted? Come on, old Leo, and give us some more of those truly good pictures you made when times were good. Now's when we need you at your best. Sure I know you've got some good ones up your sleeve, but let's have 'em now. Played Jan. 21. Running time, far too much.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

PAYMENT DEFERRED: Charles Laughton, Maureen O'Sullivan—What few came in at the beginning left before the end. Without a doubt the worst picture we have ever shown. Take a fool's advice and make a deal of some sort, but don't run it. Probably will never hear the last of it. Played Nov. 18.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

PROSPERITY: Marie Dressler, Polly Moran—Splendid picture which drew better than anything we have had in months. Pleased 100%. Played Jan. 8-9.—Edith M. Fordyce, Princess, Selina, La. General patronage.

PROSPERITY: Marie Dressler, Polly Moran—What a show. It's all entertainment. Not quite as good as Emma, but still plenty good. This is the kind of a picture that will put the industry back on its feet. And it is really what the people want. And why not give them what they want, especially when they pay all the bills. We need less art and more entertainment. Played Jan. 15-16-17. Running time, 77 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

SKYSCRAPER SOULS: Maureen O'Sullivan, Warren William—A dandy picture. Maureen O'Sullivan steals the show. Did average business. Running time, 95 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

SON DAUGHTER: Raymond Novarro, Helen Hayes—A slow moving Chinese picture that is very uninteresting and absolutely no appeal to anyone. Just another poor picture and a good argument for the Brookhart Bill. Played Jan. 1-2.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

SPEAK EASILY: Buster Keaton—Not much—P. S. Jones, Star Theatre, North Brookfield, Mass.

SPEAK EASILY: Buster Keaton, Jimmy Durante—Not quite as good as the other Keatons. Personally I was disappointed. Running time, 80 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Finely acted picture, but hard to put over. Strictly a class picture, the "High Brows" will like it but the "High Ball" boys in the balcony won't know what it's all about. Drew very little extra business. Played Jan. 19-20. Running time, 110 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

WASHINGTON MASQUERADE: Lionel Barrymore—This is a good picture but has no drawing power whatsoever. Will please those you can get to come in. Running time, 90 minutes.—Hippodrme Theatre, Julesburg, Col. General patronage.

Monogram

GUILTY OR NOT GUILTY: Betty Compson, Tom Douglas—A good entertaining murder story. OK for Saturday.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

GUILTY OR NOT GUILTY: Betty Compson—They should pension Compson. She is too old to act. Fair picture. Doubled it and did good business. Kids get a boost out of Compson. She's good as a comedy. Played Jan. 15-16. Running time, 65 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HONOR OF THE MOUNTED: Tom Tyler—A good western.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

STRANGE ADVENTURE: Regis Toomey, June Clyde—A very good entertaining picture. Good story, well acted.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—A very entertaining production, and one which all small towns should play. Some will not like it, but the masses will get a big kick out of it. Stuart Erwin is swell. Played Dec. 15.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

THE BIG BROADCAST: Radio stars—Perfectly splendid and was it liked? Several people came back the second time to see it. Play it and tell everybody you have it. It is certainly an outstanding attraction that will make money for you. Played Dec. 26-27. Running time, 80 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BILLION DOLLAR SCANDAL: Robert Armstrong, Carole Lombard—Good show, minus love interest. Men will like it. Played Jan. 17-18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BILLION DOLLAR SCANDAL: Robert Armstrong, Carole Lombard—Here is a "honey" in any man's house. Title and cast don't mean much at b. o., but it's a picture. A take-off of the Tea-pot Dome scandal and one grand mouthful of enjoyment. Thanks, Paramount, and all concerned in making this one. Played Jan. 20.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Another gang picture that is somewhat modified and will probably go over for a one-night showing. Dozens similar to it have been shown before and would class this one as being no better or worse than the rest of them. Drew regular Saturday night business. Played Jan. 21. Running time, 81 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Hits the fancy of our audience. Good Saturday show with plenty of action to satisfy. Keep it up, Paramount. Played Jan. 6-7. Running time, 62 minutes.—I. W. Rowley, Ward Theatre, Pismo Beach, Cal. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—A very good picture and drew well for me.—P. S. Jones, Star Theatre, North Brookfield, Mass.

THE DEVIL IS DRIVING: Edmund Loew, Wynne Gibson—This is a good picture dealing with the automobile stealing racket as handled by organized big city criminals. Cast is good and it will fit into any program.—Chas. Lee Hyde, Grand Rapids, Pierre, S. D.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—This is good entertainment and pleased people. Like "They Call It Sin" everyone liked it better than they thought they would. A little picture that goes big.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

A FAREWELL TO ARMS: Helen Hayes, Gary Cooper—Truly a magnificent picture. It is a finished product. The cast is excellent and the direction is superb, yet there were a good many who didn't like it, mainly because of the tragic ending. However, it has tremendous drawing power and should do a good business in all localities. Hayes' artistry will be remembered always. Played Jan. 13-14.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes. Did a flop that made Steve Brodie look like an amateur. Nicely produced and well acted. However, if that means anything at the box office, we have yet to find it out. Played Jan. 8-9.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—Who said not to make a star of Erwin? This boy is another Will Rogers. He has a comedy all his own and I am glad to see him starred. Here is a picture for every member of the family. Back it on family night and hold it an extra day. It's clean, wholesome entertainment for any house and you can stand at the door and smile at your patrons as they pass out of the house. You don't have to hide when you have this class of stuff. Supporting cast is good and story great. Paramount seems to be making better pictures since they cut the deadwood out of the old oak.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

HERITAGE OF THE DESERT: Randolph Scott—It should go big where patrons like Zane Grey. A lot of hokum but they eat it up. Played Jan. 20.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

HORSE FEATHERS: Four Marx Brothers, Thelma Todd—A lot of nonsense but they liked it, so what else is wanted? If you please your patrons, the piano player always gets a hand. If you want comedy book this one. The best Marx Brothers I have screened. Played Jan. 13-14. Running time, 72 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. General patronage.

HOT SATURDAY: Nancy Carroll—Nice little show that pleased the customers. With a surprise ending. Not much for children, but nothing objectionable. Played Jan. 10-11.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Very good program picture. Drew better second day than first.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

IF I HAD A MILLION: All star—A swell picture that failed to draw. Maybe the other fellows will come out better. Picture deserves it.—R. L. Nowell, Cherokee Theatre, Monroe, Ga. Small town patronage.

IF I HAD A MILLION: All star—To my notion a very interesting picture and it was different to any other. It held interest of all who came out to see it. These times the draw does not measure the value of a picture but this one did get some extra patronage. Played Jan. 1-2-3. Running time, 86 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen—Laughton is rapidly coming to the top, and without him this picture would be nothing at all. The picture seemed to strike a new keynote and in spite of a divided opinion it drew well. Played Jan. 8-9-10.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier—There is a lilt and rhythm to this that is truly fascinating. A sure cure for the blues. Our patrons, the men as well as the ladies, seemed to enjoy it immensely. Music, fun, romance in large quantities about describes this. Attendance a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MADAME BUTTERFLY:. Sylvia Sidney, Cary Grant—In spite of a plot familiar to everybody, and an insistent dragginess in spots, this picture pleased 90% of our patrons and we did splendid business on it. The settings are lavish and beautiful and the Puccini music adds tremendously to the picture. Played Jan. 5-6.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marion Nixon—Oakie is coming down to earth. Done better in this one. Wasn't quite so high hat as he generally is. It is a good prize fight picture. Played Dec. 11-12. Running time, 74 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. Fair patronage.

MADISON SQUARE GARDEN: Jack Oakie, Thomas Meighan—This type of picture just won't get the cash customers here. This picture is below anything we have played from Paramount this season. Business fair. Played Jan. 9-10.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

MOVIE CRAZY: Harold Lloyd—I reported on this last week. This second report is a comment on why so fine a picture as "Movie Crazy" should prove so generally poor at the box office. It is my belief that the cause is the title "Movie Crazy." Many patrons must look on the title as a reflection upon their love for the movies. I trust that Harold Lloyd won't become discouraged and stop making any more pictures. If one can overcome the handicap of the title and promise your patrons that here is entertainment packed with fun, romance and surprises, about the best that the screen can give, attendance may prove more satisfactory.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MOVIE CRAZY: Harold Lloyd—This is Lloyd's best since "Grandma's Boy," but it did not mean a thing to us. This star belongs to the list that has been, for his pictures are too far and few between, and his type of comedy is out of date. Certainly not a "special." Business very poor. Fine for the kids and they turned out great. Played Jan. 15-16-17. Running time, 95 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

MOVIE CRAZY: Harold Lloyd—One fair for Lloyd. Children liked it but adults not so much. Business way below old Lloyd grosses, partly due to general conditions. Played Dec. 4-5.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—I consider this mighty fine entertainment from start to finish for old and young. It drew average adult attendance and record breaking children attendance. Get behind it. It will please them.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Good feature comedy, clean in every way and with Constance Cummings adding her splendid work to that of the star, should have proved box office. It did not, however, draw as well as pictures costing us half, and not nearly so well produced. Played Jan. 6-7. Running time, 90 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

NIGHT OF JUNE 13: Clive Brook, Lila Lee—Very good picture. Excellent cast, story and direction. Played on double bill with "Golden West" and gave us the first decent business for six months. Played Jan. 8-9.—Walter Creal, Beacon Theatre, Omaha, Neb. Neighborhood patronage.

NIGHT OF JUNE 13: Clive Brook—Unusually good picture for small towns. Drew very well and pleased exceptionally well. Played Dec. 28-29. Running time, 72 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

NO MAN OF HER OWN: Clarke Gable, Carole Lombard—They certainly liked this one, and there is no reason why they shouldn't. It's a good, entertaining and thoroughly enjoyable picture. Didn't hear one bad criticism. Like most pictures, it has its risque moments; but it seems they like it, so why worry?—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

HANCOCK WANTS MUSICAL COMEDY

A. E. Hancock, that stalwart of the Columbia Theatre at Columbia City, Ind., believes the producers are overlooking a good bet in clever musical comedy. Incidentally, we think that his suggestion DOES belong in this department. He says:

"This does not belong in 'What the Picture Did For Me,' but it is my opinion that the public is ripe for some smart, clever musical comedy. It would be a change from what we have been showing and this I know, that my clients are asking for the singing and dancing shows again. It is my guess that a few would make more money than the average picture that we are showing today.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan—A most pleasing picture for old and young. Can be played any day of the week. Action fans will love it. Business slightly above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STRANGE CASE OF CLARA DEANE: Wynne Gibson, Pat O'Brien—An old picture that is worthwhile. One that the woman's club can recommend and one that fits nicely with my Wednesday-Thursday crowd. I dug this up out of the past and kept in the black ink for a couple of days that usually show red.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

TROUBLE IN PARADISE: Herbert Marshall, Miriam Hopkins, Kay Francis—Not a whole lot in this town got stuck on this one.—P. S. Jones, Star Theatre, North Brookfield, Mass.

UNDER COVER MAN: George Raft, Nancy Carroll—A firstrate picture of the gangster-detective type. Interest holding from start to finish. Average in drawing power. Played Jan. 10-11. Running time, 74 minutes.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—A Zane Grey western that is well produced and plenty of action. Pleased about an average Friday and Saturday crowd.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Small town patronage.

RKO

THE ANIMAL KINGDOM: Ann Harding, Leslie Howard—Splendid acting and flawless production fail to lift this picture out of mediocrity, from a standpoint of the box office. While an artistic success, it failed to please our patrons and we received many criticisms during its run. Played January 16-17.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

BEYOND THE ROCKIES: Tom Keene—Keene's westerns please our Friday and Saturday crowd because of the singing cowboys. It's not all talk and horse's hoofs. Running time, 62 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

BILL OF DIVORCEMENT: John Barrymore, Billie Burke—Failed to draw. Received many very favorable comments from those who saw it but not the type of entertainment seemingly wanted by those patrons who stayed away. Truly a remarkable drama with superb acting. Played Dec. 27-29. Running time, 70 minutes.—Majestic Theatre, Lexington, Nebraska. Family patronage.

BILL OF DIVORCEMENT: John Barrymore, Billy Burke—A picture that gave 100% satisfaction to all that saw it. Great story, fine cast.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Real good picture that gave satisfaction to those who saw it. However, the picture does not have appeal for the masses and the old box office says "just another picture."—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Here is Lee Tracy at his wisecracking best. There is not a quiet moment in the whole show. We had much better than average business both days, and they thought it one of the best shows of the year, which it is not. But you can boost it strong, get extra business with it and please your patrons, so what more can we ask for. Looking at this picture you might find out what is the matter with your own business. Perhaps you are not putting out enough ballyhoo. Played Jan. 14-15. Running time, 68 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

HOLD 'EM JAIL:. Bert Wheeler, Robert Woolsey—It certainly piled them in. We couldn't get rid of the kids. They stayed all day. This pair means business to us. A picture young and old will enjoy. Played Jan. 22-23-24. Running time, 74 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—This is good entertainment. It will pack your house with kiddies and the adults who come will like it. Let any child come free who brings a parent and you will help the box office.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

PENGUIN POOL MURDER: Edna May Oliver—I had rather see Oliver fold her arms and give one good sniff then all the other comediennes on the screen. My opinion, however, doesn't seem to compare favorably with the theatre going public. We did poor business on the picture, but those that saw it liked it and took the trouble to say so. It is nothing like great, but one of the best program pictures seen in a good while. Oliver is great even if the plot is a bit doddery and you aren't a bit surprised when the murderer's identity is divulged. Played January 2-3.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver, James Gleason—Our Sunday-Monday crowds were cut in half during this run due to sub-zero weather and snow, but those patrons who did venture out made many gratifying comments. Played January 15-16. —Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—A flop at box office receipts. Just another mystery and my patrons seem tired of them. Don't see from our receipts how the big radio broadcast of this mystery helped any and evidently it hurt. Played January 5-7. Running time, 76 minutes. —Majestic Theatre, Lexington, Nebraska. Family patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez—A good enough mystery drama, but failed to live up to the expectations created by Radio and N. B. C. ballyhoo. Certainly not a "special." Business just average and had a few walkouts. Played Jan. 6-7. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

ROCKABYE: Constance Bennett, Joel McCrea—Good picture that did better business than the previous Bennett. Women will like the beautiful clothes.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Small town patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—Surprisingly well-liked considering the semi-gruesome type of picture. Played January 10-11-12.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

THIRTEEN WOMEN: Irene Dunne, Gregory Ratoff—This is a punishing picture with lots of trouble and little amusement. It is box office as it has a ready made market through the story. Cast is sufficient and the direction satisfactory to get by those who come to see the story.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

Tiffany

THE LAST MILE: Preston Foster, Howard Phillips—100% entertainment, well acted and elegantly produced. Seemed to please all classes. Much favorable comment.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. Small town patronage.

United Artists

MAGIC NIGHT: Jack Buchanan—Try and figure out why they brought this over. I can't. Before it was over I suddenly remembered a very important engagement. Could not face the audience as they came out. Use your own judgment on this.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

Universal

AIR MAIL: Gloria Stuart, Pat O'Brien—Thrilling airplane story. Well done and very interesting with demonstrations of the newest devices now in use with airmail service, but just failed to draw normal business. Some great shots of airplanes with crashes, etc. Played December 30-31. Running time, 82 minutes.—Majestic Theatre, Lexington, Nebraska, Family patronage.

AIR MAIL: Ralph Bellamy, Pat O'Brien, Gloria Stuart—Believe this the best airplane picture we have had. Made us an excellent Saturday show. Played January 21.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BACK STREET: Irene Dunne, John Boles—For this type of picture they don't come any better. Dunne turns in a marvelous performance of the woman on the back street of a man's life.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

DOWN TO EARTH: Will Rogers—My patrons proclaimed this one of Rogers' best. Well liked by most everyone. An appropriate subject. Running time, 73 minutes. Played January 21-22.—H. Bettendorf, Opera House, Foley, Minn. Small town patronage.

FLAMING GUNS: Tom Mix, Ruth Hall—For the first time in months we had them standing with this. Pleasing picture with plenty of action. Mix still gives them a fast performance despite his age. Played January 14.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

HIDDEN GOLD: Tom Mix—Good picture of this type. All of the Mix pictures have been good and the supporting cast above the average for western pictures. We have had to discontinue the use of western pictures due to the inability of out-of-town people who enjoy this class of entertainment to sell farm produce at any price. They have no money, so of course can't go to the shows. I firmly believe that westerns will come back, but they are dead at present. We cut the run to one day, which works better than to hold them for two or three. Played January 13.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—If you're looking for a raw, red-blooded, and somewhat exciting picture, here it is. It is so real that few women liked it, but it's still a good picture. O'Brien is splendid, and Tom Brown, featured in the cast, hasn't one single line throughout the picture. Played January 14-15-16.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

THE MUMMY: Boris Karloff—Horror pictures seem to have rather played out. Although we played this picture during the holiday season and had good business the first day, the receipts fell off trenemdously the second day. Although ridiculously impossible, the picture is excellent entertainment and splendidly produced. Will draw well on a midnight show. The angle of a 3,700 year old mummy coming to life will pull them in out of sheer curiosity if nothing else. Played December 31-Jan. 2.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

MY PAL, THE KING: Tom Mix—This is a picture that will please any small town patrons, and in my opinion will be well received anywhere. Great audience appeal. Played January 14.—George Hodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

OKAY AMERICA: Lew Ayres—A good gangster picture. Second day killed because of tragic ending. Otherwise a good Friday and Saturday picture. Played January 18-19. Running time, 78 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

OLD DARK HOUSE: Boris Karloff—Not so heap much. Karloff didn't get to spread his stuff in this. A kind of a much-to-do-about-nothing all the way through.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. Small town patronage.

RADIO PATROL: Robert Armstrong, Lila Lee—Pleased our family night fans. Running time, 68 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

THEY JUST HAD TO GET MARRIED: Zazu Pitts, Slim Summerville—This picture introduces something quite new. The characters, in places, speak their troubles aloud, and most of them are truly a scream. Pitts, as usual, takes all honors from Summerville, and is aided by a splendid cast. Our patrons remarked it was one of the best comedies they had seen in a long long while. Although it is a bit slow in getting started, and should be shortened in places, it never drags or becomes boresome in the least. Played January 3-4.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

Warner

BIG CITY BLUES: Joan Blondell, Eric Linden—Blondell is liked by all our patrons. Did fine business on it but picture was poor. Music was the only thing that was okay. Played Jan. 19-20. Running time, 68 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

JEWEL ROBBERY: Kay Francis, William Powell—A good robbery story. Did not draw but satisfied all that did come.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LAWYER MAN: William Powell—A good picture but no draw for us. Just can't interest them in Powell.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Small town patronage.

LAWYER MAN: William Powell, Joan Blondell—A very finely acted picture. Well liked and played to a nice business. Need we say more? Played January 13.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

ONE WAY PASSAGE: Kay Francis, William Powell—An exceptionally fine picture, the best this popular team has made. Ending caused much interesting comment and proved puzzling to many. If these stars are box office for you, then you have a "natural" when you play this. Business for us, above average. Played Jan. 8-9-10. Running time, 69 minutes.—M. R. Harrington, State, Theatre, Portland, Ore. Family patronage.

SCARLET DAWN: Nancy Carroll, Douglas Fairbanks, Jr.—Failed to draw. Russian story, well done by the characters but not a popular type story with us. Played Jan. 10-11. Running time, 60 minutes.—Majestic Theatre, Lexington, Nebraska. Family patronage.

World Wide

LAW OF THE WEST: Bob Steele—Fine little western, good story and good photography. Good Friday and Saturday bill. Did average business on it. Played January 21. Running time, 60 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Short Features

Columbia

BARNYARD BROADCAST: Mickey Mouse—One of the best Mickey Mouse series. Just one long scream of laughter with excellent music. Running time, 8 minutes.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

SCREEN SNAPSHOTS: The new series and okay, especially with movie fans, as they always show their star favorites at play or outside of the studios. Running time, 9 minutes.—Majestic Theatre, Lexington, Nebraska.

Educational

THE BIG FLASH: Harry Langdon—A good comedy. This little guy is funny.—Bert Silver, Silver Family Theatre, Greenville, Mich.

MILADY'S ESCAPADE: Operalogues—No good for the small town and I doubt they will get by anywhere, except the music hall. Very high class opera condensed, into a jumpy two reeler with foreign sets. I haven't seen a single soul that liked it. Running time, 20 minutes.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

THE OPERALOGUES: Are the outstanding two reelers. Music lovers will rave about them and come to hear them the second time. Your kids will walk out on them. The cartoon comedies are the best of the shorts and any one of the six kinds are good enough to sell the kids. Some are good and some are just fair but all of them have their good and bad so buy them cheaply.—Chas. Lee Hyde, Grand Theatre, Pierre. S. D.

Fox

MANHATTAN MELODIES: Magic Carpet Series—Extra good. This reel gives you an idea of what takes place every day in the city of New York. No talking but good music. Photography good. Running time, 10 minutes.—S. H. Rich, Rich Theatre. Montpelier, Idaho.

MGM

ANY OLD PORT: Laurel and Hardy—Just the usual type of funny incidents used in their comedies and pleased okey. Running time, 18 minutes.—Majestic Theatre, Lexington, Nebraska.

FREE WHEELING: Our Gang Comedy—A very funny Gang Comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.

OVER THE COUNTER: A real good musical short in color. Running time, 18 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

OVER THE COUNTER: Metro Dancing Girls—Two-reel color subject that seemed to please everyone. Good photography and lots of pretty girls who know how to dance. Running time, 18 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

WILD PEOPLE: Very good musical. All in color. Good entertainment. Running time, 17 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb.

Paramount

HAREM SCAREM: Al St. John—Shame on you, Paramount and St. John, take this out of circulation. Not a laugh in it. Everybody was bored and it nearly ruined our show. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Ky. Small town patronage.

HOLLYWOOD ON PARADE No. 2: Stuart Erwin—Not as good as the first in this series. They will have to be better than this one to get by in the future. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. Family patronage.

HOLLYWOOD ON PARADE No. 5: Another good single. Has Abe Lyman's band in excellent numbers. —Charles Niles, Niles Theatre, Anamosa, Iowa.

JUST A GIGOLO: Why did they put a song like this in a screen song?—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

PICTORIAL No. 5: Just the usual pictorial. Running time, 8 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SCREEN SOUVENIRS: One of the best liked shorts by our patrons. Always plenty of laughs and the announcer is really clever. Enjoyed best by older patrons who remember the early "flicker films." Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. Family patronage.

SCREEN SOUVENIRS No. 5: Just another souvenir of old time. Shots and stars good.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

SING A SONG: James Milton—A screen song that is decidedly worth running. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SINGING PLUMBER: Donald Novis—Good clean comedy with several good songs and a lot of slapstick. Good for Saturday. Running time, 18 minutes. —Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala.

SINGING PLUMBER: Donald Novis — Good comedy. People are going for this guy Novis's singing. Her certainly is easy to listen to. Running time, 18 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

ENGINEER'S DAUGHTER: Mae Robson—It's a wow. Good for plenty of laughs. Don't let it get by you. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

TIGHT ROPE TRICKS: Tom and Jerry Cartoon—Good with any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MILLIONAIRE CAT: Clark & McCullough—Comedy and lots of it. Two reels of everything to make you laugh.—Bert Silver, Silver Family Theatre, Greenville. Mich.

TWO LIPS AND JULIP: Masquers—Sure disappointed in this series if they are all like this one.—Hippodrome Theatre, Julesburg, Col. General patronage.

United Artists

BABES IN THE WOOD: Silly Symphony—In our opinion the finest reel in the business. There were too many good comments on this. If any short subject material deserves marquee billing, this certainly does. Color beautiful.—H. R. Hisey, State Theatre, Nashville, Ill.

SANTA'S WORKSHOP: Silly Symphony—Another great color cartoon from Disney. This brought additional business after playing "Babes In The Wood." —H. R. Hisey, State Theatre, Nashville, Ill.

Universal

BUSY BARBER: Oswald—Good cartoons. Fine music and okay for children matinee. Running time, 7 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LIZZIE STRATA: Brevity—About the poorest single reel I have shown since talking pictures. Leave it in the can. Not worth showing. Running time, 9 minutes.—R. W. Hickman, Lyric Theatre, Greenville. Ill.

WHO ME? Very good comedy. Two reels.—Edith M. Fordyce, Princess Theatre, Selina, La. General patronage.

YOO-HOO: James Gleason—Good.—H. Bettendorf, Opera House, Foley, Minn.

Warner Vitaphone

GOOPY GEAR: This one is swell. Great music in it. Running time, 6 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HERE, PRINCE: Joe Penner—Just a filler. Not much to laugh at. Running time, 17 minutes.—Majestic Theatre, Lexington, Nebraska.

PASSING THE BUCK: Broadway Brevity—One of the finest two-reel subjects we have run.—Bert Silver, Silver Family Theatre, Greenville, Mich.

POOR LITTLE RICH BOY: Broadway Brevities—Very good. These Broadway Brevities are extra good. Beautiful sets, wonderful music and snappy songs. Smart wise cracks. Real entertainment.—S. H. Rich. Rich Theatre, Montpelier, Idaho.

A REGULAR TROUPER: Ruth Etting—Not so good. Ruth isn't a regular trouper in this one. Should have better music and songs, not so much pantomime. Running time, 20 minutes. Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

STAND BY THE GUNS!

THAT old reliable added attraction, "Dame Rumor," will again have a grand and glorious opportunity of working overtime due to recent happenings in showbusiness. Every Tom, Dick and Harry in the business, from the page boy to the district manager's mother-in-law, will be telling you what's going to happen and when—but not why.

How do these "happenings" affect you? Basically, we are all affected. It stands to reason that anything of great importance will have some bearing on the individual status of all responsible people employed in the business. But here is a chance to prove your loyalty and sense of responsibility. If, perchance, you are employed by one of the companies now going through the mill, this is the time for you to stand by that company right to the last ditch.

Stand by in many ways. To use all your influence in seeing that nothing detrimental to the best interests of your theatre in particular, and the business in general, gets into the local papers. A chat with the managing editor and any other powers that you stand in with at the paper, will be of major importance. Don't weaken or break down the prestige of your theatre that you have been building up for so long.

Reassure the merchants who have played ball with you all the time that you are still in the swim and ready to continue your friendly and cooperative relations. Ditto for the entire Chamber of Commerce. In fact, all the way along the line it will become your task to offset conversation that may hurt your business. This can be done without pushing yourself into the foreground while so doing. Work quietly, efficiently and always in the best interests of your employers. But use tact and good sense.

▽ ▽ ▽

THE AGE FOR LEARNING!

RAPIDLY changing tactics in showbusiness have caused many of the more mature showmen to feel that they could not maintain the newer and faster pace being set. . . . Stuff and nonsense. . . . If you've got a brain . . . know how to use it . . keep it from wearing out . . . and by all means, keep it young, then the rest of your carcass will keep pace with that brain and you'll have the added advantage of years of experience and a settled head on your shoulders, which is something the average youngster of today is badly in need of.

We won't attempt to mention names, but some of the most aggressive . . . fast-thinking . . . keen showmen we have met were the men in their late thirties and early forties . . . and we could recall, without extra effort, several past the half-century mark capable of teaching the home office a few good pointers on showmanship and showbusiness.

Age is a funny thing, especially the tricks it plays on one mentally. A young chap just left our desk bitterly complaining that here he was at the age of thirty-two and without a job and little prospects. How would he ever get anywhere at "his age"! There's a laugh for you. Thirty-two and talking like a graybeard. Thirty-two is still the youthful age so far as we are concerned. Many a successful man has admitted late in his declining years that he was hardly himself before he reached forty.

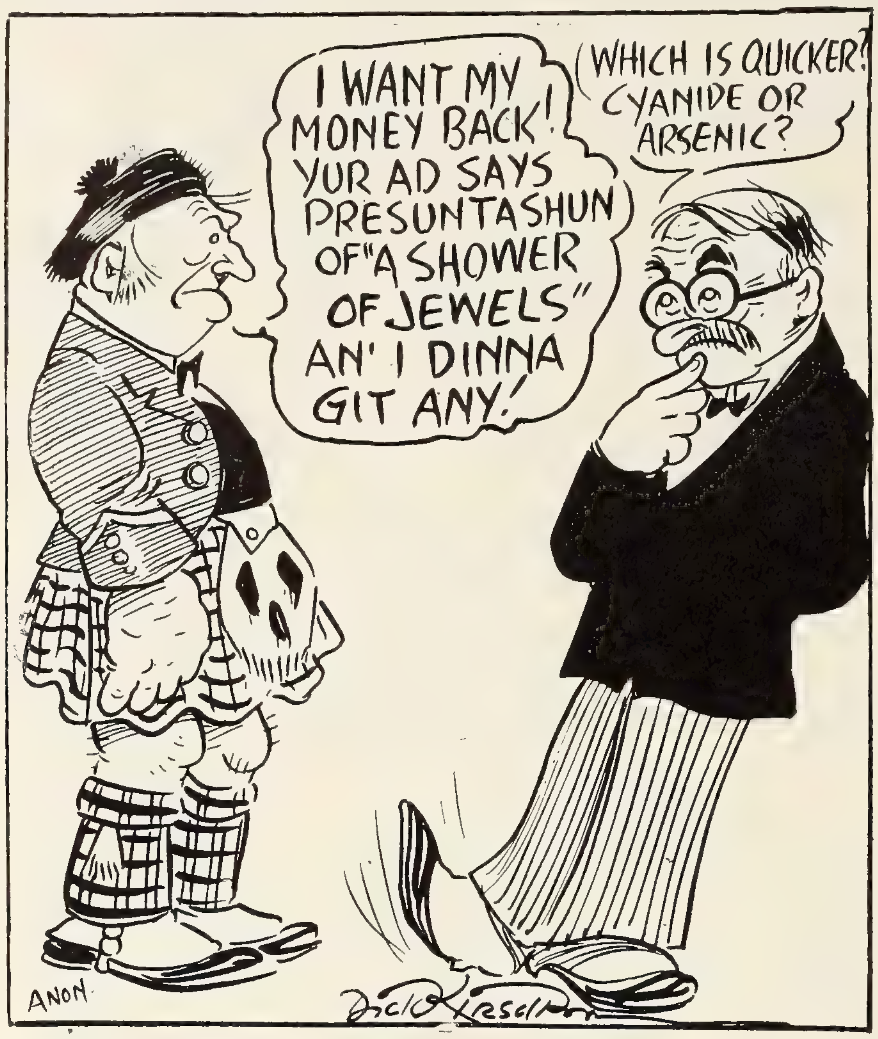
It is quite true that showbusiness . . . more than any other line, is a business of young men . . . but "young men" need not be taken to mean the youth of nineteen to twenty-five. . . . Hell no. . . . When you're thirty-five you are still a "youth" . . . but getting a little mellow perhaps with age and experience . . . that mellowness which comes with taking it on the chin . . . fighting tough battles . . . living a clean life . . . and storing up that wealth of experience that is worth so much . . . and is so badly needed . . . when opportunity knocks at the door and beckons you to bigger and better things.

And just remember this . . . Madame Opportunity takes her own sweet time in arriving at your front door. . . . She has learned the wisdom of age and knows that few men below thirty are ready to tackle successfully the big jobs in life . . . while those over forty will make good to a far greater percentage than the younger men.

Just retain . . . and develop further . . . that courage to think for yourself . . . to avoid snap-judgment . . . and most important of all . . . to use that brain of yours so as to keep it fit and young all the time . . . on the theory that if the brain is kept young the body will match it in energy and vitality. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


I WANT MY MONEY BACK! YUR AD SAYS PRESUNTASHUN OF "A SHOWER OF JEWELS" AN' I DINNA GIT ANY!
(WHICH IS QUICKER? CYANIDE OR ARSENIC?
ANON
Dick Kirschbaum

Come on boys. Tip Dick off about those laffs that are a part of your everyday contact with the cash customers. He'll illustrate it with his usual humorous pen and ink and credit you accordingly.

GLENN CARROLL HELD BIG BIRTHDAY PARTY FOR MICKEY MOUSERS

Mickey Mouse's Birthday Week was celebrated not long ago by Glenn Carroll, manager of the Midland Theatre, Coffeyville, Kas., with all the fancy trimmings that go along with such an event.

For a cake (see photo) Glenn dug up a couple of nail kegs, covered them with pasteboard and then added a coat of real cake icing. A special cutout of the famous Mouser, placed alongside the cake, is also shown in the accompanying photo.

Mickey Mouse
C'mon and see him

We have another snap-shot of Glenn's at hand which shows the ghost-like bally he used on "Doctor X," but it's too faint for reproduction. Suffice then, to state that the man was masked and wrapped in what looks like a long white sheet. He carried a sign reading, "Fox-Midland—Mon.-Tues. —The Mysterious Doctor X."

A few weeks ago Carroll staged a food, clothing and toy benefit show, turning all articles tendered in lieu of admission over to the County Food Commission for distribution to the needy. Much good work along these lines has been accomplished by many Club members and we're glad to credit Glenn with his share. We'll be telling you more about his work in future issues.

LETTER TO EDITOR FROM DAN BURGUM GOOD FOR A STORY

Front page tear sheets of a Greenville, Miss., newspaper at hand bear evidence that Dan Burgum, manager of the Paramount Theatre there, has the knack of grabbing free space in that much sought after section of a paper.

One story carried a reprint of a letter Burgum sent the editor concerning the visit of an out-of-town band, in which he complimented the organization on the fine showing it made and suggested that the Paramount theatre stood ready to sponsor a movement to raise funds for a local band.

On the front page of another issue a story called readers' attention to names of local citizens among that day's ads, which would entitle them to guest tickets at the Paramount.

Good work, Dan, and we're glad to see your name back again among Club items. Let's hear more from you.

Cheerful News; Oh, Yeah!

It is reported all Fox-West Coast employees in the San Francisco district have taken another five per cent cut, making it thirty per cent all told.

COLUMNS OF SPACE OBTAINED BY LABY ON TWO CAMPAIGNS

Several hundred additional inches of free space found its way into the pages of the scrap book of George Laby, manager of the Paramount Theatre, Boston, as the result of a "Can Matinee" and a publicity gag on "Fugitive."

But a small portion of the pile of 1,000 cans of food collected for benefit of the unemployed is shown in the accompanying photo, in which you may also get a glimpse of George himself and his house manager, Philip DePetro, in the act of transferring ownership of the various articles to officers of the Salvation Army. Over one thousand kiddies attended the special Saturday morning program arranged for the benefit and brought as many cans of food along. However, cocoanuts, fruits and even doughnuts were received at the gate in lieu of cash admissions. Columns of publicity daily testified to the complete success of the show from that angle.

Laby's advance campaign on "Fugitive" was effective to the point of holding over the film for a second week's showing. Lacking complete details at this writing, we'll merely mention one stunt he used to excellent results.

Whether a press book gag or not, he contrived to have published and reproduced in a Boston paper a story and facsimile letter from the Fugitive himself, allegedly at that time in Boston. The Fugitive was supposed to have attended the Paramount and witnessed the screen version of his own story and the letter expressed to the Paramount's manager his appreciation of the picture, etc. Authentic or not, the gag was a corker and created considerable of a furore in Boston.

We're mighty glad to hear again concerning Laby's activities and to record that he grabbed off a lot more free space from reputedly hard-boiled Boston managing editors. More power to George and his crew!

ZIGMOND FEEDS EARLY BIRDS ATTENDING HIS SPECIAL FREE SHOW!

Jerry Zigmond, manager of the Denver Theatre, Denver, recently served breakfast and a free showing of "No Man Of Her Own" to 1,000 early-to-rise employed women as an effective publicity stunt for that picture. He figured on playing host to about 600, so prepared for 700 but they started forming in line at 5 A. M. and night-owl restaurants in the neighborhood had to be called upon to provide extra rations for the hungry horde. The house-cleaning staff would like to have this happen every morning—oh, yeah!

"Man Against Microbe"

¶ That the motion picture theatres of America can join and share in the beneficent and continuously successful crusade of science to lengthen the span of human life and to alleviate, reduce and eliminate the great preventable losses and sufferings of disease, the Metropolitan Life Insurance Company has made this one reel picture of the story of "Man Against Microbe."

¶ The picture contains no advertising and no propaganda save that in the great broad cause of human life and health. It is not an argument for insurance or anything else but health. It affords the theatre an opportunity to declare itself a part of its community and community service, offering possibilities of whole-hearted cooperation from civic organizations and officials concerned with public health.

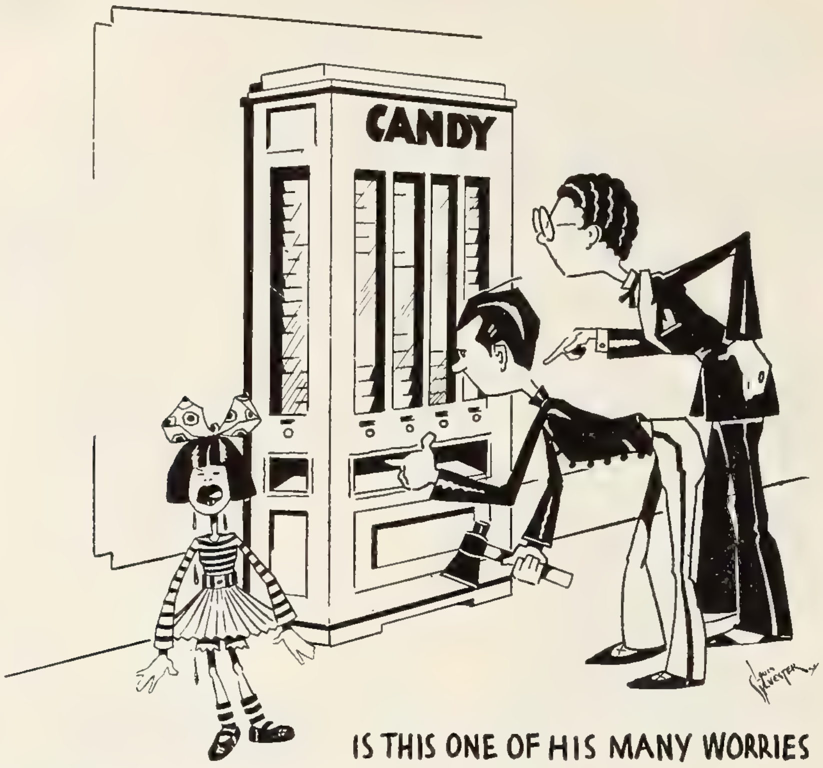
¶ Available to theatres without cost. Write or wire that you want to play it and give three tentative play dates.

THE LIGHT THAT NEVER FAILS

WELFARE DIVISION
METROPOLITAN LIFE INSURANCE COMPANY
ONE MADISON AVENUE, NEW YORK, N.Y.

WE OFTEN WONDER!

By LOU SYLVESTER



IS THIS ONE OF HIS MANY WORRIES

—yes; and now they have thought up several other brand new worries in the shape of baffle-board games, etc. Maybe we're running side-shows now anyway.

SOME NOTES ON WHAT ROBERT ANTHONY IS DOING TO BOOST B.O.

A brief resume of what is being done by Robert Anthony, manager of the Temple Theatre, Cortland, N. Y., to stimulate business these days, will undoubtedly be of interest to fellow Club members who operate on a tri-weekly change policy.

Every Tuesday night is known as "Country Store," during which baskets of food and armsful of baked goods (promoted) are given away in the usual "Country Store" fashion. On a three, two and two-change basis, Tuesday is the third day of the picture; hence the "pick-me-up" to see it through.

On Thursday night's he's using the old, familiar "Family Night," on which an entire family is admitted on two adult tickets. (Since they're not raising those old-fashioned families any more, this gag is not as dangerous as it appears.) The purchaser must be the head of the family, thus entitling their children or what have they to free admission.

TEXAS
Catsup

Every Friday matinee between opening and 6 P. M. any child may gain admission by presenting especially prepared coupons and five cents. The coupons are distributed in schools by newsboys, with permission and even cooperation of the teachers.

The three stunts listed above, Anthony advises, have become more or less standardized, despite the fact that it was tough plugging for the first three weeks. However, interest gradually developed until their worth as regular features became apparent.

To get a serial started a short time ago he held a free morning show for the kiddies, during which the first chapter of the serial and a cartoon were shown and the regular five-cent tickets given out. A short, personal address was made to the youngsters between the two shorts, announcing the afternoon show and advising them to get their five-cent tickets on the way out. The morning show was crowded, but played nowhere near the gate that greeted the afternoon performance, despite inclement weather.

Giveaways Helped!

While still on the subject of kiddie shows, we may add that a few give-aways were arranged for the youngsters over the holiday season, generally selecting the second or third days of the picture. Gifts usually consisted of three sets of skiis, scooters or sleighs, all secured gratis from local merchants by giving them credit in display copy.

Another holiday activity consisted of holding food matinees at both Temple and State, to which children were admitted free for donation of some article of non-perishable food. All articles were given to the local welfare committee to make up Xmas baskets for the needy. The accompanying photo shows a portion of the food collected at one of the shows.

Keeping tax on pictures which have any Latin slant, Anthony makes a bid for Italian patronage by sending out a special flyer printed in the native language. We have one at hand that was widely distributed by newsboys on Leo Carillo in "Deception." He also gets out-of-town coverage gratis in a newspaper which has a large circulation.

It's plain that Anthony has been using a variety of stunts to keep in the running and we're sure his recipes for boosting the box office will be of interest to many other members of this Club. We'll be on watch for more of his show-selling tips and, in the meantime, wish him continued success during the New Year and for many more to come.

CIVIC LEADERS PAID TRIBUTE TO TOM KANE WITH A FULL PAGE AD

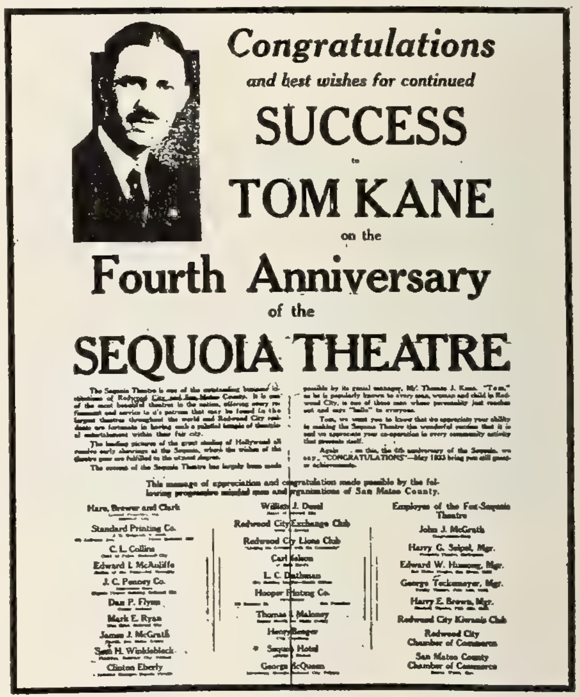
Men prominent in Redwood City and San Mateo County, Calif., recently paid high tribute to the popularity of Tom Kane as manager of the Sequoia Theatre and a respected citizen by taking a full page of space in the local newspaper on occasion of the Sequoia's Fourth Anniversary.

Included among the names printed in the accompanying reproduction of the ad are newspaper executives; the Chief of Police; the manager of a large department store; County Assessor; Sheriff; the Mayor of Redwood City; City Councilmen; a Congressman-elect and the head of the local Chamber of Commerce.

Theatre managers from surrounding territory who also subscribed to the move included Harry G. Seipel, manager of the Peninsula Theatre, Burlingame; Edward W. Hussong, manager of the San Mateo Theatre, San Mateo; George Teckemeyer, manager of the Varsity Theatre, Palo Alto, and Harry E. Browne, manager of the Stanford Theatre, Palo Alto. Most of these names will be familiar to readers of this department.

The message the page placed before the public eye referred to the Sequoia as one of the outstanding business institutions of the city and gave full credit to Tom Kane for directing its successful career. This same subject was further taken up in one of the main articles in the editorial columns, headed "4th Birthday Comes to the Sequoia Theatre."

Those familiar with the work Kane has been doing at Redwood City will not be at all surprised at this fine testimonial given him by men prominent in his community, nor are we, who have had the pleasure of recording his activities from time to time. From past observations we would state: show us a theatre man well thought of by the business men in his town and we'll show you a successful showman.



Congratulations

and best wishes for continued

SUCCESS

to

TOM KANE

on the

Fourth Anniversary

of the

SEQUOIA THEATRE

This message of appreciation and congratulation made possible by the following progressive minded men and organizations of San Mateo County.

Hare, Brewer and Clark
Standard Printing Co.
C. L. Collins
Edward I. McAuliffe
J. C. Penney Co.
Dan P. Flynn
Mark E. Ryan
James J. McGrath
Seth H. Winklebleck
Clinton Eberly

William J. Doyd
Redwood City Exchange Club
Redwood City Lions Club
Carl Nelson
L. C. Dathman
Hooper Printing Co.
Thomas J. Maloney
Henry Berger
Sequoia Hotel
George McQueen

Employes of the Fox-Sequoia Theatre
John J. McGrath
Harry G. Seipel, Mgr.
Edward W. Hussong, Mgr.
George Teckemeyer, Mgr.
Harry E. Brown, Mgr.
Redwood City Kiwanis Club
Redwood City Chamber of Commerce
San Mateo County Chamber of Commerce

Reported With Publix

Y. F. Freeman, for the past 20 years one of the chief executives of the S. A. Lynch Enterprises in the South, is reported slated for an important post with Publix. He recently arrived in New York City from Atlanta, where he has been handling the real estate end since Lynch turned his theatre holdings over to Publix in '23.

ON THE OHIO FRONT!

Showmen in This Territory Are Exerting Unusual Effort To Make Theatres Profitable

CONTINUING where we left off last week about Pete Wood; it is nothing new to listen to Pete stage an argument on behalf of his many independent members. Optimism, we regret to state, is not the present keynote of the independent theatre owner. He is much too occupied trying to get by this season without taking time out to make cheerful predictions that he probably wouldn't believe himself. But he's fighting a game battle and we'd like to see him get through.

Stage Shows Again?

Much talk is being circulated regarding the return of stage shows and in this particular city we heard some supposedly definite rumors that Loew's intend to try it again. Throughout this territory they are doing a lot of talking about it and many are inclined to feel that the time is again ripe. We consider ourself as strong a champion for the cause of vaudeville as any of the men we met, yet, we honestly feel that the time is NOT ripe for the return of vodvil at this stage of the game. Our chief reason being the tremendous overhead due to the increased cost of such additions to the regular shows.

The biggest obstacle to stage shows is the union situation. But those unions must get wise to themselves and realize that they are slowly but surely killing the goose that has been laying some nice golden eggs. Exorbitant demands in the way of crew and salaries will do more, and IS doing more, to choke off the return of stage shows than any other single factor. If the union won't play ball, how on earth do they expect to keep their men at work? It would seem like common ordinary good horse sense for them to take notice of present-day conditions and face what every other trade has and is facing; lower wages and sensible consideration for the problems of the theatre owners who are trying to carry on in the face of almost insurmountable difficulties.

It would take no prophet to predict that the unions in taking a complete arbitrary stand are merely rushing into—disaster. In those spots where the theatre owner has taken the bull by the horns and asserted his right to try and stay in business, the unions have found themselves licked. They should not tempt fate and risk the complete loss of what they have been working for for so many years. Meeting conditions and arriving at fair decisions in the way of getting stage shows back into theatres will again put thousands of union men to work and help showbusiness to bring the customers back to the box offices.

AKRON!

Here we are in what was once one of the swellest show-towns of the state. And look at it now! Lots of theatres, run as good as theatres can be run; showmen who are working their fingers to the bone to bring 'em in, but—they just won't be enticed. Reason? Well, there IS a depression, Technocracy—notwithstanding other names for it—and about the most important of all is that Goodyear plant operating so far below normal that you have to take an elevator to get down to it.

But, the Akron showmen keep right on plugging away for dear life and it need never be said that they did not try their utmost to make the town a profitable affair for their respective houses.

First to be visited even before a much-needed dinner was Al Beckerich of the RKO house. Surrounded by handicaps that would make any one give up the ghost, Al carries on and does everything humanly possible with the material he has to work with. In view of the number of circuits and others represented in this city, product is none too plentiful and at the RKO houses it assumes alarming proportions.

Looking the Town Over

Over at Loew's we managed to shake hands and spend a few minutes with Ernest Austgen. Nice house Ernie is handling and, like the rest of the boys, he's doing his best to keep out of the red. Then we went over to see Dick Wright and it was indeed a pleasure to shake hands and chat with this quiet, efficient, go-getting showman. Sort of reminded us of that Pittsburgh shin-dig that "Ace" Berry had us out to in the not-too-distant past when all those peppy Warner Boys from the wide-spread territory journeyed into the division office town. Dick is still plying his trade of pulling the customers into his theatre and from conversation with other showmen in Akron we gathered that he was succeeding to a certain extent.

Frank King of the Colonial, a Fieber and Shea house, was a distinct surprise; the last time we set eyes on him was at Club headquarters in New York. However, he's here now and plugging for all he's worth. Frank has no cinch on his hands, from what we could see in the brief time we spent there, but he has one advantage; even if he plays to fewer people than some of the other houses, it always looks crowded at the Colonial.

In passing one might observe that the three circuit houses in Akron had to take a tough dose of union trouble medicine when according to rumor, some mysterious (?) hoodlums deposited a nice, big, juicy dose of stink fluid on New Year's Eve that refuses to be talked down at this late date. So much so, that we understand new carpets will have to be installed. All of which is *so* helpful to box office receipts.

We were given an interesting slant in several of the towns visited on their attitude towards the exploitation material being sent out by home offices of the producers. One accommodating chap undertook to read through one of the most assinine flock of merchandising suggestions that we have ever heard and when you sum up the majority of these "broadsides," you wonder who could possibly think up such tripe and get paid for it. Some day the producers of this type of material will finally come to the realization that one good, sensible suggestion that has a chance of being used is worth more than a ream of mimeographed baloney that has reached that exalted stage where it is consigned without much ceremony to the waste paper basket.

If a man's home life has any influence on his business tactics then some of the credit for Nat Holt's friendly and sympathetic relations with his men is due to Mrs. Holt. They have two swell kiddies and a home out in the country far from the noise and excitement of the downtown city streets. Nat loves his home life and takes every opportunity afforded the busy theatre executive of today to spend as much time with his family as is possible.

—And Pictures, Too!

Looking back, at this point of the trip, brings to mind a certain reaction as applied to many of the independents who are finding the sleighing rather tough. They have gone the circuits one better when it comes to digging up additional avenues for revenue and while the larger houses no longer consider it beneath their dignity to favor candy machines, the independents are going in for the extra coin via many other ways.

It would not be too far-fetched to advertise some of the smaller houses as follows: Cigars, Cigarettes, Candies, Coin Machines, Baffle Games, Pop Corn—and talking pictures."

But, more power to them. Every means of revenue is essential for those who are trying to stay in business, and if these means will help, then they should go to it. Even screen advertising is a welcome form of money these days and many's the larger house that is using the screen to help balance that weekly statement.

We must not lose sight of the fact that while most of the circuit houses are operated under leases a great majority of the independents own their own properties, which in these days means additional worry and trouble. Meeting interest and mortgage payments, taxes, water charges and all those assorted insurance premiums is no laughing matter. But they are a most optimistic crowd and feel that if they can struggle through this season their worst worries are over. To which we add a fervent "Amen." (So say several thousand more of us, too.)

YOUNGSTOWN!

Taking leave of Nat Holt in Akron so that he could double back to Cincinnati and also get up to Fort Wayne, we altered our plans so as to include Youngstown before going into Cleveland. Since, at the best, it must be a quick visit we were quite content to just spend a short time with each of the boys.

First on our list was "Sig" Solomon.

(Continued on following page)

OHIO PERSONALITIES!

(*Continued from preceding page*)

"Sig" has been a loyal Round Tabler for many years and has always been an enthusiastic contributor. From him we gleaned a pretty good picture of the town and its headaches. Solomon is the chap who was sent out here by Publix for two or three weeks and is now in his third year. Which makes spending three months in Philadelphia one night, a tame pun. But he's right on the job and from indications—as well as product—seems to be doing the lion's share of business. Youngstown, like many other Ohio cities, has been pretty hard hit and the theatres are feeling it just the same as all others.

We rather liked the "See It From the Beginning" slugs that Sig, as well as several other Ohio managers, is using to encourage the patrons to get to the theatre before the start of the feature. It's a good idea for the patrons and certainly for the theatre since it affords them the opportunity of getting a better break and turnover. Solomon has made mats of these reverse slugs and they can be used in all sorts of newspaper ads. Maybe if you want one or two of these mats you could prevail upon Sig to send them to you. Try him; a little note may turn the trick for you.

Many Good Showmen Here!

Was glad of the opportunity to meet "Dinty" Moore over at the Warner Theatre. "Dinty" was well represented on our Club pages not so long ago in connection with his specialized form of intimate advertising. Many who read the lowdown on his "Dinty Sez" series thought well enough of it to try it out themselves. That's sufficient recommendation for any one's idea. Moore is only stopping off here on a temporary assignment, so we'll be looking for word of his permanent address soon.

Jack Elliot has taken over the former RKO Palace and dropped the RKO from the signs. . . . A tough battle Jack has on his hands, but he knows showbusiness and he certainly knows Youngstown, so if there's a chance, you'll be hearing of his putting that house over in a big way. . . . He's still plugging the only real vaudeville in the town and giving it a swell break. . . . They ought to support it. . . . We promised Jack that we would try to look in on his son Wallace when we reached Cleveland, but we must tell him now that we did not make it. . . . Next time, though, we won't miss the chance.

Joe Shagrin is operating the Park for Feiber and Shea. We met his brother out on the Coast two years ago and lost sight of him since. But we'll locate him yet. Al Cooper is running the Hipp., and they tell me that he's the same guy who came to New York and started the big N. Y. Hipp. a rolling to some profitable business, so maybe there is something in that name, "Hipp."

S. D. Weinberg is running the 10c Dome and doing a fairly good business with his bargain bills. Jimmy Murray is running John Harris' Strand and those who recall Harris from some years back may also recall that this was his first house. If I'm wrong, blame Sig Solomon.

The Warner Bonus Plan for theatre managers is about the nearest approach to the plan we advanced a few weeks ago as a solution to the low salaries of today and to encourage the men in the various houses to extra creative effort. The cash bonus is always an inducement and by dividing the territory and quotas fairly all managers stand an equal chance of getting some of the bonus money.

In view of the fact that most of the circuits, more than independents, have cut salaries down to the bone, it would be a logical move for them to institute a bonus plan whereby the manager gets a reasonable percentage on that part of the gross above the average receipts of the theatre, or, above the actual overhead of the house. Something of this sort will eventually have to happen unless theatre owners go back to paying salaries in keeping with the work and responsibilities of running a theatre.

CLEVELAND!

Completing one of the quickest stops we made on the entire trip, we pulled out of Youngstown late in the afternoon and reached Cleveland about dinner time. Rather late and tired, so we merely drifted from house to house looking over the business, and after this sketchy inspection we came to the conclusion that an important question was before the world: "Why Was Cleveland?"

They ought to offer some prizes for the best answers. Here is one of those over-seated and over-invested cities if there ever was one. They do the bulk of their business during the afternoon and the deadline seems to be around four o'clock. After that hour downtown becomes almost deserted. Night business is 'way off and far below what it should be for a city of this size. As near as we could judge this condition is caused by two important factors. First: the residential sections are too far removed from easy accessibility to the downtown houses, and second: they have too many outlying houses throughout the entire city and suburbs.

In our opinion, it is going to be a long time before the big theatres in Cleveland cease to be one great big headache to those operating them. Even the legitimate house, running one of the year's greatest box office successes (in every other spot) was playing to a corporal's guard down in the orchestra when we stuck our head in the door.

The Warner Crowd!

Early the next morning we phoned Sid Dannenberg and from the enthusiastic welcome in his voice we decided to make the Warner office our first stop. We did. But we walked into one of those rare (?) conferences that happen no less than sixty-eight times a day, but this one was on the level and as a result of it they expected "20,000 Years in Sing Sing" to pack 'em in when it reached every spot in the territory.

"Hank" Harold ran out of the meeting long enough to say hello and finally the whole shin-dig broke up and we sat 'round the table with Nat Wolf, divisional manager (and this is a man's sized territory), also Frank Phelps, his assistant. Nat Wolf is one of those level headed showmen who has sense enough to face the truth and can see no logical reason for beating around the bush when he has a problem to tackle. His knowledge of the difficulties to be overcome can only leave one feeling that if those difficulties will ever be overcome, Nat will accomplish the feat.

It was most interesting to get his slant on the price cutting going on in so many spots throughout this part of the country and it will be worth while to know that price cutting has been found to be bad just as often as it is claimed to be good. The proof of the pudding is in the eating, and so far as price cutting is concerned Wolf has tried it and found that it was not always the best way out of a bad situation. This slant was important to us because we had been hearing just the contrary in many of the other Ohio towns. Adjusting the prices of theatre tickets to conform slightly to present day economic conditions seems a sensible procedure, but when that price changing reacts directly against the receipts of the theatre then it's time to think three or four times before plunging into such a drastic measure.

Do not lose sight of the fact that while it is a comparatively simple thing to cut prices, the raising of them is a mighty ticklish proposition. So if you are contemplating such a move we can only beg of you that you analyze the possibilities and reactions good and bad, that can come of such a cut and then think it over once more before making a move. BUT, once you have decided that a cut is a good idea, back it up with something resembling a wide-spread campaign and shout it from the housetops.

Lamm Wins a Prize!

While at the Warner office we also killed another bird with the same stone, so to speak, when out floated (?) Julius Lamm, who runs their Uptown Theatre and despite conditions he turned in one of the year's best campaigns recently and walked off with a nice, fat bonus. That's something to crow about these days, and of course the prize money was of minor importance. (Sez who?) Julius is hard at work on future plans and can see no reason why he can't cop one more prize check now being offered. If good showmanship will do it, he'll come through.

Getting back to Dannenberg, we can't pass up the opportunity of expressing ourselves on the impression he made. Here is certainly a keen and wide-awake showman with a wealth of publicity and advertising experience behind him and ability galore. It's no small task looking after the wants of a division as large as this one and spread over so much territory. To do so means keeping in close touch with every house regardless of location and knowing what it is that will do the particular house the most good. He stands by at all times to give the boys a helping hand and lend that oft-needed push to get a good campaign over to better than average results at the b. o.

Sell the Picture First!

One interesting fact was revealed by our visit to this office; they have relegated most of the so-called crazy exploitation and gag stunts to the ash heap for the time being and are concentrating on selling the picture alone. By this we mean that instead of trying to help the picture out with some exploitation gag or merchant tieup, they are putting all their efforts back of the particu-

OHIO PERSONALITIES!

lar picture and depending on the improved quality of the product to bring about the desired results. This is most interesting after the past few years when it seemed that every theatre in the land was trying to outdo each other in giveaways and tieups that had no direct bearing on the picture. As a result it would seem that the public grew accustomed to looking for the giveaway and yet never seemed to respond the way they should as a result of the tieup being engineered.

Now it's back to "Sell the Picture" and we rather like the new trend, or rather, we should call it back to the old trend. Merchandising, in our opinion, ought to be confined to the picture being sold and anything tied to the campaign ought to have some bearing or connection with the picture so that the public never loses sight of that title or cast at any time. This would naturally create much more interest in the picpure than heretofore and gets away from the business of giveaways when all the time we are in the picture business.

Loew and RKO!

On the Loew sector we find that H. M. Addison is in charge of the city houses, with M. A. Malaney looking after the advertising and publicity; J. E. Lykes at the Stillman; J. P. McBride at the Park; Arnold Gates at the Granada; John O. Newkirk at the Alhambra, and Henry Lee assisting Lykes at the Stillman.

Had lunch with Bert Henson, who handles the advertising and publicity for the local RKO houses but could not find the time to see Wallace Elliott or Frank Hines of the Palace and Hippodrome. Tried to call Deffenbaugh, the RKO artist, but he was out, so those whom we missed will have to be placed at the top of our visiting list the next time we reach Cleveland.

Henson, according to some of the whispers we heard around Cleveland, is facing a sort of peculiar situation, but all of our questions would not move him to say anything more than that all the RKO boys in this city are battling in a solid line and doing their utmost to help put the houses over. For which we recommend Bert to the Diplomatic Hall of Fame.

Incidentally, Bert let us have some material to look over on our way home and perhaps we'll be able to show some to you soon.

As We Pictured Him!

Having published many a fine article about J. E. Lykes, we were naturally glad of the opportunity of spending a little extra time with this smart young showman. Lykes is typical of the next group of theatre executives who will be directing the destinies of this business. He is not the noisy or flashy type by any means, rather the quiet manager whose theatre reflects the neatness and smartness of his methods. This was another time that we had found our mental picture mightw close to the man himself. Despite the very short time left between this last minute visit and train time, we did enjoy the visit very much. Ditto for making the personal acquaintance of Lee, whom we last discussed on our Club pages some time ago while he was at the Alhambra.

The introduction of special foreign picture shows, to follow the lsat showing of the regular feature on the last day of the run, seems to be gaining momentum and ought to be productive of some much needed extra money. The plan—which will be set forth in detail in an early issue of MOTION PICTURE HERALD—has been tried in many spots and proven successful in more than one way.

The method of presentation of these foreign pictures varies according to the particular situation, but it is applicable everywhere and considering the small cost generally involved, ought to lift many a theatre out of the red and into the black. This may sound far-fetched, but from the viewpoint of one who has had an opportunity to observe, at first hand, the way this works you may be sure that it will bear investigation.

The Press Book Again!

Few topics have been the subject of discussion or debate as frequently as the poor, harrassed press book. Personally, we did not want to make too much of an issue of it, because we have never been successful in finding a single home office executive who would honestly care to hear anything about press books.

The general consensus of opinion regarding press books seems to be that if the companies turning them out would confine themselves to cast, credit, footage, ad suggestions, mats and a few pointers about the picture, it would more than suffice for the use of the men in the field. The exploitation appears to be not alone impracticable, but they hardly paid any attention to it.

Exploitation suggestions as printed in the greater majority of press books are so obviously ground out like sausages that the respect for such suggestions is not on the level with a well developed worm. On the other hand, the ad suggestions and mats are of vital importance since the ad artist who knows his business will generally use a scene or ad mat in some part of a good ad. The mats are almost indispensable for the manager who must make up his own ads without the assistance of an ad artist.

A revision in press book styles is due and we hope some smart company will take heed of the call from the field and be guided accordingly. We would cheerfully discuss the many reactions we have had in our travels and correspondence with any press book editor sufficiently interested or with enough nerve to dare to change the old order.

Billposting Again!

With the many other changes taking place we noted with much satisfaction that billposting is again coming back into something resembling its own. We are, and always have been, great believers in outdoor advertising when sensibly used. Here in Ohio we find that many of the circuits feel that newspaper circulation has been falling off and to offset this condition are trying out window cards and billposting as a means of reaching some percentage of those many theatre-goers formerly reached solely thru the medium of newspaper advertising.

Showmen in other parts of the country would do well to give this slant real serious consideration, because it may go a long ways towards reviving interest in the theatre and getting your message to the greatest number of people, especially those living in places far removed from the theatre.

Double Features Not Strong!

The double feature evil has been carefully handled in this territory and as a result the wholesale butchering of shows with straight double feature bills has been avoided. Those few subsequent runs who are using double bills are being held far behind the first runs. The first runs themselves are staying away from it entirely. Knowing what double featuring has done to murder business in the New York metropolitan area, we rejoiced at finding the opposite out here. Stay away from this evil, boys, or it will eat you alive in many different ways. Double featuring brings on a bad shortage of product, gives the patrons an overdose of entertainment, enough, as a matter of fact, to satisfy them for a week or longer. Why should they be anxious to come back for your next show?

Price Adjustment!

This has been discussed previously in the series and in a more direct way, yet it is an important matter and one worthy of everyone's attention. We do not advocate a price war, neither do we say that every situation in the country should reduce their admissions; but we do say that you should take stock of conditions in your community, gauge your operating costs, figure out the possibilities of more people coming to your theatre at a reduced rate, before you jump to conclusions. There are many arguments for and against reducing prices. Nat Wolf is quoted elsewhere; from our own experiences we have seen two theatres in two different localities reduce their prices; one is now doing a tremendous business and making real profits while the other is playing to the same number of people as before they reduced their admissions and as a result gross less than ever.

But the time has passed when the average community theatre can expect to continue to get thirty-five to fifty cents for a movie show. You'll find spots here and there getting away with it, but that is all they are really doing—just getting away with it. Price your admissions to match local conditions; some theatres are fortunate enough to be located in communities well able to afford a high admission, but most of them are in spots where the pocketbook is beginning to look thin and anemic.

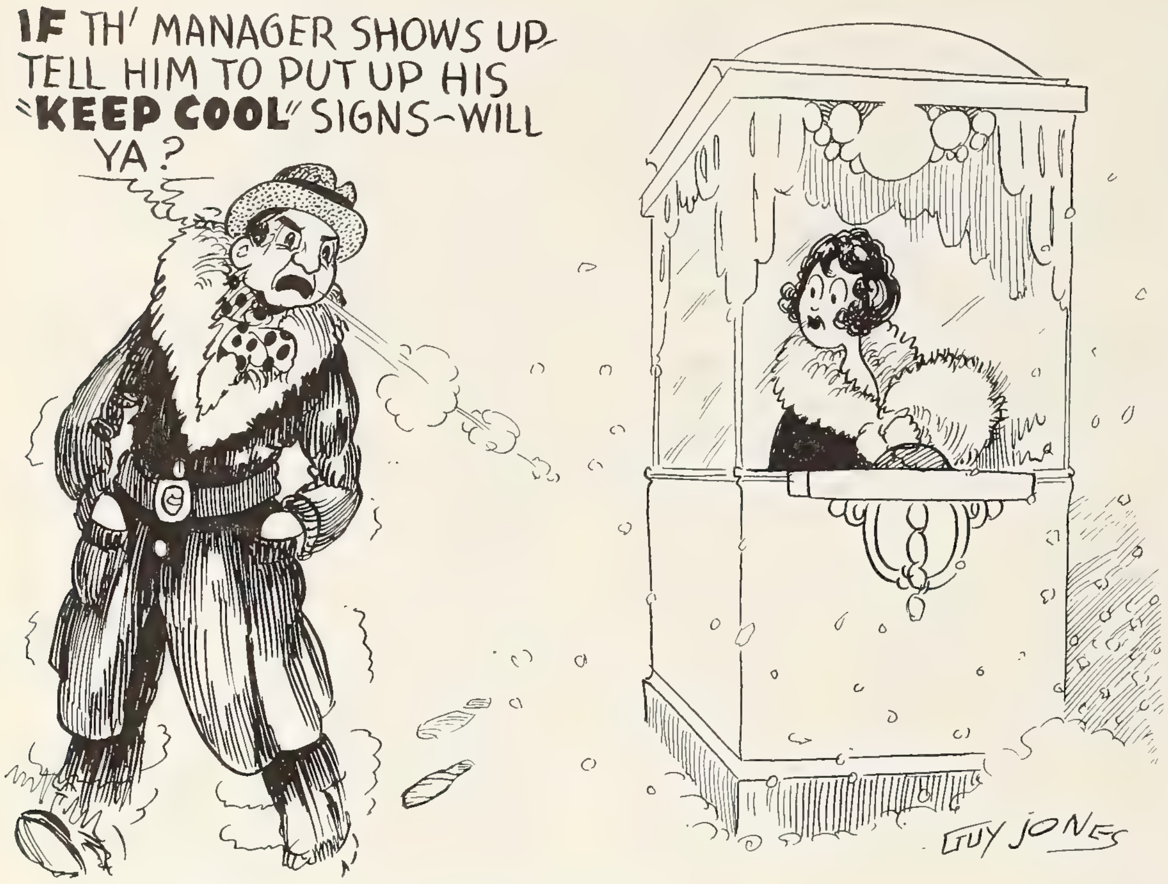
In Conclusion!

In closing this chronicle of our extremely enjoyable visit to the Ohio territory we must again express our great appreciation to Nat Holt for the many courtesies extended and to every one of the RKO boys, as well as all the others, too, who made our visit so pleasant. To find MOTION PICTURE HERALD in practically every theatre throughout the entire area covered was another source for rejoicing. Verily, a trade journal so well read, so well thought of and so much sought should really be a boon to the industry. One book containing everything that any modern showman could want to find in the normal course of his day's work.

Until our next voyage afield we bid you all au revoir. ''CHICK''

KEEPING UP WITH THE TIMES!

By GUY JONES


IF TH' MANAGER SHOWS UP TELL HIM TO PUT UP HIS "KEEP COOL" SIGNS—WILL YA?
GUY JONES

P. S.—This exhibitor went south for the winter months.

SCENARIO WRITING GAG IN NEWSPAPER GETS MEAKIN SPACE

A nice piece of publicity in a leading Washington (D. C.) newspaper was recently grabbed off by Hardie Meakin, manager of the RKO Keith's Theatre, by use of a scenario-writing gag.

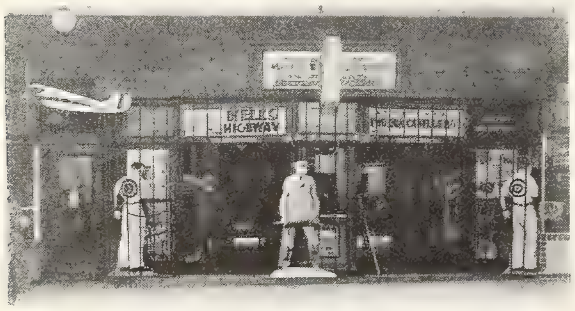
On the amusement pages of several issues we have at hand appeared deep, two-column scene cuts from "Bitter Tea of General Yen," captioned with a scene number and a sub-title briefly describing the episode illustrated. A story alongside queried readers on their ability to write scenarios, stating that the "Washington Herald" was the first newspaper in America to offer readers an opportunity to obtain information in regard to this type of writing. They were further asked how they would write the published scene for Director Capra, but were told that no prizes were offered and not to send in answers; that it was merely the intention to familiarize those interested with the technique of scenario writing. Subsequent issues carried excerpts from the scenario to illustrate the style.

Nice work, Hardie, and we're sure some of your fellow Club members will be able to sell their friends on newspapers the same idea. As you, they're interested in getting a good break on the amusement page; the fans are anxious to learn how to write scenarios, and the newspaper is always ready to obtain additional reader interest. A perfect setting!

PRISON ATMOSPHERE FIGURED IN FRONT MADE BY GEO. ELLIS

Prison atmosphere figured strongly in a front and ballyhoo used by George S. Ellis, manager of the Penn Theatre, Uniontown, Pa., to exploit "Hell's Highway."

In addition to the jail-like effect across the entire front entrance, convict and guard cutouts behind the bars at either side and in front of the box office. A real gun was placed in the hands of the guard figure. Official convict suits were promoted from a nearby penitentiary and five boys were engaged by Ellis to parade up and down the city streets. Handcuffs and leg manacles lent further realism to the bally.



A stunt used in connection with the bally, which caused a mild sensation in downtown Uniontown, was pulled with permission of the local Chief of Police. Ellis arranged with his "convicts" to stage a "break" while on parade and for the guard to fire his gun in the air, all of which focussed much attention on the bally.

News from George Ellis and his Penn Theatre has been missing for some little time from Club pages, but like many another man these days, George has been busily engaged with pursuit of his duties. Now that he is again on the active list we'll be looking for additional stunts to pass along.

WHAT THIS BUSINESS NEEDS IS MORE WAUGH, SAYS MEMPHIS SCRIBE

A deep two-column ad in an evening newspaper was taken by Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., to announce a 10 o'clock preview on "20 Years in Sing Sing." Using the personal endorsement angle, the Old Maestro told 'em that the picture had more entertainment than any one had ever seen in one film; that he had weighed its merit against "Fugitive" and "Silver Dollar" and other outstanding Warner pictures and was fully convinced that it was an epic of its kind. Moreover, he told 'em his verdict was an honest one.

All of which is quite characteristic of Maestro Waugh, alias Old Doctor Penetro, Medicine Man of Memphis. Now we come to the portion of this little article which treats upon traits peculiar to the Chinese. Yes, Howard, "The Chinese Are Clever," according to a paragraph we came across in Harry Martin's column "Footlights and Flickers" in the "Appeal." For the benefit and enlightment of your fellow Round Tablers, let us quote Mr. Martin:

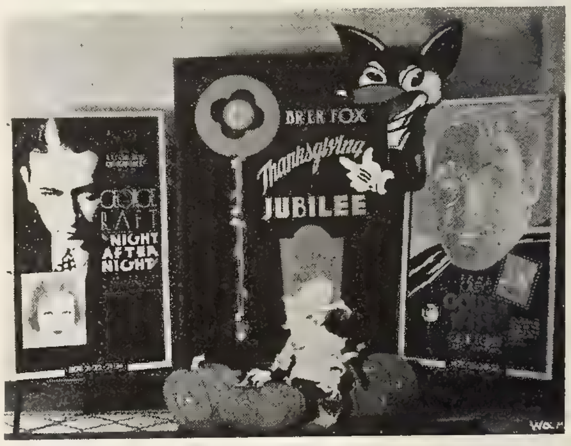
> **"Howard Waugh, the Old Maestro of Main Street, gets a full-page write-up in the Motion Picture Herald on the strength of his brilliant campaign for 'I'm a Fugitive from a Chain Gang.' Just now the Warner manager is engineering another drive on '20 Years in Sing Sing.' What showbusiness needs today is a few more showmen with the ingenuity and originality of this chap Waugh."**

So are the Chinese clever or are they clever? We'll leave it to Howard's brother conspirators. We have a hunch that for "ways that are" so and so and so and so, they can't be beaten, nor even tied.

SCHLICTER AND EARL NELSON DOING GOOD WORK FOR FOX-TOPEKA

We are indebted to Lawrence Breuninger, city manager of Fox-Topeka Theatres, with headquarters at the Jayhawk, Topeka, Kan., for the accompanying photo showing a sample of art work being turned out by H. E. Schlicter and Earl Nelson, in charge of Fox-Topeka's art department.

This particular display was made in conjunction with the "Br'er Fox Thanksgiving Jubilee" and two forthcoming attractions, "Night After Night" and "Golden West." Note the appropriate center piece, flanked by the attractive likenesses of George Raft and George O'Brien. "Br'er Fox" is the advertising symbol used by Fox-Tokepa and other Fox houses out in the Midland and Midwest divisions.



Thanks to Breuninger for his contribution to the Club and we'll be mighty glad to receive further evidence of the excellent work being turned out by Nelson and Schlicter; also news of what else is taking place in showbusiness in Fox-Topeka houses.

"The Showman's Calendar"

FEBRUARY

12th	Abraham Lincoln Born—1809 William Collier, Jr.'s Birthday
14th	St. Valentine's Day Arizona Admitted to Union—1912
15th	John Barrymore's Birthday New Jersey Abolished Slavery—1804 Destruction of Battleship Maine—1898
16th	Al Jolson's Birthday Chester Morris' Birthday
17th	First Telephone Exchange Opened Mary Brian's Birthday J. Harold Murray's Birthday
18th	Adolph Menjou's Birthday Jefferson Davis Inaugurated Pres. of Confederacy—1861
22nd	Washington Born—1732
24th	Revolution of Baire (Cuba)
26th	Buffalo Bill (Wm. Cody) Born—1845
27th	Henry Wadsworth Longfellow Born—1807 1st R. R. Charter—1827 Joan Bennett's Birthday

MARCH

1st	Lois Moran's Birthday Ash Wednesday
2nd	Texas Flag Day Alexander Bell Born
3rd	1st Postage Stamps Used in U. S.—1847 Maine Admitted to Union—1820 Florida Admitted to Union—1845 Native New Year (D. E. I.) Edmund Lowe's Birthday Jean Harlow's Birthday
4th	Dorothy Mackaill's Birthday Charter Granted to Penna. Inauguration Day
5th	Texas Annexed by U. S. Boston Massacre—1770

FRANK SARGENT HELD PARADE IN BAYSHORE TO SELL A DUAL BILL

Opening "Movie Crazy" in conjunction with a new serial, "The Last Frontier," Frank Sargent, manager of the Bay Shore Theatre, Bay Shore, L. I., gave all the good clam diggers down along the South Shore something to look at in the way of exploitation.

One week prior to opening his lobby display consisted of burgees, wagon cutouts on serial, a large six-sheet cutout, an Indian tepee and trimmings of corn-stalks and pumpkins, the latter also answering for Thanksgiving material. He also tied in with one of the largest bakeries operating on the Island for distribution of 5,000 Harold Lloyd heralds, and spotted over 100 one-sheets about town and arranged for display of a dozen tire covers on autos.

Three days prior to playdate he had a street bally of an Indian, using same the first day around the local school; the second day, in auto with bass drum and banners, and two days before opening staged a street parade consisting of nine cars (see photo). Leading the parade was a man dressed like Lloyd, followed by a white Austin car. The next car in line carried a man, to all appearances taking moving pictures of Lloyd being chased by the Austin. The following cars were decorated with burgees, side and rear tire covers. The Indian stood up in the last car, which was appropriately bannered for the occasion. Each car contained several attractive young ladies and one carried a trumpeter. Special ads were carried in the local paper on the serial, in consideration of which the movie reviewers stressed special appeal to the kiddies.

Sargent's bally created quite a sensation down in Bayshore and materially helped to bring about highly satisfactory business during the engagement. The only cost to theatre was for wages to the "Indian" for two days, burgees, tire covers and newspaper space. House employees cheerfully contributed their services in the staging of the parade. Good work, Frank, and we'll be looking for more information on what you're doing. We're sorry that photo wasn't a little sharper, but trust your fellow Club members will be able to get a slant on the parade.

Elected in Atlanta!

Officers of the Atlanta Theatre Managers' Association recently elected to serve for the new year are Alpha Fowler, of the Empire Theatre, president; Earl Holden, Georgia Theatre, vice-president; Louis S. Bach, Empire Theatre, secretary-treasurer. E. E. Whittaker and I. B. Harrell are the retiring officers.

PROOF THAT A CO-OP CAN BE PROMOTED IN BIG NEW YORK DAILY

If anyone thinks a full page cooperative ad can't be promoted in one of the big New York City dailies, we can refer them to a recent issue of the "News," wherein appeared the result of a tie-up engineered by the well known Martin Starr, advertising expert, musical show impressario and whatnot in showbusiness, on occasion of Boots Mallory's appearance in "Handle With Care" at the Seventh Avenue Roxy.

As a matter of fact the page on "Handle With Care" was an offshoot of a page prepared for "Walking Down Broadway," a corking title for a co-op deal with any merchant awake to the value of such advertising, but, unfortunately, a picture which was relegated to the shelf. Not to be outdone on account of this, Starr's resourcefulness asserted itself, the campaign was changed around and the page secured in connection with a retail shoe dealer's ad for the substituted picture.

The page broke during the week that Radio City made its bid for public favor and, according to word from Mark Luescher, in charge of advertising at the old Roxy, was particularly timely in view of a reduced budget in effect at the big house during recent months.

So there you are, fellows; the above shows that a full page of generous mention for theatre and current attraction can be secured in a newspaper which boasts a circulation of 1,425,000, to say nothing of another three-quarters of a page in the "Journal," which has a circulation of 632,559. Congratulations to Starr.

Keep your Audience CONTENTED with Exhibitors Trailers

They are BETTER and COST LESS.

• Don't sign with others until you see EXHIBITORS TRAILERS.

EXHIBITORS SCREEN SERVICE INC.

NEW YORK 630 Ninth Avenue | CHICAGO 806 So. Wabash Ave. | DALLAS 508 Park Ave. | LOS ANGELES 1909 So. Vermont Ave.

EXECUTIVE OFFICES AND STUDIOS: 203 West 146th Street, New York City

personalities

WALTER MORRIS
manager of the Broadway Theatre, Charlotte, N. C., took old man depression by the horns, tossed him over into a nearby section of the Blue Ridge, and on Jan. 19 took unto himself Mary Catherine Moore for better or worse. The couple, at this writing spending a honeymoon in Miami, will be at home in Charlotte after Feb. 15.

▽

ROBERT FABER
former editor of "Publix Opinion," home office exploitation organ, has opened his own publicity and advertising office at 11 East 45th Street, New York City.

▽

M. P. FOSTER
recently replaced Ewart Boyd as manager of the Fox Theatre at Sydney, Neb.

▽

CHARLES McKINNEY
former manager of the Virginia Theatre, Harrisonburg, Va., recently switched jobs with Charles Roth, manager of the Staunton, Staunton, Va.

▽

RUSS' TAYLOR
formerly manager of the Warner Theatre, Oklahoma City, is now in charge of the Shrine Auditorium, Warner roadshow house in that city.

▽

HENRY DORSEY
recently took over operation of the Columbia Theatre, Hammond, La.

▽

HARRY NEWPO
has sub-leased the Academy Theatre, former burlesque house in Chicago, from N. S. Barger and will run on straight picture policy.

▽

J. L. CARTWRIGHT
formerly manager of the Victory and Tampa Theatres, Tampa, Fla., has been promoted to city manager of the four E. J. Sparks houes in Daytona Beach.

▽

MORGAN WALSH
operator of theatres in the San Francisco Bay district and head of the Independent Theatre Owners of Northern California, has become interested with Russell Wilson and H. M. Goldin in the Sutter Theatre, Sacramento.

▽

WILLIAM C. COLE
has taken over the interests of Otto Lochbaum, former operator of the Regent Theatre, San Mateo, Calif., and will give the business his personal attention.

▽

WALTER IBOLD
recently took over operation of the Comet Theatre, Denver, Colo.

▽

C. W. ALLER
and William Van Sant have leased the Washington Park Theatre in Denver.

▽

M. M. WILHERMSDORFER
has purchased the Emerson Theatre, Brush, Colo., from John M. Anderson of Fort Morgan.

▽

CHARLIE CURRAN
of the Warner advertising department, New York City, recently married Miss Edna Tucker, formerly short subject booker for Publix in Charlotte, N. C. The couple are spending their honeymoon in Richmond, Va., Curran's home town.

▽

A. C. HAYMAN
head of LeHay, Inc., operators of the Lafayette Theatre, Buffalo, N. Y., is spending his usual winter vacation in Florida.

CARL SHERRED
formerly with Publix in Altoona, Pa., is now managing the Publix-Strand Theatre in Cumberland, Md. Associated with him are Reginald West and Frank Florentine, respectively assistant manager and poster artist. West was formerly with Charlie Carroll at the Audubon Theatre, New York City. Florentine has a reputation for knowing his brushes and paintpots.

▽

HARRY SIEGEL
formerly manager of the Park Theatre, Johnstown, Pa., has succeeded Charlie Truran as manager of the Strand in Ridgway, Pa., Truran going to the Park in Meadville, Pa.

▽

SPITZER "BARNUM" KOHEN
formerly with the Warner New Jersey division and recently in charge of the Davis Theatre, Pittsburgh, Pa., has withdrawn his resignation tendered the Davis and will camp there until further notice.

▽

MAURICE BLISS
formerly manager of the Metro Theatre, Bronx, New York City, is now managing the Boston Road Theatre, also in the Bronx section, for Arthur Abeles.

▽

JAMES LANG
has reopened the Liberty, only theatre in Mercer, Pa.

▽

DONALD ELLIOT
assistant manager of the Riviera Theatre, Rochester, N. Y., is engaged to marry Miss Ruth Yockel of Rochester.

▽

J. J. POWELL
of Roanoke, Va., is president of Family Theatre, Inc., recently chartered with an authorized capital of $10,000 to operate in the amusement business. Other officers include T. X. Parsons, vice-president, and D. A. Kuyk, secretary-treasurer.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

PAUL S. COSTELLO
for the past year and one-half manager of Stanley-Warner houses in Wilmington, Del., has been transferred to a city managership with the same company in York, Pa. John Flynn, Philadelphia district manager, is directing Wilmington houses until a successor is named.

▽

CHAFFIN FOSTER
and Carson Harris, who have operated the Majestic Theatre, Denver, for the past several months, recently turned the house back to its owners. The theatre is temporarily closed.

▽

CLIFFORD BENNETT
recently purchased the Mines Theatre, Idaho Springs, from Sid Wisebaum.

▽

HARLAN S. COULTER
who has been operating the Princess Theatre, Meeker, Colo., for several months, recently sold the house to R. W. Thomas.

▽

JACK JACKSON
former chief of publicity and advertising for the Publix Scranton division, is in New York City on a business visit.

▽

BUD EDMONDSON
former manager of the Rialto Theatre, Asbury Park, N. J., is now located out in Des Moines, Iowa, where he is holding down the post of assistant at the Paramount Theatre.

▽

MRS. J. H. McLAUGHLIN
in charge of the box office at the Victory Theatre, Tampa, Fla., for nine years and at the Tampa Theatre in the same capacity for the past four years, with her husband, a former Publix manager, recently celebrated their 22nd wedding anniversary with a big feed for Tampa show folk.

▽

HARRY D. STEARN
formerly manager of the Capitol Theatre, Williamsport, Pa., is now in charge of the Broadmoor Theatre, Bloomfield, N. J.

▽

HERMAN GOLDSMITH
formerly assistant to John Wright at the Rivoli Theatre, New York City, is now at the helm of Maurice Fleischman's Garden Theatre, Richmond Hill, N. Y.

▽

NAT PRESS
former manager of the Saenger Theatre, New Orleans, who was recently transferred by Publix to Shreveport, La., was tendered a banquet by New Orleans business men before he departed.

▽

HORACE HOUGHLAND
formerly of New Orleans, is now in charge of the Saenger Theatre in that city, a post formerly held by Nat Press.

▽

R. S. WALLACE
manager of Warner's Morrison Theatre, Alliance, Ohio, S. L. Geiger and Elizabeth Leonard, have formed the Main-Strand Corp. to take over operation of the Strand Theatre in that city.

▽

SYDNEY S. COHEN
veteran theatre operator in New York City, recently leased through Keith interests the Empire Theatre, 161st Street and Westchester Avenue, Bronx, N. Y.

▽

MAX GILBERT
former doorman at the Orpheum Theatre, Denver, Colo., was recently made manager of the Bluebird Theatre, also in Denver.

DO YOU WANT TO CUT COSTS? USE THESE THEATRE ECONOMIES!

Smart Supervision Can Result in Many Important Savings on Your Theatre's Overhead; Use Good Common Sense!

Use This Article as a Basis for Starting an Operating Economy Drive in a Strong Effort to Cut Your Expenses!

by IRA GLUCKSMAN

WHEN a theatre hangs on the border line between black and red, there are only two courses the management can take to show a profit:

1. Increase grosses.
2. Cut expenses.

This article proposes to give in condensed form some of the widely applicable methods used by theatre managers in applying the second part of the procedure.

Most of the suggestions are not intended to lop off big slabs of expense individually. They consist of minor items—hidden wastes, easily overlooked, small in themselves, big as a group. In the aggregate they can total startling sums. Applied at your theatre, they may mean the difference between profit and loss for 1933.

Economies of this nature fall into two groups—those which can be made only once and those which can be continuous, week after week, month after month, year after year. Depression has taught showmen from the big chain operators down to the owner-manager of the 200-seater a great deal about conserving the seepage in operating costs.

Economies which can be made only once are the result of resourcefulness and ingenuity. Take the case of a Canadian exhibitor who last year needed a new sill for his box-office.

The sill he had was wooden and splintery with long use. He decided a marble replacement was needed. But the cheapest price he could get was $25.

Then he discovered that his fireman had once been a stonecutter in a cemetery. This gave him an idea. Visiting the local monument works, he was able to buy for $3 and two passes a gravestone that somebody had neglected to call for years ago.

The fireman cut the sill out of this stone, a carpenter did the woodwork for a few passes, and the theatre has enough marble left to install new sills for the next thousand years.

Twenty-one bucks in the "kick" for this ingenuity! A man who uses his head that way once will do it again. Over a stretch of time he is going to save a lot of expense.

But savings of this nature are not the ones where the biggest economies for the year can be made. The ones that can be put to work continuously are the first to go after. Here are some of them:

Water

1. Stop all leaks in water pipes, faucets, lavatories, etc. After one manager in a Scranton theatre had a water pipe leak eliminated, his water bill dropped from $105 to $45 a month.

2. If your theatre has drinking water fountains that run constantly, convert these into the type that must be turned on when the patron wants a drink. A Chicago theatre that did this saved 6,000 cubic feet of water the first day.

Cleaning

1. Supervise issuance of supplies and eliminate all waste. After a while the cleaning staff will get in the habit of using minimum quantities, and will require only periodic supervision.

2. If dust cloths are laundered, they can be used over and over. This eliminates buying new dust cloths.

3. Don't let the cleaning staff use the house lights. Cleaning lights require much less current.

Heating

1. Check up on how long it normally takes to heat the house. One exhibitor had been in the habit of getting his fires started at 9 A. M. An inquiry showed that the house normally required only an hour to heat up and that the fires could be started three hours later. Three hours a day difference means a lot of fuel.

Art Materials

1. Keep files of all star head mats, posters, star name lettering for applique, etc. These can be used for future pictures featuring the same players. They are also valuable in preventing the theatre from being caught short in case of a sudden booking change.

2. If beaverboard is recovered with an ingrain wall paper, it can be used over and over indefinitely. The wall paper is applied to the board with dry bill poster paste. It will take any paint except oils and actually saves on paint, too, because the paper absorbs much less paint than washed beaverboard.

3. Save scraps of beaverboard. These can be used for applique lettering, arrows, strips, etc.

4. If you operate a first-run and a second-run theatre within easy transportation distance of one another, it pays to have the frames in the second-run house standard with those in the first-run house. Then posters used first-run can be repeated second-run.

5. Save everything built for the stage. One theatre in the South conserves hundreds of dollars annually by repainting and reusing sets that alternate between stage and lobby display.

HOW SMALL ECONOMIES CAN ADD UP

*Figures Tell the Tale**

	Annual Saving
Water pipe leaks stopped ($8 per month)	$ 72.00
Dust cloths laundered and reused ($1 per month)	12.00
Heating regulated ($55 per month, 8 months average)	440.00
Art materials reused ($9 per week)	468.00
Improved control mail, telephone, telegraph, etc. ($1.10 per week)	57.20
Advertising savings (engravings, heralds, etc., $3 per week)	156.00
Current costs cut by darkening vertical, reducing wattage, etc. ($32 per month)	384.00
Correct voltage bulbs after power company test ($5 per week)	260.00
Equipment repairs and replacements reduced over previous year by better care	167.00
Film transportation motorized ($3 per week)	156.00
Ash drayage bill eliminated for 30 weeks ($3 per week)	156.00
Promoted typewriter and mimeograph machine during Lent and Christmas slump drives	25.00
Uniforms repair and pressing bill cut in half	196.00
Odd jobs done by staff or promoted, would have cost	200.00
	$2,769.20

** Note. — These figures are ultra-conservative. Any fair-sized house operating on a grind policy, which has not put these economies into effect, can probably do much better.*

Communication

1. Mail going to the same destination can often be grouped, saving on stamps and stationery.

2. Use ordinary mail by attending to matters immediately. Delay necessitates use of special delivery, telephone, airmail or telegraph. This costs money.

3. If the telegraph is necessary, know which type of telegram will carry the message cheapest. For example, a telegram sent to the home office or an exchange at seven o'clock in the evening is unnecessary. A night letter, which is much cheaper, will arrive early the next morning. The telegram would be read no sooner.

Advertising

1. No-cost tie-ups will often eliminate charges for heralds, throwaways, etc.

2. Cleverness and simplicity in ads will often eliminate extra composing room charges.

3. If press sheet mats are effective, why not use them instead of special local engravings and extra composing room work?

4. Investigate all advertising and eliminate any outdoor, posting, sniping, delivery, window cards, or newspaper advertising that is not definitely earning its way.

Electric Current

1. Use smallest wattage bulbs possible all over the house, inside and outside.

2. If you have a chaser on the upright sign, it may be possible to eliminate its use, or to cut its use to peak hours only. One theatre sliced its bill $25 a month this way.

3. Notice where city street lights are lo-

(Continued on following page)

CUTTING THE OVERHEAD!

(*Continued from preceding page*)

cated in relation to exit doors. One manager found that the street light was right at his exit doors and enabled him to cut his exit door bulbs from 75's to 25's without any one noticing the difference.

4. Lighting of the vertical (upright) sign can often be eliminated entirely or limited to peak hours, especially in summer when the sun sets late, particularly in communities having daylight saving.

5. Appoint each member of the staff a committee of one to see that all unused lights are turned off.

6. Get the electric company to recheck the house meters. One exhibitor in Arizona received a check for almost $40 when the power company checked his meters and found the theatre was being overcharged.

7. Set a lighting schedule for the house and get every employee to know it by heart. This prevents haphazard operation of switches and can save hundreds of dollars a year.

As a sample of what drastic reductions can be made, here's how one house cut its cost for current 25 per cent: Elimination of dome lights; 25-watt bulbs instead of 50's in box lights; 10-watt bulbs instead of 25's in exit lights; 25-watt bulbs instead of 200's in mural lights; all house lights cut in half; one light eliminated in each wall bracket; traveler eliminated in vertical sign; installation of a definite schedule for light operation.

Bulbs

1. Use only those bulbs made for voltage on power lines in your house. The average life of a bulb is 1,000 hours. Experiments have shown that when a 110-volt bulb is used on a 115-volt circuit, its life is decreased 45 per cent. This means that for every 110 110-volt bulbs used on a 115-volt circuit, 145 110-volt bulbs will have to be used. This means, in dollars and cents, a 45 per cent increase in bulb costs.

Furthermore, if 110-volt bulbs are used on 120-volt circuits, the increase in unnecessary cost is even worse. The increase in bulb mortality will then be 69 per cent with 69 per cent increase in bulb costs.

A further advantage of using bulbs of correct voltage is a gain in candle power.

2. Another gain in candle power can be made if bulbs are kept clean and their reflectors kept bright.

3. If you contemplate increasing the wattage on a circuit, make sure there will be no overload. If the wattage of bulbs used is greater than the total capacity of the circuit, this circuit will become a fire hazard and all current registered by the meter will not be consumed. This is a decided waste of current.

Screen

When not in use, keep the screen covered, especially during cleaning of stage or auditorium. If stage drapes, movable masking pieces, border lights, etc., are hung in such a way as to touch the screen, they will mark its surface and mar the picture.

Equipment

1. Keep machinery, especially moving parts, well oiled. Improper lubrication causes wear and breakdowns. This costs money.

2. Keep machinery clean. Dust from cement floors and carbon ash are extremely abrasive. Wipe excess oil away.

3. Inspect equipment regularly. Replace worn parts in time to eliminate breakdowns that may injure additional equipment.

4. Have seats inspected regularly and immediately fix loose screws or upholstery tacks. This will eliminate torn clothing that theatres sometimes have to pay for. A good plan is to assign each member of the staff to a specified section of the theatre, and make him responsible for the seats in his section.

Transportation

1. Investigate the cheapest method of film and trailer transportation. One theatre found that the difference between motor line and express was $10 per week. This is over $500 a year on one item, or the equivalent of more than 2,000 25-cent admissions or 5,000 10-cent kid matinee admissions.

2. Is there property in town that's being filled? One exhibitor who used to pay to have his ashes hauled away, found that the contractor filling up a piece of land was glad to take the ashes. Another exhibitor used ashes to fill up holes made by melting snow and rain outside his exit doors.

Miscellaneous

1. Look through old supplies in storerooms and see if there is anything that can be used. One manager who did this a few months ago discovered a lot of old-style carbon filament bulbs which, while not usable in fixtures where the public could see them, could be spotted around in indirect lighting fixtures. There's hardly a theatre which couldn't salvage something rotting in its storerooms.

2. Check all extra merchandising units, such as candy machines, frequently. Make sure quantities are sufficient. Eliminate types of merchandise which do not sell satisfactorily.

3. Typewriters, adding machines, mimeograph machines, etc., needed only temporarily, can often be promoted for a few passes instead of rented for cash. Running off mimeographed heralds in the lobby with a sign giving the dealer's name has obtained a mimeograph machine for many exhibitors temporarily needing one.

In this, the second contribution from Ira Glucksman, we were fortunate enough to secure an article of timely and major importance. It is all very well for everybody in the industry to shout "Economize," but very few have come forward with real constructive suggestions as how to put the advice into actuality.

Here is the same advice, given in a language we all understand and backed up with tangible, concrete ideas so that you can apply them to your own patricular operation.

Mr. Glucksman has had many years of practical experience in theatre operation and circuit house organ publication work to equip him with the knowledge essential to one trying to help his brother showmen to realize greater savings and, as a direct result, profits from theatres now just about bordering on the line between red and black.

4. Scratch pads, memo paper, and second sheets can be obtained from the theatre printer without charge. The printer has a lot of this paper around, cut off larger sheets used for odd-size jobs.

5. Passes can often do the work of cash. A Texas exhibitor gets his film taken to the depot by a taxi driver for two guest tickets a week. Another manager in the same state has issued a season pass to the city engineer and in return that worthy gentleman repairs motors and other equipment and does any necessary wiring free.

6. Impress on the staff necessity for caring for uniforms to eliminate as many pressing and cleaning charges as possible.

7. Sometimes when a rent reduction or some other similar reduction cannot be made, a compromise can be effected. Witness the case of a southern exhibitor who induced his landlord to buy $30 worth of tickets monthly and distribute them to people known not to be patrons of the theatre.

Cooperation of Staff

It is a good idea to get the staff together now and then and remind them of the need for economy around the theatre. Tell them that especially in these times their cooperation is necessary to keep operating and maintenance costs down to a minimum. Explain that their jobs depend upon the showing of the theatre. Ask them to boost grosses and economize in every way they can. Often they will enthusiastically do odd jobs of repairing and painting, if asked in the right way.

Caution

The old saw about penny wise, pound foolish applies to theatre economies. Before any apparent economy is effected, thought should be given to it, and, if necessary, investigation made.

The exhibitor who had a small house and saved about 50 cents a month by diluting handsoap to the point where it was almost useless lost out. Antagonizing two patrons a month by giving them soap of that character more than lost the half dollar he thought he was saving.

Or the manager who read that a certain type of screen could be cleaned by a certain process more cheaply, and then ruined his screen, which was of a different kind entirely, couldn't show a saving on that "economy."

Or the showman who cut out $10 worth of heralds weekly with a consequent reduction of $50 in grosses directly traceable to this expense reduction was not on the right economy trail.

An economy is an economy only when it cuts down operating costs without incurring a greater loss in revenue or the spoilage of valuable equipment.

But there may be plenty of real economies to be found around your theatre. Some suggested in this article apply; others might possibly be suggested by them.

Start your economy hunt and enjoy watching the cost of doing business take a nose dive!

NEW JERSEY GO-GETTERS!

by AL ZIMBALIST

Well, it's time some one started to recognize the show-businessmen of New Jersey . . . and what could be a more appropriate medium than this corner of the Round Table! As far as the writer is concerned, the Jersey showmen outshine all others in aggressiveness, ability, vision and showmanship . . . for you see, mah bread an' jam comes from Jersey. However you like, you can dispute the foregoing facts, for this, according to Maestro Lewis is an open forum.

▽

A talk with (vas you dere, too, Sharlie?) Bechtoldt of the beautiful Sanford Theatre in Irvington revealed that in most cases, giveaways like turkeys, geese and foodstuffs, prove more of an incentive than jewelry and such tie-ups. As an example, Charlie claims, and we believe he's right, that his business jumped 'way up when he had the turkey give-away—and N. S. G. when the jewelry was given away . . . this is being put on record so that you can guide yourselves accordingly. . . .

▽

George Behr had a unique display in the window of a store adjoining his theatre . . . on the Fischer toy give-away. . . . Nat Mutnik is another who exercised a little effort in selling the Fischer give-away . . . and Sam Mutterpearl, of the checkered coat (he'll tell you its class—who knows these days) took a lot of time and effort . . . and if you'll take our word for it . . . the Fischer give-away was really one of the best we've seen . . . also, not forgetting the Weshner Brothers . . . and this time we believe that Ben cops the honors for his display . . . everything was neatly arranged on a specially erected platform . . . surrounded by beautiful spotlights . . . neat trimmings and an attractive lobby card. . . .

▽

Here's a hand for Jack Stein who really sold Jimmy Shearer's show . . . and a fistful to Tony Williams for grabbing all the newspaper space on the show. . . . Joe Lefkowitz of the Regent-Paterson is selling his show via a de luxe manner . . . he's another of those "Gimme newspaper space—" fellows . . . but Joe does more than ask for it—he receives!!!!! In other words, he can take it!!!! How many of you other fellows can give it—and get it????

▽

Bobby Clark, of the Montclair Clark's, is a very fast little worker . . . nothing secretive about his shows . . . everybody knows where his theatre is at, what's playing, etc. . . . Al Barber raided the meadows recently to give more of a Christmas effect to his theatre front!!!! Hail Milt Brenner for his speedy activities . . . just got to the Hawthorne-Newark and do the people up there know about his theatre, How!!!

▽

Let's all hope that Mickey Kippel, assistant to Larry Conley, recuperates sooner than that. . . . He was dangerously ill with pneumonia. . . . But thank God he is quickly recovering. . . . Why don't some of you send him letters or something to cheer him up!!!!! Stanley Theatre, Jersey City, is the address!!

▽

A great big hand to Clarence Scott, of Clem Murphy's staff for the fine intelligent way he goes about his duties. . . . And one of the most courteous porters we have met yet!!!!!

▽

Andy Goldberg is doing more than twiddling his thumbs up at the Regent-Elizabeth . . . a bouquet to Dave Beehler of the Ritz, Elizabeth for the way in which he sold his New Year's show in the lobby. . . . A praise tipped needle to Charlie Bechtoldt for his display on the Fischer give-away . . . and one to Tony Williams who took extra pains to sell it. . . .

▽

A couple of bouquets to Frank Holler of the Roosevelt-Union City for his fine attractive lobby and excellent outside work on promoting his programs!! A bouquet to his wife for presenting him with a fine, sturdy youngster who is the spittin' image of Pop Heller. . . . Congratulations!!!!! See you again soon.

PAUL BINSTOCK MADE THIS FINE DISPLAY FOR A DOLLAR-FIVE

The display pictured in the accompanying photo and made for "Goona Goona" by Paul Binstock, manager of the Republic Theatre, Brooklyn, N. Y., cost just $1.05, which represented expense attached to purchase of a six-sheet and a one-sheet. The entire background of native atmosphere, trees, etc., was painted in on compo-board. The dragon's eyes and mouth were constructed in a shadow box with flasher button, the eyes covered with green and mouth with red crepe paper.

A WEIRD MELODRAMA
GOONA-GOONA
LOVE POWDER

This display caused a lot of comment and made patrons stop and look; so what more can anyone ask for a dollar-five? That's keeping expenses down, Paul. Let's hear more about your work. Incidentally, we're glad to welcome your assistant, George Stoves, as a new Round Tabler, and will watch his career with interest. With your able coaching it probably won't be long before he'll be stepping up another notch.

Kuehn At Bayonne

Rudolph A. Kuehn, for the past year and a half manager of the Capitol and State Theatres in Union City, N. J., recently succeeded Tony Williams as manager of the DeWitt Theatre, Bayonne, N. J. Incidentally, his transfer was the occasion for a good-sized story and photo in the news section of a Bayonne newspaper. Williams, it will be recalled, is now district manager for Warner houses in Hudson County.

Club Index for Month of JANUARY

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of January. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

Item	Issue	Page
Anniversaries	21st	51
Atmospheric Fronts	21st	57
Auditions	28th	50
Benefits	7th	49
	7th	52
	14th	51
	14th	52
	21st	57
	28th	51
Birthday Clubs	14th	50
	14th	60
Christmas Stunts	28th	50
Contests	7th	52
Cooperative Ads	14th	53
	14th	60
	28th	56
Displays	7th	52
	14th	50
	14th	53
Displays (Cont'd)	14th	57
	21st	52
	21st	58
	28th	50
	28th	52
	28th	58
Feature Campaigns	7th	49
	7th	59
	7th	57
	14th	52
	14th	58
	21st	51
	21st	58
	28th	54
	28th	57
Football Gags	21st	52
Fronts	7th	48
	14th	51
	14th	56
	14th	60
Heralds	21st	48
Kiddie Biz	21st	48
Merchant Tie-Ups	7th	50
	21st	57
Newspaper Ads	28th	57
Newspaper Tieup	7th	54
	7th	57
	21st	57
	28th	52
Novelty Gags	7th	56
	14th	57
	14th	60
	28th	50
Openings	7th	56
	14th	52
Robot Man	28th	52
School Tie-ups	7th	50
Special Nites	14th	57
	21st	50
Special Stories		
Study Sales Angles—H. C. Browne	7th	51
Small Town Theatre Operation — Mr. & Mrs. Tom Edwards	7th	56
Radio Tieups — Ira Glucksman	21st	53
Chamber of Commerce Activity – Jack Jackson	28th	53
Special Weeks	14th	56
	21st	48
Street Ballys	7th	54
	14th	51
	14th	54
	21st	50
Thrift Book Gag	7th	48

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 28	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Shriek in the Night				
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson			
Eleventh Commandment	Marian Marsh-Theo. Von Eltz			
Midnight Alarm				
Nestors, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Cornered	Tim McCoy	Aug. 5		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, The	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Destroyer, The				
Fever	Jack Holt-Lilian Bond			
Forgotten Man, The	Jack Holt			
Lost Valley	Buck Jones			
Mike				
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rex, the Wild Stallion	Wm. Janney-Dorothy Appleby			
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 16
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33		
Central Airport	Richard Barthelmess			
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond			
Grand Slam	Paul Lukas-Loretta Young		65	Jan. 14,'33
Lilly Turner	Ruth Chatterton			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33		
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33		
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 2
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat			
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33		
Five Cents a Glass	Marian Nixon			
Giant Swing, The	Ricardo Cortez-Norman Foster			
I Am Guilty of Love	Boots Mallory-A. Kirkland			
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33		
Man-Eater	Marion Burns-Kane Richmond			
Pleasure Cruise	Genevieve Tobin-Roland Young			
Sailor's Luck	James Dunn-Sally Eilers			
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Zoo in Budapest	Gene Raymond-Loretta Young			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Cat, The				
East of Sudan				
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold	Jack Hoxie-Alice Day	Sept. 15		
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Stage Mystery				
Free Love				
Public Be Damned, The				
Sing, You Sinner		Mar. 1,'33		
Woman in the Chair, The		Feb. 15,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Justice Takes a Holiday		Feb. '33		
Revenge at Monte Carlo		Feb. '33		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 4,'33	78	Jan. 21,'33
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July 9	74	July 2
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb. 18,'33		
Dancing Lady, The				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Mar. 18,'33		
La Tendresse	Norma Shearer			
Man on the Nile	Ramon Novarro-Myrna Loy			
Peg O' My Heart	Marion Davies			
Reunion in Vienna	John and Lionel Barrymore			
Rivets	John Gilbert-Mae Clarke	Mar. 25,'33		
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 4,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 11,'33		
What Women Give	Phillips Holmes-Diana Wynyard	Mar. 11,'33		
White Sister, The	Helen Hayes-Clark Gable	Feb. 25,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty		Feb. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33		
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 24,'33		
Curse of Sunken Gold				
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
King of the Jungle	Frances Dee-Buster Crabbe			
Lady's Profession, A	Alison Skipworth-Roland Young	Feb. 24,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Pick Up	Sylvia Sidney-George Raft	Mar. 31,'33		
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 10,'33		
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	70	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33		
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33	57	Jan. 21,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Topaze	John Barrymore-Myrna Loy	Feb. 17,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33

(THE RELEASE CHART--CONT'D)

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Dangers of the Arctic		Exp. Film Co.		58	July 9
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
These We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront	Claudette Colbert-Rich'd Arlen-Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard			
Style	Lilyan Tashman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Fast Companions	Tom Brown	June 23	78	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Terror Trail, The	Tom Mix	Feb. 2,'33		
Texas Bad Man	Tom Mix	June 30	60	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	68	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The	Anita Page-Clyde Beatty			
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 9,'33		
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Feb. 23,'33		Jan. 28,'33
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 23,'33		
Laughing Boy	Zita Johann			
Left Bank, The				
Lucky Dog	Charles "Chic" Sale			
Niagara Falls	Summerville-Pitts			
Only Yesterday				
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rome Express	Esther Ralston-Conrad Veidt		94	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
King's Vacation, The	George Arliss	Feb. 17,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Picture Snatcher	James Cagney	Jan. 28,'33		
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Feb. 25,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon			
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
Life of Jimmy Dolan, The	D.Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney-Glenda Farrell			
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne			
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auction in Souls	Conrad Nagel-Leila Hyams	Jan. 29,'33		
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Study in Scarlet, A	Reginald Owen	Mar. 12,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 6	85	Oct. 1
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Enchanted Escapade	Kaethe von Nagy	Protex Trading	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
Immortal Vagabond, The	Gustav Froehlich	Ufa		88	June 4
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 16
Love is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	81	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 28	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Hic-Cups, the Champ	May 28	7	Sept 24
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show		1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Paperhanger	June 21		
Prosperity Blues	Oct. 8		
Ritzy Hotel	May 9		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambel	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 16
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats			
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes			
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two			
The Curse of a Broken Heart			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33		
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood		11	
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle			
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Technocrazy			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	8	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississipi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33		
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31		
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17		
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Bone Crushers			
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork			
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 2	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass-Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—	Mar. 17,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Let Me Call You Sweetheart Ethel Merman	May 20	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Shine On Harvest Moon Alice Joy	May 6	1 reel	
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25
SCREEN SOUVENIRS			
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didricksen	Mar. 3,'33	1 reel	
TALKARTOONS			
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Chess Nuts	May 13		
Hide and Seek	May 27	7	Apr. 16
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bridge It Is The Musketeers	May 13		
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Door Knocker, The	May 27		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
His Week End Johnny Burke	May 13	2 reels	
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Light House Love	May 6	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Meet the Senator	May 20	2 reels	
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives	Jan. 27,'33	21	
No. 3—So This Is Harris		3 reels	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewee
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series No. 1—Sammy Fain		10	Dec. 24
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	2 reels	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	
UNIVERSAL BREVITIES [illegible]			
Boel	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Vow, The Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28
No. 9—The Toreador Joe Penner		17	May 7
No. 10—On Edge Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10 Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorsey		1 reel	
BROADWAY BREVITIES			
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hillard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Sky Symphony			
No. 6—Poor Little Rich Boy			
No. 7—Yours Sincerely			
No. 8—That Goes Double			
No. 9—World's Champ			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—Young and Healthy			
MERRY MELODIES SONG CARTOONS			
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Breakwater			
No. 16—Parades of Yesterday			
No. 17—Sea Devils			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Tall Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 28	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

RADIO'S CHALLENGE TO MOTION PICTURES

Exhibitors Meet Growing Competition by Cutting In Broadcasts, by Signing Air Headliners and Showing Their Films

ALIEN TALENT AND THE LAW

Federal Activity Against Overstaying of Six Months Limit Presents Production Problem to Both Screen and Stage

PERIOD MUSIC IN FILM TEMPO

Joseph O'Sullivan Describes the Melodic Fabric Woven Into the March of Events by Fifty Airs Used in "Cavalcade"

In Two Sections—Section One

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BY TEN OF THE WORLD'S GREATEST AUTHORS

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BY TEN WORLD-FAMOUS AUTHORS

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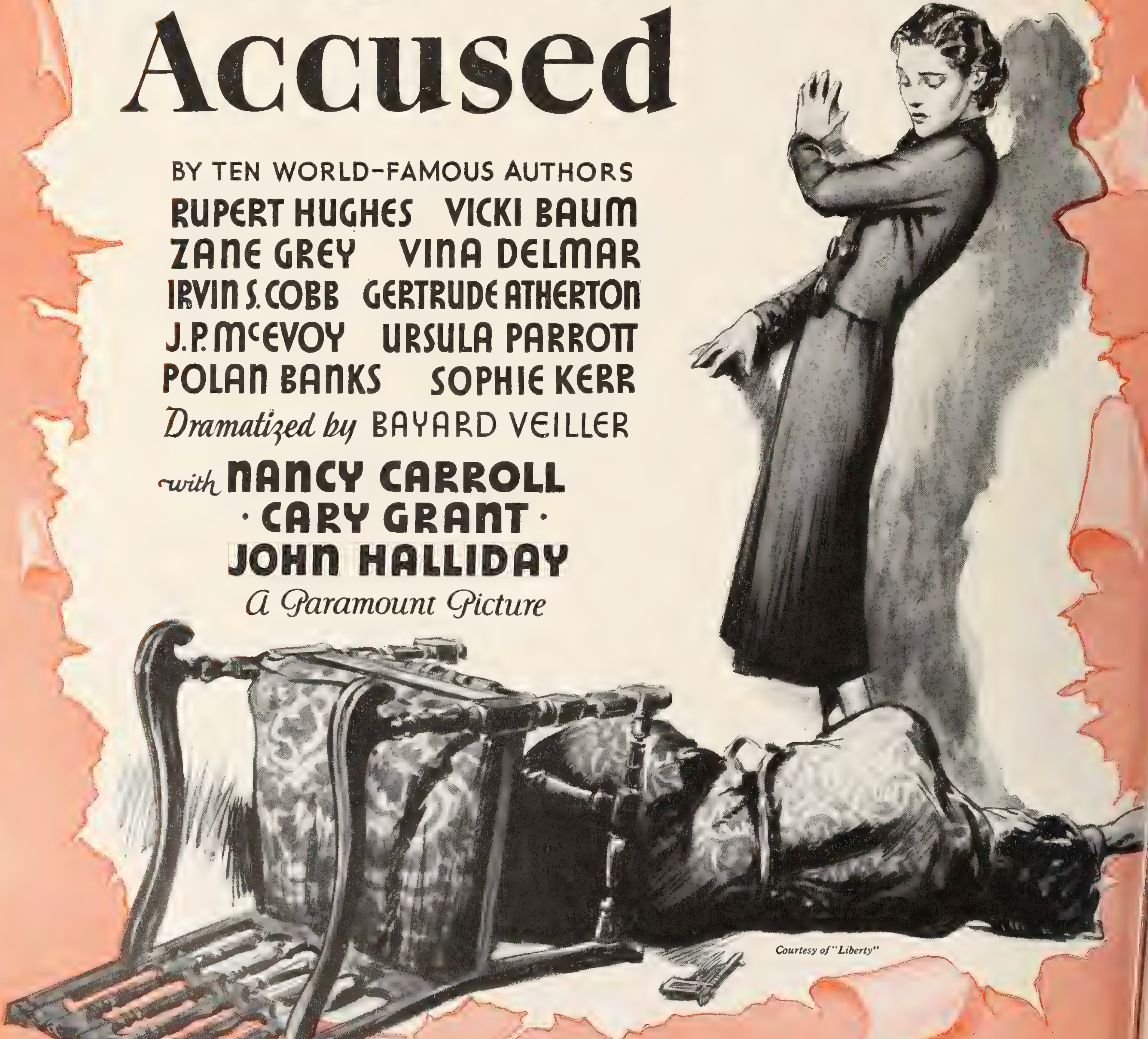
Dramatized by BAYARD VEILLER

with **NANCY CARROLL
· CARY GRANT ·
JOHN HALLIDAY**

A Paramount Picture



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No. 1 in a campaign tha
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"A picture to rave about!"
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—BING CROSBY

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—FRED WARING

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—ABE LYMAN

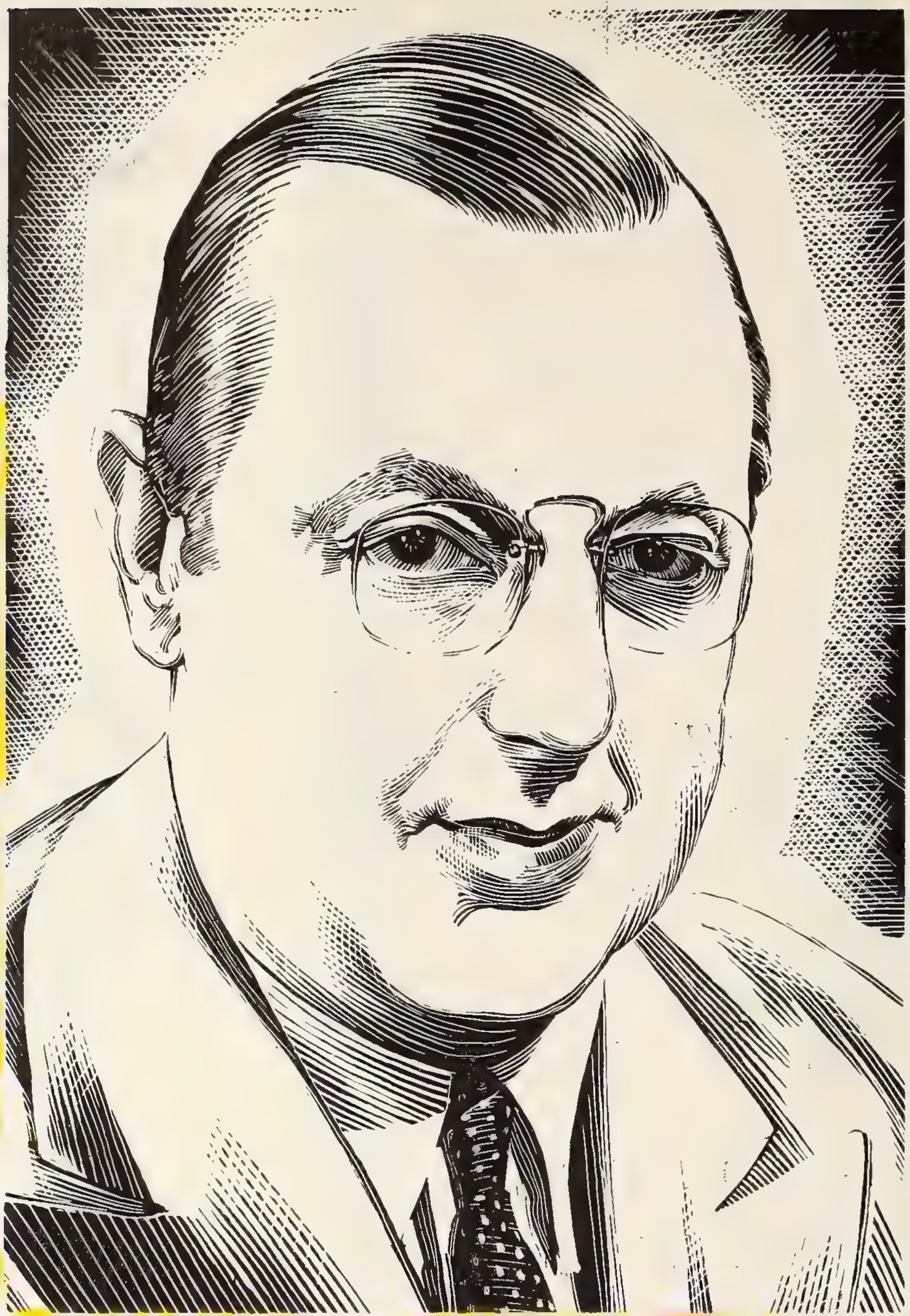
"Songs you will never forget!"
—GUY LOMBARDO

"It's great!"
—GEORGE OLSEN

"The best show I've ever seen!"
—MORTON DOWNEY

WARNER BROS.

"The boys who are doing big things in a big way"



A *Great* SHOWMAN BRINGS HIS GENIUS, OF COURSE TO FOX

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Showman to his finger-tips . . . making pictures since the industry's beginning . . . his first, the original "Squaw Man." In charge of Paramount's greatest hits . . . "Covered Wagon," "Beau Geste," "Chang" . . . to name just a few. Now at FOX . . . *personally* supervising four pictures a year. "ZOO IN BUDAPEST" with Loretta Young and Gene Raymond is the first Lasky-produced FOX picture. Certain to give added brilliance to the FOX Cavalcade of Hits.

FEB 10 1933

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MOTION PICTURE HERALD

Vol. 110, No. 7 February 11, 1933

RADIO VS. SCREEN

A RIPPLE of agitated concern over competition from the radio now sweeps a new wrinkle into the troubled brow of the motion picture industry. Like most all the other agitations, it is a subject of unnecessary concern, and at most reflects a decidedly transient phase of the constantly changing face of the amusement situation.

It is true enough that a great many persons are staying at home, or sitting in hotel lobbies listening to the radio, spending hours that might be spent in the motion picture theatre.

"Spending" is the important word in that paragraph. The hours are all that they are spending. It appears more than probable that a radio entertainment costing nothing seems, just now, a better bargain to a considerable fraction of the population than a motion picture show costing something. It is not entirely ironic to observe, too, that a radio entertainment which costs nothing comes about as close to being worth its price as anything on the market today. A public with the price in its pants will not stay away from the theatre long.

There is an ample background of experience in the early history of radio. Through its novelty life it did probably hold quite a few customers from the box office. Bridge and the jig-saw puzzle are today likely to be keeping more actual dimes away from the box office than all of radio, and golf is no help.

The radio as entertainment has not suddenly got better. It has as entertainment stood distinctly still for a long period. It is the surrounding situation, more especially the purchasing power and the purchasing mood, that has changed.

The debate now going on about what is to be done about it, how the motion picture is to meet the competition of the radio or to relate itself to it, will arrive at no conclusions. There is in fact nothing more to be done about it all than there is to be done about the weather.

The relations between the arts and industries inevitably adjust themselves, and forces of inertia far beyond the powers of groups, bosses and programs. It may be remarked, for instance, that once upon a time the masters of the stage were going to do things about the motion picture. As late as 1914 the brave Mr. William A. Brady, discussing the movies, said: "Now we've got them on the run." Mr. Daniel Frohman, quoted in these pages recently, remembers when the stage saw the bicycle as a great menace.

Except in the most transient manner no one ever really does anything about anything. The destiny of the motion picture is clear enough and the pattern of its continued development obvious. The motion picture is going on and on, absorbing and knitting into its fabric all that invention and technology can bring to its service. The rise of the thing which the motion picture is—the business of recreating events—began long before the screen was born, began with the birth of drama and has now become in fact the theatre of today. In terms of evolution the speaking stage is archaic, a fossil remnant, of relatively no importance and destined to fade into less.

Radio as a serious and long continued rival of the screen is quite as unthinkable as a serious revival of the silent screen.

The public with money to spend will go spending it wherever the lure leads. It always has and always will. People are no more likely to stay home and listen to the radio when they have the price of a show and "going places" than the youngsters are to stay home and dance to phonograph records.

Star value, the box office value of personality, grows out of being attractively and favorably known to the masses. All of the arts are avenues to fame. But the quality of the fame attained is identical. In the main the screen from the beginning has found that it made bigger and better star value for itself than could be had from other media, but all the other media from stage to printed page to circus and prize ring have contributed star values now and then to the screen. Now and then radio may contribute, too, but nothing in the parallel histories of the radio and screen thus far indicates any important interrelation.

Radio is really nothing to worry about for long, unless you want to worry about mah jong, ping pong and Joe Miller's jokebook.

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THE FILM CROP

MR. HENRY FORD, who is talking decentralization for motor manufacture these days, envisions a time when farmer-mechanics will build cars part of the time and plow the rest of the time. He says that a great deal of the motor car can be "grown on the farm." Which reminds us that the motion picture with its cotton cellulose base and its calf gelatine emulsion is really a farm product. It could do with more corn fed customers.

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BOUND WHERE?

IN a few years more we shall be seeing what may be the result of the impact of growing Manhattan and its theatre zone against the southern boundary of Central Park. The march of amusement houses has been steadily north since the colonial days. When the motion picture was born, Fourteenth street was a great rialto, giving way presently to Twenty-third street and shortly to the tidal movement up Broadway, widening out in Forty-second street and variously across the upper Forties. Now for the moment Radio City seems to peg the movement. But one day the trend will have to decide between East and West. Now it looks like East will win.

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The late Lewis J. Selznick, himself experienced in the diamond trade, used to remark: "Jewelry is for suckers—and there'll always be a big demand for jewelry."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK

HIGHEST NET PROFIT FOR ANY PERIOD of 13 weeks in the history of the company is the answer of Columbia Pictures to the challenge of the times. The total of $220,027 net profit, after deductions for amortization of film, interest charges and federal income tax, is equivalent to $1.23 a share on 167,885 common shares. Note: Not included are the results of operations in Chile and Sweden. Net before amortization and other charges was $1,318,099. The balance sheet showed current assets of $4,672,299 and current liabilities of $1,442,090. Declared: regular quarterly of 75 cents on preferred. . . .

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IMPELLED BY THE NECESSITY OF FURther reduction in costs, the production center's major units plan urging of stipend reduction upon contract talent prior to renewal of options. Overhead hammer (reported in certain cases): options not taken, term contracts dropped for refusal to comply. Gratifying are reactions from Warner contractees, notably James Cagney, once bad-boy, claims Darryl Zanuck, production executive. . . .

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INDICATIVE OF FAITH IN, PERSISTance in pursuit of its program of federal film regulation, is Allied States Association's pronouncement of this week of full intention to resist drastically the alleged opposition efforts of the Motion Picture Theatre Owners of America. Allied contention: MPTOA does not represent independent exhibitors, fights Allied because of alleged partnership with Publix of MPTOA's president M. A. Lightman, alleged association of Warner with A. Julian Brylawski, MPTOA director. Allied intends racing to the Senate floor with its information, it declares, to break alleged opposition efforts. . . .

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SHARPLY DOWNWARD SINCE A 1920 peak has fled the curve of recreational expenditure nationally, says University of Washington's Dr. Jesse F. Steiner of the President's Research Committee on Social Trends. However, even after the beginning of the economic crackup, United States people were aggregately spending in excess of $10,000,000,000 annually, a figure based on 1928, 1929, 1930 statistics. . . .

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A REGULAR QUARTERLY DIVIDEND: 1¼ per cent on its preferred shares, payable March 15 to stockholders of record February 24, by Metro-Goldwyn-Mayer. . . .

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TO OSCAR BRACHMAN, J. E. AND Tom Saxe, veteran Midwest showmen, last week were returned 51 houses they formerly owned, operated since 1928 by Fox Midwesco, unable to show a profit in operation. H. J. Fitzgerald, divisional manager, will retain his post. The houses number 15 in Milwaukee, remainder in 17 Wisconsin towns. "Nut" adjustments are in order. . . .

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UNUSUAL, SIGNIFICANT IN A PERIOD of pronounced expenditure retrenchment is the plan of Western Service Studios, Inc., operating Metropolitan and Educational Studios, Hollywood, for a $200,000 expansion program in facilities. Already installed is $100,000 in Western Electric new-type noiseless recording equipment, under construction are new stages, new sets. . . .

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ADDITIONAL BROADWAY BRIGHT lights were eclipsed the past week, as the Rialto, Publix house since 1918, closed the doors which were originally opened years ago as Hammerstein's Victoria. Preceding eclipses were the Warner and Hollywood, by Warner; Criterion, by Publix. Employees of Warner's Winter Garden have received two weeks' notice, while Martin Beck plans musical shows for the Palace, pre-receivership RKO house. Lights are to be turned on at the Ziegfeld theatre on Sixth avenue, once home of expansive musicals, since dark, by Loew's circuit, and under the name Warwick. . . .

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MARTIN QUIGLEY, EDITOR AND CHIEF of *Quigley Publications,* this week departed for one of his periodical visits to Hollywood and environs. . . .

In This Issue

Radio presents a new challenge to the motion picture theatre Page 9
Extensive deportation of alien talent from the studios is threatened Page 15
Period music as a factor in motion picture tempo, as in "Cavalcade," is discussed by Joseph O'Sullivan Page 20
New developments in the Paramount and RKO receiverships Page 16

FEATURES

Editorial Page 7
The Camera Reports Page 17
Asides and Interludes Page 27
J. C. Jenkins—His Colyum Page 40

DEPARTMENTS

Box Office Receipts Page 36
Showmen's Reviews Page 30
Managers Round Table Page 47
Short Features Page 46
Technological Page 65
Chicago Page 46
The Release Chart Page 59
What the Picture Did for Me Page 41
Classified Advertising Page 66

LOST TO THE TONGUE IS THE FINAL "t" in the name of Henry Garat, arrived on Tuesday from Paris, bound for the Fox studio. His father: notable among Comedie Francais players. In "Adorable," opposite Janet Gaynor, Mr. "Garrah" will make his American screen bow. . . .

▽

IN THE MINDS OF THE BROTHERS Warner lies no thought of merging, with Fox or any other, it was emphatically indicated by Jack L., in Kansas City en route returning to the studio last week from rumor-inspiring conferences in New York. His phrase: "We are standing on our own feet." Denied were reports the brothers (Jack, Albert vs. Harry) locked horns anent theatre decentralization. Planned are 60 Warner, First National features for 1933-34, 200 shorts. With total budget undecided, Jack L., indicated negative costs from $225,000 to $450,000. The last figure provoked surprise from the studio, where currently negative figures hover about $225,000 to $275,000. Prominent in production plans is the once popular, since much abused musical film. . . .

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"SECRETS" TOLD TO THE CAMERA, Mary Pickford arrives in New York from the Coast on Friday. A week or 10 days will precede her departure for Rome to join husband Douglas Fairbanks, not waiting for "Secrets" premiere at Broadway's Rivoli. . . .

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TO AGUA CALIENTE, AWAY FROM active film production has gone Joseph M. Schenck; disbanded is his United Artists production unit. No Schenck plans are afoot for reopening or future production. His personnel has been eliminated indefinitely. Several smaller units, notably Fairbanks and Pickford, continue operation. . . .

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NAMED EASTERN EDITOR OF FAWcett Publications (fan output: Screen Book, Hollywood, Screen Play) was Frederick James Smith, one time editor of Photoplay and several Tower sheets, five years film reviewer for Liberty. . . .

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AS IRVING THALBERG, MGM'S PROduction chieftain, languishes in bed by medical order, conferences continue in an effort to prune production expenditure, retain efficiency maximum. Every department has come under the sharp scrutiny of the pruners. . . .

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IN 112 THEATRES IN THE COUNTRY'S key situations is opening on Thursday and Friday Fox's "State Fair," multi-star "special." Former day-and-date record was held by "Sunny Side Up," also Fox. . . .

RADIO PRESENTS A NEW CHALLENGE TO THEATRES

Exhibitors Meet Growing Competition by Cutting In Broadcasts, Signing Stars of Air and Their Motion Pictures

Renew Protests Against Permitting Players To Go On Air; Broadcasting Companies Raise No Legal Objection

Radio broadcasting is a serious competitor of the motion picture screen for the first time since radio's first force as novelty entertainment expended itself some ten years ago. Economic conditions and unemployment are the basic influencing factors said to be keeping millions of prospective theatregoers at home nightly listening to commercial broadcasts by a score of air headliners.

Radio audiences are growing daily; theatre attendance reacts accordingly, and, while authorities in both fields are unable to estimate definitely to what extent radio is making inroads on box-office receipts, exhibitors almost everywhere are complaining that the competition is serious, if not menacing. Some say 40 per cent of the subnormal condition of grosses is attributable to radio's newly developed magnetism.

A decade ago the novelty of radio made some inroads on theatre receipts. There was really no prolonged influence on theatre business until the Amos 'n' Andy series, and after a few months that died away. Now a new and bigger struggle is underway. Radio and theatres are squaring off. Exhibitors are facing a real challenge, which, it appears, many will meet by bringing headline broadcasts into their theatres as a part of regular evening programs. Experiments already have proved successful, although exhibitors who have not tried the plan declare against it.

Interrupt Programs

The theatre presentation idea of radio programs is scarcely new. As far back as at the peak of Amos 'n' Andy's reign of popularity, hundreds of exhibitors installed radios on their stages or hooked them up to their loudspeaker horns. They then advertised, in heralds and out front, that the air feature would be broadcast during the regular performance.

Currently, the theatre radio idea has struck only a few points, where exhibitors have connected a receiver with their sound amplification system and arranged to interrupt their programs accordingly. Only the Eddie Cantor, Jack Paul and Ed Wynn types of broadcast are picked up.

In other localities, theatre owners are resurrecting old pictures which star present day radio headliners. Heavy billing is made on the radio phase and the exhibitors report increased business. Radio headliners as stage attractions in motion picture houses are also being used, while considerably more attention is being paid to exploiting the presence of radios in lobbies or theatre lounges for entertaining overflow crowds.

The legality of drafting sound amplification systems for presenting radio programs in theatres is clear. Officials of Electrical Research Products last week concluded a study of the question and their findings indicate that "there is no reason why the corporation should place broadcasting restrictions on any of its 6,000 or more installations in the United States."

An executive of RCA Photophone said, "We cannot place such restrictions on any of our equipments."

There is, however, likelihood of difficulty with the American Society of Composers, Authors and Publishers. If the movement grows, the society is expected to step in and demand royalty payments from theatres thus using the music of members. Theatre presentation of comedy or dramatic programs from the air holds no particular interest for the ASCAP. E. C. Mills, general manager, said: "If theatre owners play ball with us and have our legal permission to re-broadcast our musical numbers, there will be no difficulties. Eddie Cantor sings many of our songs, and while we license the broadcasters to use our numbers for commercial purposes, no such right for theatres is thereby granted. If the movement gets beyond our control, it may result in a great deal of unpleasantness for the exhibitor."

The license issued by the American Society says, in part:

"Nothing herein contained shall be construed as authorizing Licensee (the broadcasting company) to grant to others any right to reproduce or to perform publicly for profit by any means, method or process whatsoever, any of the musical compositions coming within the purview of the within license performed pursuant hitherto, *or as authorizing any receiver of any such broadcast rendition to publicly perform or reproduce the same for profit by any means, method or process whatsoever.*"

Presentation in theatres, therefore, being for profit, would be considered a violation.

Erpi's service engineers, during regular inspection trips, have in the past reported to officials all radio hook-ins to Western Electric's amplification system. The corporation subsequently notified the exhibitor that it would not be responsible for a breakdown of the sound system, or interference with service, as a result.

Deny Aiding Movement

National Broadcasting Company and Columbia Broadcasting deny that they are in any way behind the theatre presentation trend. NBC, in fact, is seeking to determine to what extent the idea is being used. It appears that the corporation's interest might be in connection with increased charges to the advertisers whose programs are being picked up for the edification of thousands in theatres. Advertisers over the air usually pay on the basis of "circulation"; or drawing power of the hour, network, stars used and entertainment value.

Columbia officials are reported as having no thought as to the theatre practice but one executive in New York said, "If this is so, then it's all right with us."

Merlin Hall Aylesworth is president of NBC; William Paley heads Columbia.

Besides Cantor, Wynn, Pearl and Kate Smith, some of the more popular evening broadcasting stars are Groucho and Chico Marx, Burns and Allen, Rudy Vallee, Ben Bernie, Tom Howard, Stoopnagle and Budd, Ruth Etting, Mills Brothers, Bing Crosby, Abe Lyman, Morton Downey, Boswell Sisters, Guy Lombardo, Paul Whiteman, Amos 'n' Andy, Ken Murray, Charlie Winninger, Al Jolson, Rubinoff (on the Cantor hour), Jack Benny, Ted Weems and Lawrence Tibbett. Practically all were brought to Hollywood at one time or another to appear in pictures. The Marx Brothers and Jolson, Tibbett and Cantor are the only headliners whose screen efforts enjoyed any appreciable success. However, theatre grosses are usually increased with their personal appearances.

The general complaint of exhibitors was lodged against stars appearing between 6 and 10 p. m. Practically every program featuring talent mentioned in the foregoing is broadcast during that period. Exhibitors throughout the nation have voiced, concertedly and otherwise, loud protestations to the large producers for permitting their contract stars to appear on nation-wide programs. It was agreed, however, that no great harm to receipts can come from broadcasts by these players if such broadcasts are confined to hours other than between 6 and 10 p. m. The radio people say this arrangement is impossible.

A "code of ethics" concerning the appearance of film stars on the air has been suggested by exhibitors. Others believe that producers should refuse to employ players who will not agree to refrain from broadcasting.

Dropped by Circuits

Motion picture corporations decided long ago that broadcasting is economically unwise. Warner Brothers, Paramount and Radio-Keith-Orpheum, which is affiliated with NBC, used national hook-ups at tremendous costs to broadcast weekly institutional programs advertising their stars, their product and theatres. These programs proved a boomerang, and after wholesale complaints from exhibitors they were dropped.

Motion picture stars are not always reimbursed for their radio appearances. Frequently, they are induced to appear for whatever publicity is promised by the commercial sponsor.

Another socalled radio "evil" which exhibitors are complaining of is the free admission of thousands of prospective theatre customers to radio studios during broadcasts. Seats at NBC's studios in New York are at a premium whenever big names broadcast. Last Sunday evening, hundreds were turned away when crowds stormed National's studio in the New Amsterdam Theatre Building, Times Square, to hear Mr. Cantor's jokes and Rubinoff's violin.

The situation is similar in Los Angeles, Chicago and other broadcasting centers, while stations in small towns are beginning to encourage attendance of the public.

Following action of Allied in the Northwest, the board of directors of national Allied, assembled in annual session two weeks ago in New York, registered protest against

RADIO AND THEATRE ATTENDANCE

radio performances of picture stars during hours when theatres are open. Citing examples of loss of attendance during certain radio program hours, Allied and certain of its affiliated state units recommended that the industry "eliminate this form of competition by requiring stars to choose between air and screen careers."

Following is a detailed summary of the effects of radio on theatre admissions, and of presentation of radio programs over amplification systems by picture houses:

The Alhambra theatre in Milwaukee was one of the first in the current movement to stop its shows to present popular radio programs over its sound amplification system. The Chase and Sanborn Sunday evening program, with Eddie Cantor and Rubinoff, was the first used. With the success of that experiment, the entire Lucky Strike hour with Jack Pearl in his Baron Munchausen act was presented. The audience heard the programs in their entirety, complete even to commercial announcements. Both programs were to be presented every week, but the Universal theatre suddenly dropped them because, while the audience appeared to like the hookup, the management found that they didn't improve the box-office.

The presentation of radio broadcasts in theatres has never been tried at Tampa. The only house in that territory engaging in radio activities of any kind is the Tampa, which has a tie-up with the local station whereby a half-hour organ recital is heard each noon.

Receivers in Lounges

Theatres in Washington, D. C., have not employed the radio program. Capital city houses rarely engage in any form of ballyhoo.

Buffalo exhibitors have not yet taken to it. Theatres there still get heaviest crowds Sunday evenings, despite Cantor and other weekend air highlights. The tendency in the Buffalo territory is to feature radio headliners in stage shows. Eddie Cantor played a one-day show this week, and next week Ed Wynn will appear for a week at the Erlanger, with one night off for local broadcasting over WBEN. The biggest radio favorite in and around Buffalo is Ben Bernie. His recent personal appearances at a picture house were very successful.

Theatres in Seattle and the Pacific Northwest do not use radio broadcasts. Some of the large houses have receivers in lounge rooms, but few patrons manifest interest, the only exception being important national events, or election returns, which usually are hooked up with the theatre system.

At Portland, Oregon, exhibitors used broadcasts to a limited extent some time back, when radios were placed in the lobbies to entertain those waiting.

A check-up indicated theatres west of the Rockies were not using radio programs, except a few widely scattered independent situations.

The policy of the large group of Fox-Skouras western and midwestern houses is strongly against radio tieups in any form. The circuit even refused to rent its closed theatres for public broadcasting purposes.

A few houses in the Los Angeles territory advertised the broadcasting of important programs in their lobbies, but were stopped by the broadcasting companies and the practice died out. There appears to be no interest in the idea in Hollywood or Los Angeles.

In San Francisco territory, radio broadcasts are not employed and important exhibitors voiced strong opposition against them. There are, however, occasional tieups effected between radio stations and San Francisco first-runs for mutual advertising value.

Southern California exhibitors say that radio competition is quite keen.

Philadelphia showmen are adverse to calling attention at all to radio headliners. None has embraced broadcasting over amplification systems.

Chicago owners see no place on regular programs for big broadcasts and none is doing it. Balaban and Katz officials declared the practice was tried several years ago and proved unsuccessful. The general opinion is that Cantor will not bring patrons to theatres who want to stay home to listen to his broadcast. Local exhibitors are of the opinion that radio presentation of headliners would be ill received, as have previous efforts in connection with important fights and the like.

The Essaness circuit in Chicago gave patrons Amos 'n' Andy when they were at the peak of their popularity, but the policy was dropped because its appeal was lost on a large audience in unaccustomed surroundings for this type of socalled "intimate" or home entertainment. Many houses in Chicago have foyer radios for those waiting. Local owners say broadcasts keep many patrons at home, but they insist theatre programs cannot be successfully compromised.

Protest to MPPDA

St. Louis exhibitors do not use radio broadcasts as part of regular programs. Fred Wehrenberg, president of the MPTO of Eastern Missouri and Southern Illinois, as chairman of a special committee of the national MPTOA, protested to the MPPDA a long time ago against the use of screen stars in radio hookups. He said at that time that the place for stars is on the screen only. His stand reflects the current sentiment in St. Louis. The important Ambassador theatre in that town has for years been broadcasting stage acts and organ numbers, and on infrequent occasions, other first runs have broadcast stage acts and musical numbers.

In connection with the resurrection of old picture releases of present day radio favorites, Tom Edwards booked in Ed Wynn's "Follow the Leader" at his Ozark theatre, at Eldon, Mo. In reporting the results, in the HERALD's "What the Picture Did for Me" department, Mr. Edwards said, "I played this one two years ago and didn't do any business on it. Since then Wynn has popularized himself over the radio. I just brought it back on bargain night and it was the best bargain night business in three months."

Currently, Warners is playing the old Wynn picture on Broadway, at the Winter Garden. This precedes an elaborate stage show headed by Ed Wynn which opens Friday at Metro's Capitol, across the street from the Warner house. RKO may reissue Rudy Vallee's "Vagabond Lover" and Morton Downey's "Mother's Boy," which Pathe made.

Idea Applied in Kansas City

Radio broadcasts are not being used any place in the Kansas City territory, although recently the Ed Wynn broadcast brought favorable results at the Ashland theatre. Exhibitors in Kansas City say that radio competition is strong, especially the headline programs. They are, however, averse to a tieup. There was much criticism locally of companies which permit their screen stars to be featured on the air.

Theatres in Cleveland territory do not use broadcasts. Strong feeling exists there against radio competition. Exhibitors say Cantor's programs have cut Sunday business at least 40 per cent. Also, there is much local opposition against featuring screen stars on the radio. The public becomes satiated with their type of entertainment, it was said.

Cognizant of the magnetism of big-time radio names, exhibitors in Providence are installing radios in their lobbies. The wisdom of this idea was exemplified recently during the showing of "The Kid from Spain," starring Eddie Cantor, which played at Loew's State. The management not only arranged for the presenting of the Cantor program as a "special feature," with much ballyhoo, but tied up with shops where coffee is sold, showing stills of Cantor in his Chase and Sanborn apron.

The Paramount theatre in Providence for many months has had a radio installed in the lobby. Fay's theatre, spotting vaudeville, has variously featured radio headliners, such as Vaughn de Leath, Henry Burbig and others. Recently, RKO's Albee brought in Rudy Vallee.

Vallee, Crosby, Kate Smith, the Four Mills Brothers and dozens of others have been headlined along Broadway. Paramount's key house at 43rd street has been the principal user of radio personalities. The Capitol uses many radio names, too.

Theatres in New Orleans and thereabouts admit suffering from radio competition. Radio programs are said to be making serious inroads on the box offices of this territory. However, headline radio acts have not yet been picked up for theatre programs.

To date there has been no move on the part of Houston managers to meet the competition of air headliners by presenting radio programs in theatres, although they admit the competition does exist to a menacing extent. In the opinion of local exhibitors, the most effective manner in which to meet such competition is to show radio headliners, whenever possible, in screen attractions. Eddie Cantor's pictures play Loew's State; Kate Smith and others in musical short pictures are featured frequently at the Metropolitan; Olsen and Johnson and their company of 35 in "Atrocities of 1933" are currently playing RKO's Majestic. Thus, Houston exhibitors believe, the radio competition is turned to theatre advantage, building additional patronage. That this may prove a boomerang later is "just one of the eternal risks of the business," said one exhibitor.

Delaware, Nebraska Not Using Plan

Exhibitors in Omaha and Wilmington territories have not resorted to use of broadcasts.

Theatre owners of San Antonio are well aware of the extent of radio competition, but they have taken no steps toward presenting programs of the Cantor-Pearl-Wynn type. Quite some time ago, when Amos 'n' Andy rose to the height of their popularity, local managers used that feature, but when the radio company obtained restraining orders, San Antonio operators dropped the policy. The test cases made by the radio people, it was said, prohibited picking up the broadcasts for commercial usage without paying special royalty fees.

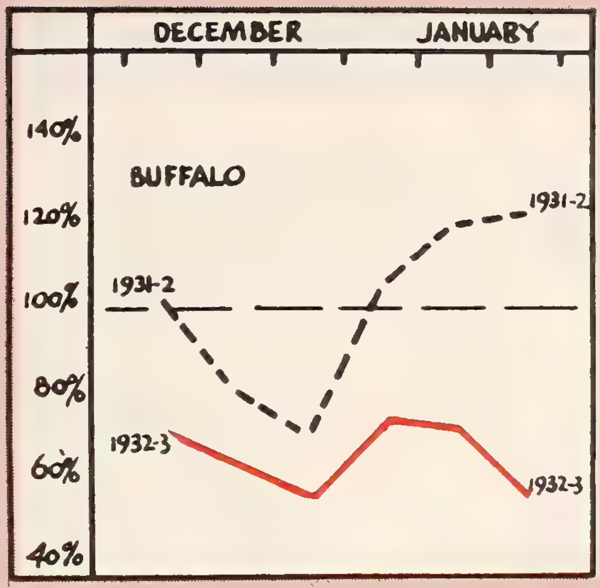
In Oklahoma, exhibitors agree that business is off, but they attribute this to general economic conditions and not alone to the radio influence.

Minneapolis and Dakota owners indicated a lack of sympathy for carrying radio programs over their amplification systems. They protested against the performances of stars over the air and said that the practice should be ruled out between 6 and 10 p. m. Broadcasting from theatres has fallen off considerably in the territory. Local theatres broadcast features directly from their stages with quite some success, but the only mutual tieup in existence now is the announcing of current attractions, which is made nightly.

Warners is reissuing Jack Pearl's old "Meal Ticket," a Vitaphone short which the German comedian made two years ago. In scores of small towns, the Pearl short is being billed above the feature and getting all the newspaper play. Peggy Shannon, then an unknown, appeared with Pearl.

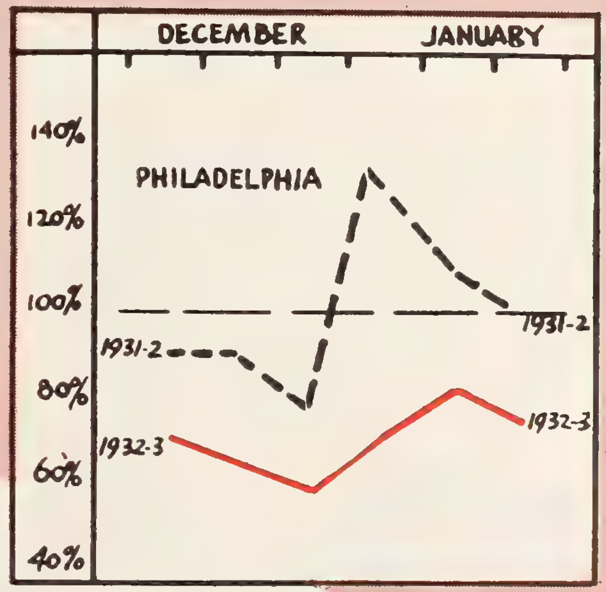
The radio situation regarding Cantor's Sunday broadcasts is different in Pennsylvania and other "blue" territories because theatres there do not play on Sundays.

BUFFALO
was doing this



★

PHILADELPHIA
was doing this



★

before

CAVALCADE

HIT TOWN

★ *M. P. Herald's chart of box-office grosses*

. NOW watch those

● as the business-booming, gross-zooming sensation of 1933 gets to work!

Add Buffalo and Philadelphia to the list of "Cavalcade's" conquests. No show town is too tough for this hit. Still standing them up in New York (2nd month)... beating "Big Parade" in Boston...leading the town in Hollywood. A picture for the masses, for the classes... for the *grosses!*

graphs swing skyward!

PICTURE
# of the
GENERATION

CADE

That's how FOX is making them this year...and the sooner you get wise to it, the richer you'll be!

A FOX ACHIEVEMENT

OLD FIRST NATIONAL "CO-OP" IDEA REVIVED

J. D. Williams Originates First Choice Pictures, Inc., with Roy Curtiss President; New Company Will Distribute Only

The old First National franchise system of cooperatively managing a motion picture corporation was reborn late last week in the form of First Choice Pictures, Inc. The official announcement culminated months of preparation and described a plan for linking the interests of from four to five thousand exhibitors with a group of independent producers.

First Choice, sponsored and developed by many of the former exhibitor franchise owners and executives of the original First National organization, will only distribute motion pictures and will not engage in exhibition or production.

J. D. Williams, organizer of the former exhibitor-cooperative company, is the originator of the First Choice plan and is its vice-president. The president is Roy Curtiss, identified with the industry as a "behind-the-scenes operator" since 1918. H. O. Schwalbe, secretary-treasurer of the original First National group, is treasurer of First Choice. William M. Vogel, for years a distributor of American-made pictures in foreign markets, is secretary. These four, with Arthur DeYoung, partner in a New York banking firm, comprise the board of directors.

30 Voting Trustees

The sponsors also include 30 voting trustees. They are the official regional representatives. Among those already enrolled as trustees are:

Louis F. Blumenthal, of Haring & Blumenthal, which operates theatres in New Jersey and New York.

Colonel Fred Levy of Louisville, Ky., well known exhibitor and one of the original First National franchise holders.

John Hamrick of Seattle, exhibitor in the Northwest.

Thomas H. Boland of Oklahoma City, one of the original First National franchise holders.

John J. McGuirk, former president of Stanley Company, also a former president of First National Exhibitors' Circuit.

Harry A. Richards, New York.

Frank H. Durkee, exhibitor, of Baltimore.

Oscar Bate, New York.

Equal ownership with the organizers and voting trustees is vested in exhibitors, according to the company.

The announcement further states that the exhibitor members will determine the number of features and short subjects First Choice will release, and that the vote of its exhibitor participants will determine the producers, stars and directors whose productions will be acceptable for distribution and exhibition.

Releasing will begin in the fall. Between 12 and 52 features and 26 to 104 short subjects will be made available yearly.

Home offices have been established at 20 West 43rd Street, New York. Sales effort will be direct and physical handling of prints will be through some existing national exchange system. Nor will the company concentrate on distribution to theatres alone. The announcement said additional services will be offered, such as cooperative buying through national purchasing facilities; advisory service on theatre operation; a theatre managers' employment bureau for members; provisions for giving counsel on theatre construction; group business insurance for theatre members, and creation of a fund from grosses, out of which short term loans will be made to relieve distressed theatre situations, at nominal interest rates.

Hudson Supervises Producing

W. J. Morgan will have charge of distribution, and Earl J. Hudson, former First National production executive, will supervise producing arrangements. C. L. ("Bill") Yearsley will handle advertising, publicity and exploitation, a post which he held in the old First National organization.

Mr. Morgan started this week organizing a staff of 50 or 60 salesmen to be established in every key city.

The plan provides for exhibitor ownership of the corporation up to 50 per cent. For this purpose 1,020,000 shares of common will be made available to exhibitor members under five-year options. The company will issue 204,000 shares each year for five years, and these will be allotted on a basis of film rentals paid. Price of the stock ranges from $1 a share on the first 1,000 options to $10 a share on all over 5,000 options. Purchase of the stock is not obligatory at the expiration of the option in 1938.

The company was incorporated last week at Wilmington, Del., listing capital of $150,000 and 2,040,000 shares of no-par value. Incorporators are Mabel Hudson, Thomas R. Purcell and Robert L. Loeb, of New York.

The announcement, which declared the company is the "first 'fifty-fifty' distribution organization," said it will be operated on a profit-sharing, percentage basis all along the line, with the participating producers, exhibitors and the company receiving proportionate returns. Between 25 and 50 producers are expected to participate. Only one theatre in each zone will be linked up, and one franchise holder to a territory.

The theatre owners' percentage or rental rate will be set before he joins the movement. "Every exhibitor's contract will be alike, except rentals, dependent on importance of theatres," said the announcement. Theatre owners will not be compelled to play percentage—"but the company prefers it because it's the fairest way."

Reduced distribution and sales costs are expected to effect considerable savings in operations. The plan will be financed and operated at the outset by its founders. The 30 voting trustees will represent the shareholders. The corporation's officers and executives will receive "nominal, living salaries and a percentage of the annual profits." Salaries, therefore, will fluctuate with profits, with the total of all officers' fixed salaries arbitrarily limited to $150,000 annually.

Exclusive Rights to Brand Name

By giving exclusive rights to the First Choice brand name in their zones, exhibitor owners will "not have to bid against a competitor every buying season to hold a brand name their efforts and advertising have made valuable." After the first year, exhibitor members decide by vote how many pictures they want from the company.

A "review board" of seven members will handle production matters. Four must be exhibitors or former exhibitors, it was said.

Supplies, equipment and accessories are to be included in the plan for purchasing on a wholesale basis for exhibitor members. "The company will not charge a profit on advertising accessories," it was said.

Thrill Maker

MERIAN C. COOPER

Cooper New RKO Production Chief

Merian C. Cooper, adventurer, explorer, newspaper man, and for the past three years a producer for RKO, is the new generalissimo of all Radio production in Hollywood. The appointment came quite unexpectedly last week after David O. Selznick's resignation had been accepted by B. B. Kahane, president of RKO's film subsidiary. Mr. Selznick will join MGM as executive associate producer.

In 1914 Mr. Cooper resigned from Annapolis and moved to Minneapolis, where he was a reporter until the outbreak of the Mexican border hostilities. Joining the Pershing forces, but refusing a commission on the grounds that an officer's life did not hold sufficient thrills for him, he was made top-sergeant. Then came the World War.

After a few months of brilliant flying in France, Cooper was shot down behind the German lines and taken prisoner, spending several months in a prison camp.

With the Armistice, Cooper found himself without a job. His resourcefulness and courage came to his rescue, however, and with some of his demobolized fellow aviators he organized the famous Kosciusko squadron and ultimately became its commander. Fighting with his squadron against the Russian Red armies in Poland, he was shot down for the second time in his career and spent almost a year as a guest of the Reds.

After his release from the land of the Soviet, the desire for more travel seized him. Joining an expedition which was touring the world with no definite purpose in mind other than adventure, he met Ernest B. Schoedsack, who became his partner. When the expedition was off the southwestern coast of Arabia they stopped to make a pictorial record which became "Grass." There followed "Chang" and "The Four Feathers."

Encouraged by the success of these films, Mr. Cooper became actively interested in the motion picture industry, and for the past three years has been chief production assistant at the RKO studios.

EXTENSIVE DEPORTATION OF ALIEN TALENT AT STUDIOS THREATENED

Lambs Club, Asking Rigid Enforcement of Six Months Rule, Says Turnover of Foreign Actors in U.S. in 2 Years Is 12,000

The production branch of the motion picture industry has been threatened with extensive deportation of alien players and studio workers who are said to have overstayed their six months' labor permit to work in this country.

Immigration officials have not enforced the labor laws to the limit, is the opinion of several members of the industry and the theatre in New York. A marked leniency toward foreign actors, directors and writers who enter the country has been shown, according to a petition sent to Washington recently by the well-known Lambs Club. This petition embodies a request that the "traffic" in alien actors be made more rigid than heretofore, and charges that in the last two years the turnover of alien actors in this country has been nearly 12,000, and that at one time on Broadway all the names in electric lights were British.

Special Agent Making Inquiry

An investigation is now being conducted in Hollywood by Murray W. Garsson, special agent, as part of a program of investigation designed for enforcement of the immigration law, according to Washington officials who said it is not intended as discrimination. Government officials said they attach no more importance to the move than if the agents were investigating employees of any other industry. Nevertheless, the Government's action has stirred up considerable feeling among artists, both in Hollywood and New York.

This Mr. Garsson was himself a figure in the motion picture industry, mainly allied with "independent" causes, in the period around 1925. He had a project for a newsreel which was to have been called the Screen Dispatch and edited by Donald McIlvaine.

Albert Deane of Paramount's foreign department, said that Mr. Garsson's activities in Hollywood might cause serious trouble for the industry in foreign countries where distribution is large.

"If the industry wants to exclude all aliens and make pictures solely for American consumption we will lose our foreign business completely," Mr. Deane said. "Foreigners are not fundamentally fond enough of things American to make such a thing worthwhile.

"The fact that we want to continue distribution in foreign countries is enough to make us occasionally take into consideration the point that people in other lands like to see something besides American faces, but this is not a set practice.

"When we bring a foreign actor to this country our first thought is that we are bringing something new for our own people to see. We do not aim so much for reciprocity as to bring in and develop new stars."

The consensus has always been that the importation of foreign talent furthered the possibilities of American pictures as international merchandise. "Art should be international and we ought to have outgrown such narrow practices as barring alien artists from our shores," said Richard A. Rowland, Fox production executive. "We do not bring in foreigners with a view to giving our pictures an international flavor. They are regarded purely as artists and are brought in because of that fact, and because we believe they will be popular. In the majority of cases these players have not been heard of in their own countries until they have been developed in Hollywood."

Robert H. Cochrane, vice-president of Universal, said that "one-third of star drawing power in Hollywood is foreign."

The Labor Department at Washington said that 82 persons "calling themselves actors" were admitted under immigration quotas during the fiscal year ended in June, 1932. Eleven hundred and six actors were admitted during the same year for only temporary residence. Included in this number are those who arrived to make pictures or to take part in stage productions under special permits. The department emphasizes the fact that not all of these may be actors, but when questioned for passport visas gave that as their occupation. The department also points out that United States consular agents abroad have been instructed during the past two years to issue no visas to persons coming to this country to look for work.

Selwyn Blames Hollywood

Archie Selwyn, New York stage producer, said this week that Hollywood was to blame for the present situation.

"Hollywood has encouraged foreigners to such an extent that all they have to do now is to signify their intention of coming to the country and they are immediately snatched up for pictures," he said. "This has resulted in an overwhelming amount of unemployment among native actors both here and on the Coast."

Mr. Selwyn and Gilbert Miller are two New York producers who import more foreign plays and casts than any others in the business.

"But," said Mr. Selwyn, "I always try to cast at least three-quarters of my foreign plays from native talent. I believe that alien actors are necessary in parts which require aliens."

An official of the Lambs Club also said the organization had no desire to bar aliens from the country altogether, but that they should be admitted only to play specialized parts.

Two years ago Great Britain adopted a slogan of "Buy British" in an effort to stabilize Empire industries. Demonstrations were held throughout the Empire, and among those workers directly influenced by the fever of indignation against foreign imports and foreigners generally, was the actor.

At that time, there were approximately 350 American actors in the United Kingdom. These included about 120 who divided their time between the legitimate theatre in the West End and Elstree, the film capital of Britain.

Overnight several were notified by the British Home Office to leave the country. Some were shunted out with 24 hours' notice. Mass meetings were held and it was claimed that Americans in particular were taking work away from British actors. The sentiment, public and stage alike, is that no American, with only a few exceptions, be allowed to play a part which could be filled by an Englishman. They jeer at the American accent and at what they are pleased to call "their awkward manners," but they do support good American plays with American casts. The possibility of American invasion, causing the British actor to lose his "bread and butter," however, is practically negligible.

Sixteen Players, Charged With Violations, Agree to Leave America Following Inquiry by Murray Garsson, U.S. Agent

Tex McLeod, internationally-known cowboy humorist, who has been resident in Great Britain for five years, was pulled off the boards of the Holborn Empire in the middle of the week. McLeod finally was allowed to remain, but only after proof that he owned property there. A few other alien actors who own property in England include Tallulah Bankhead, Hartley Powers and Bernard Nedell.

Must Have Permit

No actor is permitted to enter England to work without a contract or a labor permit. The "open house" policy which has prevailed in this country has never been known over there. The same is true of France and Germany.

American actors who enter the country as visitors are required to sign a statement that they will neither work nor seek work.

Alfred Wall, secretary of the British Equity, recently proposed a closed shop policy modeled along the lines of the American Actors' Equity. He said that the movement would be the means of regulating the exchange of actors between the two countries, and that it would do much to overcome the misunderstandings.

Lambs Club agitation helped to stir the authorities at Washington to action. Mr. Garsson invaded Hollywood with a corps of agents to deport violators of six months' permits. Sixteen actors and actress of foreign birth, and all little known, have been charged with violations of immigration regulations. These have all agreed to leave the country without protest. Ten of the 16 are British.

J. C. Furnas, writing in the New York *Herald-Tribune,* attributes the large influx of alien actors to their generally superior histrionic ability.

"This is particularly true of the British," he says. "It has been true, of course, ever since there was an American stage, that British actors find America a happy and profitable hunting ground. But it is only recently that Hollywood has been drafting so many and so brilliant Britons. There does seem to be some point in the agitation now said to be current in the film colony, trying to extend the 'Buy American' principle to discriminate against the foreign actor in American films. The epidemic of Mexicans died down long ago, but the British invasion is still going on."

Appointment of a sub-committee to hold hearings on legislation to bar alien actors was agreed upon by the Senate Immigration Committee this week. The legislation was sponsored by Rep. Samuel Dickstein and was passed by the House at the last session.

Equity's attitude toward them will remain unchanged, said a spokesman, who added: "We have always welcomed them. At the same time there are certain necessary restrictions involved. We require all aliens to become members of Equity, and in addition to their dues, they must pay 5 per cent of their weekly salaries, or a minimum of $10, while they are employed."

The Equity official said he did not believe that the presence of alien actors made much difference to employment in either the theatre or in Hollywood, but he expressed a belief that if Equity had the same control over film players that it has over actors of the legitimate stage, such a question never would have arisen.

ZUKOR, HILLES STAY AS RECEIVERS; REORGANIZING OF RKO UNDERWAY

Paramount General Creditors' Committee Named; Several Hundred Workers Dismissed; Production Plans Drafted

Adolph Zukor and Charles D. Hilles were continued last Thursday by Federal Judge William Bondy as temporary equity co-receivers for Paramount Publix Corporation. The receivers immediately set about to readjust the corporation's economic structure, pending a hearing March 17 when an order will be returnable, before Judge Bondy, to show cause why the appointment should not be made permanent.

Judge Bondy refused to appoint a third coceiver. He indicated that such an appointment would be an unnecessary drain on the assets, but said he would reserve definite decision.

Gordon Auchincloss, recently resigned trustee in the Kreuger and Toll case, was suggested as a third receiver by A. J. Schanfarber of Chicago, who said he represented a group of bondholders. Attorney Schoen offered the name of Arthur F. Friend.

One hundred attorneys representing the corporation, security holders and creditors, met Thursday in Judge Bondy's chambers. The question of solvency of the company was left open until an early meeting of creditors.

The court ruled that it was within jurisdiction in acting on the equity receivership. A bankruptcy petition had been filed in advance by Reuben Gelford, I. Riseman and M. Yellou.

The Dow, Jones financial press, predicted this week that new working capital will be necessary eventually for Paramount, obtained either from bankers or through assessment on security holders.

Creditors' Committee Named

Counsel for committees began functioning this week to protect the interests of holders of bonds, banknotes and debentures.

General creditors organized a committee, headed by R. E. Anderson, of Electrical Research Products, Inc., and including Martin Quigley, of Quigley Publishing Company, and E. C. A. Bullock of Rapp and Rapp. This committee sent a letter to creditors, which said, in part:

> "The bill of complaint" (petition for receivers) "alleges that the assets have a value of approximately $166,000,000, and that the total of claims outstanding of all kinds is approximately $60,000,000. We are advised that the unsecured claims, according to the company's books, total about $2,000,000, and that other claims for which the company has not admitted liability, may be presented.
>
> "A number of the general creditors having claims amounting to more than $1,300,000, have formed a creditors' committee for the purpose of protecting their interests and with a view to effective cooperation with the receivers.
>
> "Such expenses as the committee finds it necessary to incur will be pro-rated among the creditors represented by it. The legal work thus far done in behalf of creditors now represented by the committee has been done by Mr. Nathan Burkan, counsel for various creditors, and Mr. John H. Ray, general counsel of Electrical Research."

Creditors Urged to Respond

The committee urged creditors immediately to sign an agreement authorizing it to act for them. The order giving Mr. Anderson's committee the power of attorney said:

> "The undersigned creditor of the above named corporation (Paramount Publix Corp.) does hereby authorize R. E. Anderson, of Electrical Research Products, Martin Quigley, of Quigley Publishing Company, Inc., and E. C. A. Bullock, of the firm of Rapp and Rapp, members of the General Creditors' Committee, to act as his or its attorney-in-fact, in relation to the proceedings in equity filed against said corporation in the United States District Court, Southern District of New York, or in any other proceedings filed by or against said corporation, and to appear and intervene in any of said proceedings through counsel to said committee, and do and perform such acts on behalf of the undersigned, as said committee may deem advisable.
>
> "This authorization is executed upon the express condition, however, that no proposal for the settlement or adjustment of the claim of the undersigned, nor of any plan of reorganization shall be accepted or agreed to by said committee or its representatives, without submitting the same to the undersigned and securing his or its specific consent thereto."

Certificates of deposit for Paramount Publix securities were sent to stockholders for signatures by a committee which includes Duncan A. Holmes, Ruloff E. Cutten and Maurice Newton. Secretary is Richard W. Matthews, 20 Pine street, New York.

A committee for protecting bondholders of Paramount Broadway Corp. was preparing to

(*Continued on page 22*)

THE AUTHORITY OF RECEIVERS

The authority of both equity receivers and receivers in bankruptcy in administration of the affairs of companies so involved is practically unlimited. As agents of the court which appointed them they are answerable only to that court.

Ordinarily, equity receivers do not extend their authority into the actual operating policies of the companies, except where those policies involve waste, extravagance or dissipation of assets. Phases of operations shown to be operating satisfactorily are rarely disturbed. The scope of their activities is usually confined to the administration of tangible assets with a view to their conservation and preservation.

Duration of receiverships may vary from six months to an indefinite period, determining factors being reestablishment of the company on a paying basis or an agreement between creditors and the court that reorganization or liquidation is necessary. The fees of an equity receiver are fixed by the court either at the conclusion of the receivership, or at intervals on the receiver's requisition. The fee of a trustee in bankruptcy is one per cent of all receipts over $10,000. The trustee in bankruptcy, who, like receivers in equity, is appointed by the court, is the trustee of funds for the creditors.

Ancillary receivers are appointed by district courts to operate properties and take over assets outside of the state where the parent company has headquarters. They are subject to the jurisdiction of the courts in the districts where they are appointed. Referees in receivership cases are appointed by the court as a personal contact between the court and the receivers to referee any disputes between the receivers and creditors.

Numerous RKO Departments Disbanded, Personnel Curtailed; Orpheum Houses to Undergo Radical Changes

The management of Radio-Keith-Orpheum last week joined with A. H. McCausland, representing Irving Trust Company, equity receiver, in formulating plans for operating the corporation and its bankrupt theatre subsidiaries. Mr. McCausland established headquarters in RKO's home office in Radio City, pending a hearing February 17, when Federal Judge William Bondy, New York, will decide on the permanency of Irving Trust as receiver.

In line with economy orders issued by the receiver, executives of the company immediately set about to reorganize and adjust operations, disbanding numerous departments and curtailing official and staff personnel. The RKO operating department assumed duties formerly handled by the maintenance division, which was abolished along with construction and other divisions. The theatre house organ was discontinued. George Godfrey, head vaudeville booker, and Bruce Powell of the merchandise department were dropped.

Landlords Organize

A protective committee for holders of common stock of Radio-Keith-Orpheum was formed this week. The committee consists of Robert C. Adams, Ferdinand Everstadt, Maurice Goodman, Paul M. Mazur, Grayson M. P. Murphy and Herbert Bayard Swope. In a communication to stockholders the committee says that it does not feel it necessary to ask for deposits at present, but requests all stockholders to authorize the committee to represent them. The statement said: "A deposit agreement is prepared to be dated February 9, copies of which may be obtained shortly from the depositary, the Commercial Bank and Trust Company of New York, or the secretary, which will permit withdrawal of deposited stock without expense in the event that a reorganization plan is not adopted or within 20 days after promulgation of any plan." RCA is cooperating with the committee.

Meanwhile, counsel for the corporation appeared in court at Baltimore to defend a petition filed by Basher and Goldman. At the hearing Tuesday, insolvency was denied.

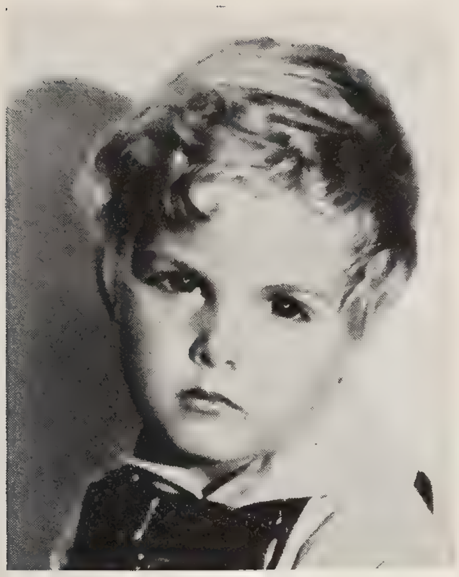
The receivers are convinced that there are many profitable units in the bankrupt Orpheum division. They are preparing to salvage these houses. Others, however, will be disposed of in the liquidation process which already has commenced. Orpheum creditors will meet February 17 in the offices of Oscar Ehrhorn, referee in the case, of 280 Broadway, New York.

While the receiver and the management were going ahead with plans to obtain reduced rentals on theatre properties, Walter Reade and 40 other New York and New Jersey landlords were organizing to "protect" properties leased by RKO. W. C. B. Schlesinger is attorney.

Charles W. Cullen, U. S. referee in bankruptcy at district court in Wilmington, appointed Herman Zohbel, RKO treasurer, the receiver for RKO Western Corp. and RKO Southern Corp., theatre subsidiaries. A hearing on a petition of Doris Charing for receivers for New Jersey properties was continued by Federal Judge Guy Fake for 10 days.

Receivership of local Cincinnati theatre subsidiaries was temporarily lifted. Judge Silverman, of New York, had filed the petition. Receivership was asked for Omaha Orpheum Co.

THE CAMERA REPORTS



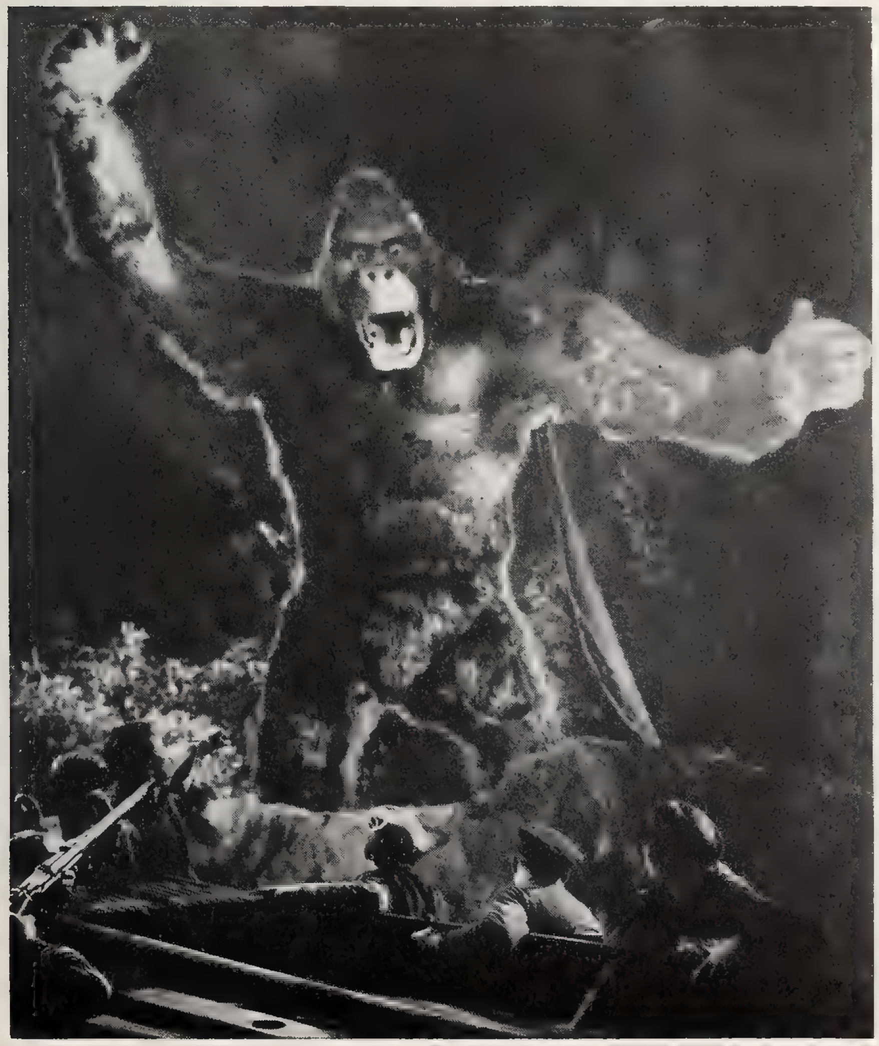
CONTRITE. As excessively appealing little Dickie Moore appears in the title role of the picturization of Charles Dickens' immortal story of an England of another day, "Oliver Twist," produced by Monogram.

SNOW BALL POLO
PLAYER VS PLAYER
TERRY HOLM

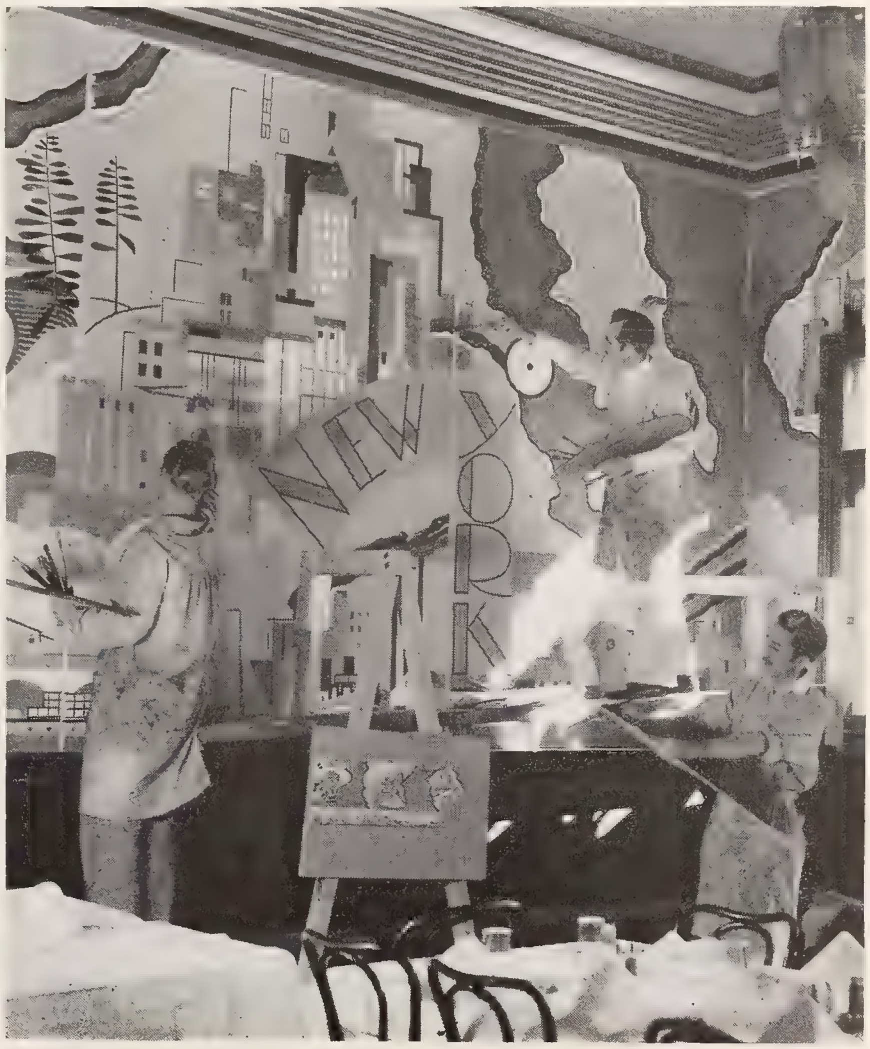
BLONDE vs. BRUNETTE. As Sheila Terry and Eleanor Holm, Warner players, warm up the snow introducing "snow ball polo" at Lake Arrowhead high in the mountains of Southern California (of all places).

RECEIVER. Charles D. Hilles, once Republican National Committee chairman, prominent in banking and insurance circles, named co-receiver, with Adolph Zukor, of Paramount-Publix by the United States district court.

TERROR. (Below) Studio-conceived, this gigantic figure is much the central character in RKO Radio's "King Kong," produced by that adventuresome concocter of the unusual, Meriam C. Cooper, heading RKO production.

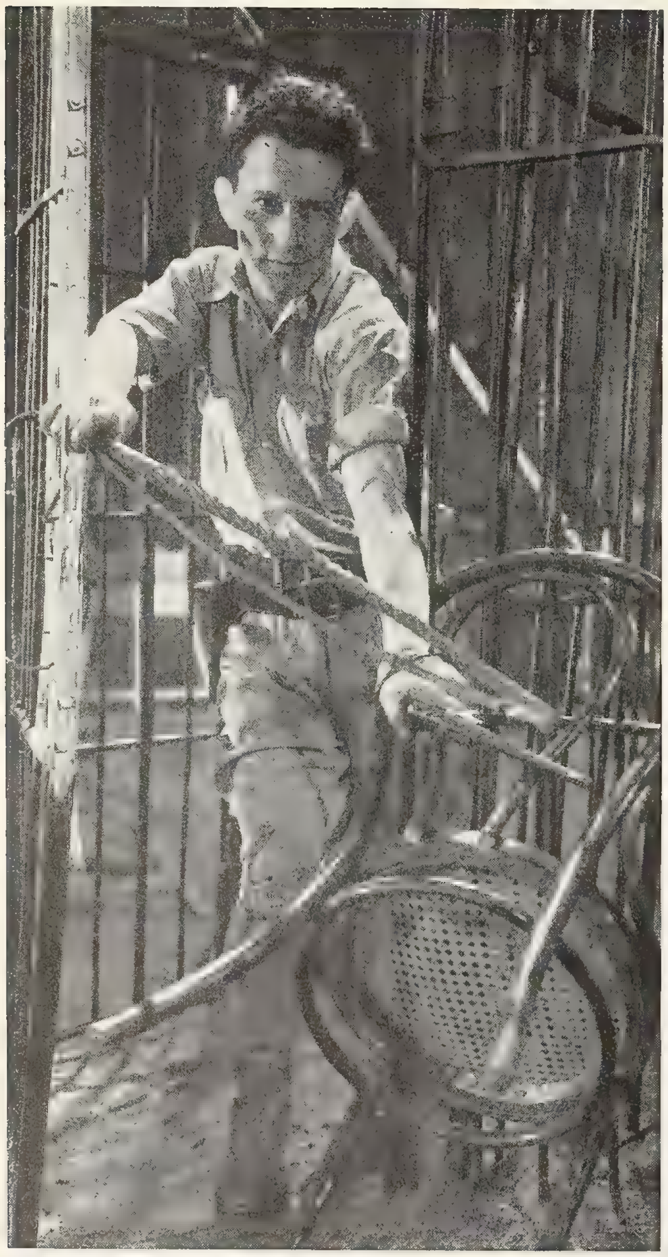


MURALATING. (Below) The walls in an impressionistic representation of the world's important metropolises, are these three painters, thus decorating the interior of the Cafe de Paris, the restaurant at the Fox Film studio.



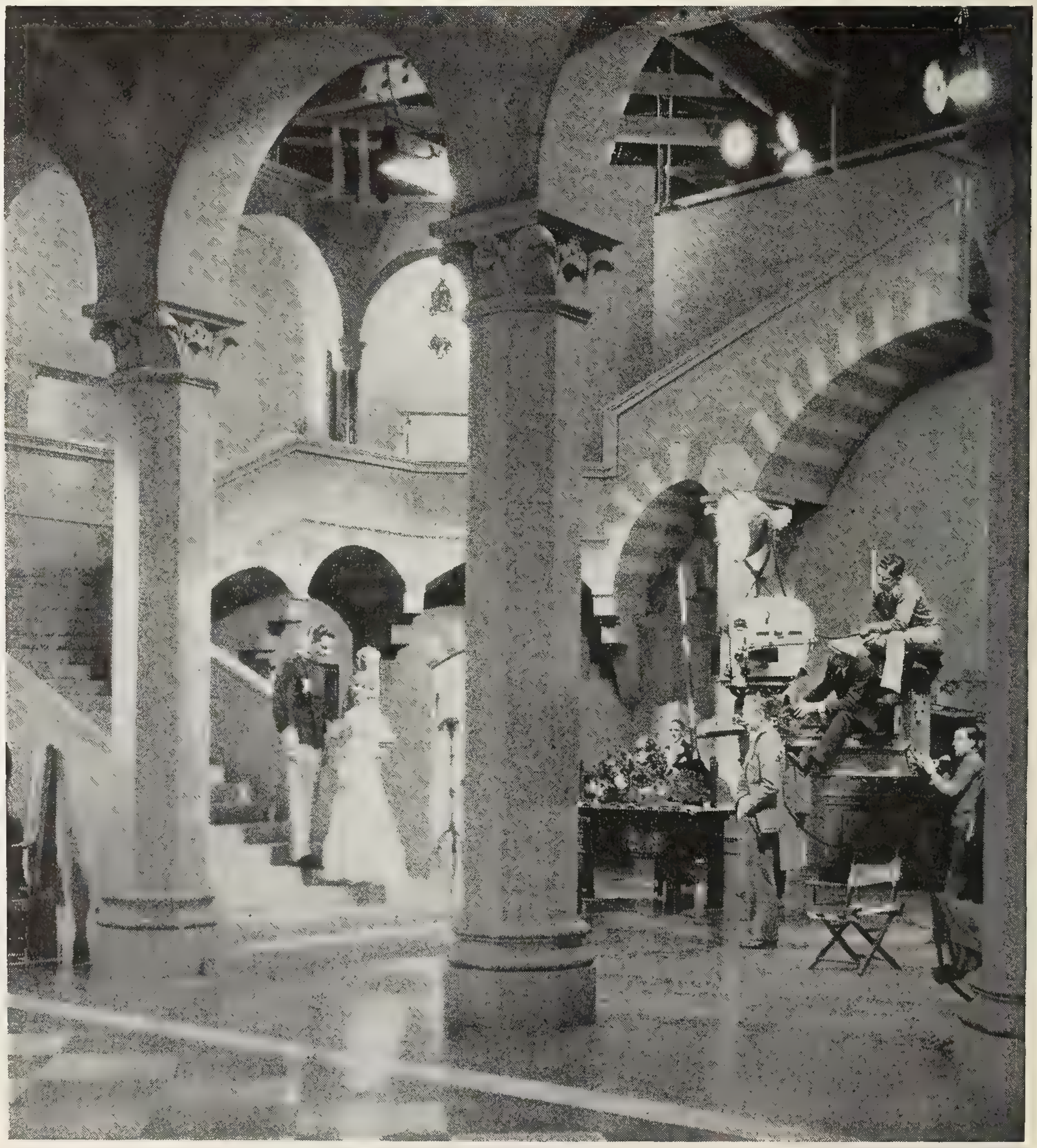
TEA TIME. And an English custom of rather long standing, we understand, is imported to the Metro-Goldwyn-Mayer studio, where Diana Wynyard, also imported from England, takes time out in favor of the cup-and-saucer habit with Ruth and Edgar Selwyn, the latter being Miss Wynyard's director in "Men Must Fight."

LINOTYPIST. Was James Cagney for a day in the composing room of the Los Angeles "Illustrated Daily News," prior to starting work at the Warner plant in his latest, "Picture Snatcher." He seems interested.



PROTECTION. A whip, a fragile chair and a blank cartridge revolver are all that Clyde Beatty, famed wild animal trainer, uses in his precarious profession. Here he appears as in his latest Universal picture, "The Big Cage."

MACHINERY. (Below) As a scene from Metro's "The White Sister" would look from the outside. Clark Gable and Helen Hayes appear on the staircase.



Standards Bureau Studies Material In Acoustic Field

Increased importance has been given the sound investigations of the United States Bureau of Standards by the development of talking pictures, and a number of studies have been under way at the bureau for several years in this field.

Of considerable importance to the film industry has been the research into the absorption coefficients of acoustic materials, which means the degree to which various materials deaden sound. Extremely delicate measures have been made on 97 different samples of material used in the interior finish of auditoriums to produce good acoustic qualities.

By determining the absorption coefficients of various finishing materials, it is explained, it will be possible to direct sound and control its volume as desired on a strictly engineering basis, determining the relative volume of sound to be reflected from a particular point and finishing the walls with the proper material.

Echo suppression and the control of resonance also are accomplished by the proper treatment of walls, a matter of importance not only in theatres but in broadcasting studios.

Say Censor Bill Invites "Rackets"

The New England Watch and Ward Society, self-constituted guardian of public morals, is urging the passage, by the senate of Massachusetts, of a bill designed to penalize the owners of buildings in which are exhibited performances deemed objectionable by the authorities. Such buildings would be classified, according to the bill, as common nuisances, and subject to padlock procedure.

Among the individuals appearing at a recent hearing in opposition to enactment of the measure was Judge Edward L. Logan, of South Boston, representing the Allied Theatres of Massachusetts, organization of motion picture theatre owners, who declared such legislation would lay the foundation for "an organized blackmail racket." Judge Logan indicated the bill would place in the hands of every citizen, "normal or abnormal, sane or insane," the right to secure an injunction against any theatre. Citing no need for any further legislation, Judge Logan, in the course of a sharp verbal tilt with Senator Mackay of Quincy, Mass., declared the measure would permit anyone to "persecute or prosecute" any theatre manager or owner by merely claiming some part of the exhibition tended to corrupt youthful morals.

Butterfield Buys Into Four

The Butterfield circuit has acquired an interest in four Schlossman houses in Muskegon, Mich. Paul Schlossman will continue to operate the theatres, with product purchased through the Butterfield offices in Detroit.

Dramatists' Group Fights New York State Tax Ruling

The Dramatists' Guild of the Authors' League of America plans court action in an effort to save playwrights, songwriters and lyricists from paying New York state income tax on formerly exempt copyrights. A test case involving Elmer Rice, playwright, is planned, with the intention of carrying the action to the appellate division of the state supreme court.

The tax bureau of the state has declared that assessments ruled retroactive on incomes of 1929, 1930 and 1931 will be pressed. The determination followed a recent opinion of the United States supreme court reversing a decision that copyright incomes are exempt from state taxation since copyrights are issued by the federal government.

Hodkinson Urges First Principles

Earle E. Crowe, financial editor of the Los Angeles *Times,* in an interview with W. W. Hodkinson, Paramount's first president, says:

"Rescue of Paramount Publix Corporation from receivership at an early date is a perfectly feasible business proposition, but not along the obsolete lines on which the company and the business have been conducted.

"Authority for this positive statement is W. W. Hodkinson, founder and first president of Paramount. Recently returned from Guatemala, where he reorganized and expanded the services of Compania Nacional de Aviacion, the air transport line he controls, Mr. Hodkinson was called upon to comment on the turn of affairs in the company over which he presided for so many years.

" 'Paramount,' said this pioneer film executive, 'has been doomed for years, not particularly because of managerial faults, but because it has been representative of a faulty system. This company is now in the position through receivership where it can go back to first principles and start anew under intelligent direction.

" 'I think I know what I am talking about when I say that neither Paramount nor any other picture company can recover from receivership on the same principles followed in the last decade or so. I cut the pattern on which the industry developed in its formative days. When my associates and competitors were determined to enlarge on that pattern by consolidating distribution and production, I promptly withdrew.

" 'It is time to return to independence of production, of distribution, of exhibition. It is time to embrace the idea I have repeatedly urged: Centralization of distribution, grading and standardization of pictures and theatres, standardized prices at low levels, and simultaneous national releases.' "

Jenkins in Receivership

William S. Bergland and Leslie S. Gordon have been named by Federal Judge Nields, in Wilmington, Del., as receivers for the Jenkins Television Corporation. Complaint was filed by John P. Krieger, New York.

Epics in Receivership

Federal Judge William Bondy has named the Irving Trust Company, New York, receiver for Talking Picture Epics. The action followed a voluntary petition, according to Frank R. Wilson, company president.

National Board Meets to Analyze Film Appreciation

The National Board of Review of Motion Pictures, with headquarters in New York, and of which Wilton A. Barrett is executive secretary, was scheduled to hold its ninth annual conference at the Hotel Pennsylvania, New York, on Thursday, Friday and Saturday. "Analysis of Motion Picture Appreciation" was to be the central theme of the discussions, to be participated in by various educators and Board officials.

Motion picture study groups and those interested in better films are to attend from virtually every part of the United States. Visiting delegates were to witness a demonstration of a group of boys and girls from nine to 14 reviewing and discussing films, as an example of the work of the Young Reviewers Club of the National Board, a section established experimentally during the past year.

Speakers scheduled to address the delegates include Leroy E. Bowman, Child Study Association of America; Dr. Frank Astor, National Child Welfare Association; Lawrence A. Wilkins, director of modern languages in the New York City public schools; Miss Mary Mathews, curator of education, Brooklyn Children's Museum; Joseph L. Marron, Jacksonville, Fla.; Harry Alan Potemkin, critic; Alan R. Blackburn, Jr., secretary of the Museum of Modern Art, New York; Mrs. Mildred Wilder Champlin, Oneonta, N. Y. Stage and screen personalities are to be introduced to the conference at the Board's 18th annual luncheon on Saturday, when Dr. George W. Kirchwey, former dean of Columbia University Law School, will preside.

Loew Net $816,160 For 12 Week Period

Net profit of $816,160 for the 12 weeks ended Nov. 24, 1932, is reported by Loew's, Inc. This is a decline of $1,079,307 from the $1,895,467 for the same period in the previous year. Operating profit for the 12 weeks in 1932 was $1,831,065, depreciation and taxes $1,014,905. In the period in 1931 operating profit was $3,003,701 and depreciation and taxes $1,108,234.

Club Ball Committee Named

A committee of the New York Motion Picture Club has been organized to arrange the inaugural ball at the Waldorf-Astoria Hotel on March 4. Members are Lee A. Ochs, William Brandt, Louis F. Blumenthal, John W. Alicoate, Harry Charnas, Sam Dembow, Jr., Howard Dietz, Herbert R. Ebenstein, Harold B. Franklin, Nils T. Granlund, E. B. Hatrick, Leo Klebanow, David Loew, William Morris, Jr., S. L. Rothafel, Marvin H. Schenck, Spyros Skouras, Arthur W. Stebbins, Thomas Wiley and Eugene Zukor.

An appreciation of the musical treatment of

CAVALCADE

by Joseph O'Sullivan

In motion picture chronology, it is a far cry from "The Birth of a Nation," silent screen masterpiece of the beginnings of screen history, to "Cavalcade," sound screen epic of England's travail from the turn of the century.

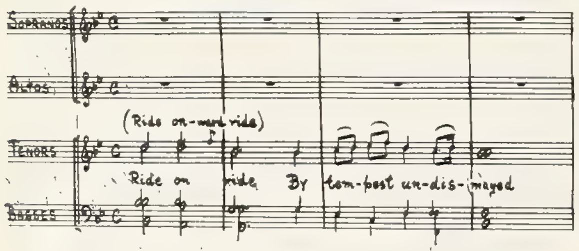
From the viewpoint of cinema art, however, it seems but a logical step in progressive achievement; for in the score of years that has intervened, few of the film recordings of momentous subjects deserve the designation of "epochal." That Noel Coward's sound screen epitome of the trials and emotions of the British people from the Boer War to the present is, in truth, an event of major import to the screen, has been acknowledged by able reviewers in words of unstinted, and just, praise.

Musically, the analogy to David Wark Griffith's masterwork of twenty years ago has many points of contact; for "The Birth of a Nation" was one of the first, if not the pioneer, of American-made pictures for which a special musical score was prepared. It was, undoubtedly, the first to emphasize effectively the power of music to motivate and vitalize screen action.

Inherently, the drama of "Cavalcade" does not, of necessity, require music to reinforce or interpret subjective motives, situation or characterization; hence there is at no time any lapse into the pitfalls of the bathos of sentimentality too often incidental to underscoring. But the stirring march of events does imperatively demand—and utilizes with amazingly telling effect—music that, in itself, is a veracious chronicle; a veritable musical panorama that reflects and re-creates the spirit of the times.

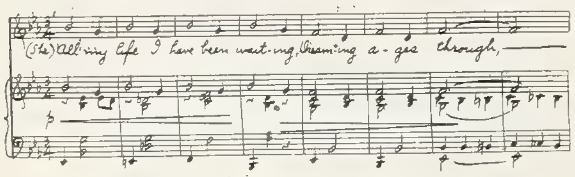
ORIGINAL COMPOSITIONS

CAVALCADE — *Louis De Francesco and Reginald Berkeley*



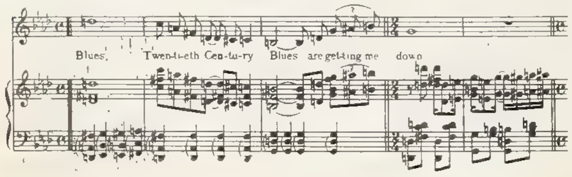
This imposing march is used as accompaniment to a cavalcade of horsemen symbolizing the passing of each significant era.

LOVER OF MY DREAMS — *Noel Coward*


(She) All my life I have been wait-ing, dream-ing a-ges through,

An old fashioned waltz song which occurs in an operetta by the name of "Mirabelle," written by Mr. Coward in the old fashioned manner as a satirical comment on the lyrical stage of the period.

20TH CENTURY BLUES — *Noel Coward*



A commentary on the Jazz Age, composed by Coward. It is, in a manner, a symbol of the revolt of the present day.

In accomplishing this a score comprising more than fifty popular songs, national anthems, hymns, ballads and topical tunes, was prepared and expertly woven into the musical fabric by Louis De Francesco, Fox director of music, with the assistance of his staff of composers and arrangers, including: J. S. Zamecnik, Arthur Lange, Edward Kilenyi, Peter Brunelli and Frank Tresselt, who was also director of voice parts.

An appraisal of this tonal re-creation of three decades of eventful history, cannot but bring into clear perspective the eclectic scope and universal function of music—that it is limited by neither time, mode nor idiom. To the initiated or to the close observer of musical materia, it is apparent that period music is an infallible index to the character of its generation; that this is as true of the classics as it is of the songs of the people. Musical dissonances of today would have shocked an older generation. With the ever-increasing overtones in this thing called civilization, we find a reflex in the overlapping of mixed harmonies in tonal expression. The pace swiftens, and the tempo of our melodic medium accommodates itself to life as we experience it. Music, the well-spring of human emotions, reacts to these phenomena.

A resume of the musical score of "Cavalcade" reveals compositions that range from the immortal *Marche Funebre* of Chopin to Noel Coward's own *Twentieth Century Blues;* from the stately *Pomp and Circumstance* of Edward Elgar to Arthur Lange's *Chaos in Jazzland.* Chronologically, it covers a period from 1899 to the present and even forecasts the music of the future.

At pertinent moments the lilting strains of Strauss' *Blue Danube* and the *Emperor Waltz* are heard. The mauve "nineties" are recalled by those popular ditties yclept *She's Only a Bird in a Gilded Cage* and *Good-Bye Dolly Gray;* also by those popular ballads of England, such as *Take Me Back to Yorkshire* and *I Do Like to Be by the Seaside.*

In keeping with the veracious musical chronicle of that era, there is exposed part of an operetta called "Mirabelle," composed by Mr. Coward for one of the big scenes. Written in the now obsolete style which was still prevalent a quarter of a century ago, it is a gently satirical comment on the lyric stage of the period. Coward wrote both the lyrics and music of the piece and engaged Adele Crane, a protege of the great Nellie Melba, to sing the prima donna role.

That popular classic of the early part of the Twentieth Century, *Oh! You Beautiful Doll,* emerges from obscurity, while the war is covered by *Madelon, Mademoiselle from Armentieres,* patriotic songs, and the French songs sung by Poilus in the trenches: *Aupres de Ma Blonde,* and *Les Trois Capitaines.*

The dominant theme of the musical score is an imposing march, *Cavalcade,* written by Louis De Francesco and Reginald Berkeley. It is used as an accompaniment to a cavalcade of horsemen symbolizing the passing of each significant era and the inauguration of a new one, and also recurs throughout the picture as an accompaniment to the dramatic action. Incorporated in it is a fate motif symbolical of the major theme of "Cavalcade." It starts with a fanfare, then leads into a flowing majestic melody that is a tonal connotation of the bigness and dignity of the epochal story. Under this imposing theme there is a continually moving, restless motif, suggesting the movements of the symbolical cavalcade.

Sir Edward Elgar's famous military march, *Pomp and Circumstance,* with its impressive *maestoso* movement, is heard frequently during many of the background interludes.

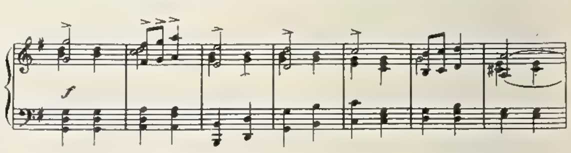
THE NINETEENTH CENTURY DRAWS TO A close. England is alarmed. South Africa is in revolt. Troops are being rushed to the front. The sentimental ballads and suave waltzes give way to martial music.

Jane Marryot watches her husband march away to the strains of *Soldiers of the Queen.* The rollicking lilt of *The Girl I Left Behind Me* and *When Johnny Comes Marching Home,* old favorites carried over into the nineties from an older day, fill the air.

The cavalcade moves on. It is January

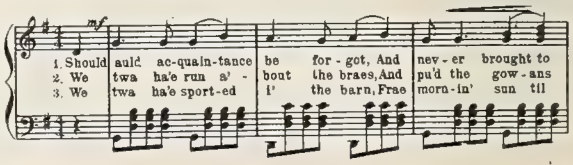
SIGNIFICANT THEMES

POMP AND CIRCUMSTANCE — *Edward Elgar*



The impressive maestoso from Sir Edward Elgar's famous military march, is heard frequently during many of the background interludes. A sublimating effect is achieved by its use in the background of the Armistice Day jubilation.

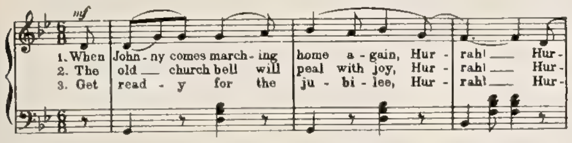
AULD LANG SYNE


mf
1. Should auld ac-quain-tance be for-got, And nev-er brought to
2. We twa ha'e run a'-bout the braes, And pu'd the gow-ans
3. We twa ha'e sport-ed i' the barn, Frae morn-in' sun til

This mellow old favorite is used as a recurring motif of enduring human kindness, good cheer and loyalty.

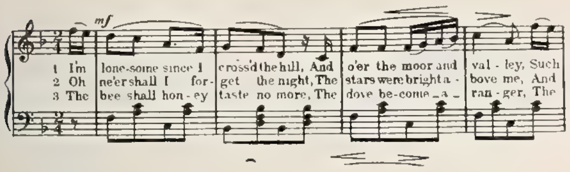
MARCHING SONGS

WHEN JOHNNY COMES MARCHING HOME AGAIN

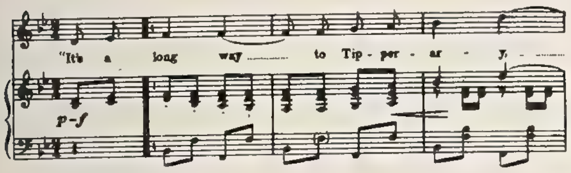

mf
1. When John-ny comes march-ing home a-gain, Hur-rah! Hur-
2. The old church bell will peal with joy, Hur-rah! Hur-
3. Get read-y for the ju-bi-lee, Hur-rah! Hur-

These rollicking old marching songs, carried over into the mauve 'nineties,' are heard during scenes of troops marching off to the Boer War.

THE GIRL I LEFT BEHIND ME


mf
1 I'm lone-some since I cross'd the hill, And o'er the moor and val-ley, Such
2 Oh ne'er shall I for-get the night, The stars were bright a-bove me, And
3 The bee shall hon-ey taste no more, The dove be-come a-ran-ger, The

TIPPERARY



Jane Marryot, who, fifteen years before, had seen her husband march off to the Boer War to the strains of Soldiers of the Queen, and When Johnny Comes Marching Home Again, again waves good-bye to her husband to the strains of Tipperary.

of 1901. England mourns. London is silent, save for the deep-throated tolling of bells. Victoria is dead! Throngs of people in somber dress stand mute in the streets. Jane Marryot and her two young boys, Edward and Joe, watch from the balcony of their home. The sound of horses' hoofs beats in slow cadence on the paved streets. Muffled drums. Then, faintly, the rhythmic dirge of majestic music, gradually growing louder. It is the *Marche Funebre* of Chopin, immortal threnody of immortal genius. The dirge swells into an ecstasy of woe as the cortege approaches. One does not see the cortege—only Jane and her two boys on the balcony, watching silently in homage to the dead Queen. The music gradually diminishes and dies away as the cortege passes on.

WITH THE INEVITABLE CHANGE WROUGHT by the alchemist Time, the music accords. It is 1914. England marshals its forces for the World War. Jane Marryot, who fifteen years before had seen her husband march off to the Boer War to the strains of *Soldiers of the Queen,* now hears on all sides the exhorting lyrics of the recruiting songs, *I'll Make a Man of You, Your King and Country Want You,* and *Military Mary Ann.* Again her husband, now her oldest boy, march away, keeping step to the insistent rhythm of *Keep the Home Fires Burning* and *Tipperary,* that leads to Belleau Wood, to Flanders Field—to Argonne.

WAR RAGES. HELL FOLLOWS HIM WHO sits upon the white horse. Five years of cataclysmic strife, epitomized on the screen by photographic multiple exposure—marching, fighting, maddened men; zooming cannon, shrieking shell, pestilential gas—all jumbled into a heterogeneous mass of visualized horror. The music goes mad—a rampage of polyphonic conflict. God Save the King! Deutschland Uber Alles! Marseillaise! Yankee Doodle! Over There! La Brabanconne! A chaos of sound and fury—an orgy of dissonance! The nations rage together, and the gods of cacophony rend the earth! Here, surely, is a tone-picture of fantastic power.

NOVEMBER 11, 1918. THE ARMISTICE. England — London — jubilates. Trafalgar Square a milling throng of joy-mad people. But England is England, and a Briton is proud of his innate dignity; hence the musical background of this unrestraint, the *maestoso* of *Pomp and Circumstance.* This scene might have been interpreted with realistic raucous revelry, and would have lost something significant in its transcription.

THE TEMPO OF LIFE BECOMES MORE RAPID, more disjointed. It gains in speed what it loses in reserve and dignity. The Jazz Age canters in with moan of saxophone, blare of cornet, groan of trombone and the thud of jungle-drum. Rhythmic noise runs amuck to keep pace with the jazz-hoofing era, scoffing at restraint, at conventions, at traditions. *The Twentieth Century Blues,* typical of the age, is rampant. *Chaos in Jazzland* has its innings. The revolt of the "lower classes" is mirrored by the revolt of music to older standards. The cycle of this thing called civilization, for three decades of English life, is brought to date.

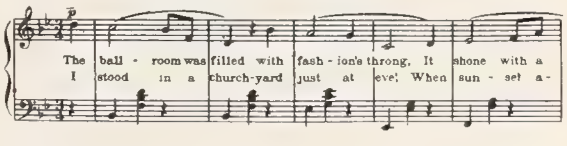
PERIOD SONGS

GOOD-BYE DOLLY GRAY

Good-bye, Dol-ly I must leave you,

The 'nifty nineties' are musically identified by the lilting strains of the sentimental ditties, Good-Bye Dolly Gray and A Bird in a Gilded Cage. They are an unerring index to the spirit of the times.

A BIRD IN A GILDED CAGE


p
The ball-room was filled with fash-ion's throng, It shone with a
I stood in a church-yard just at eve, When sun-set a-

OH, YOU BEAUTIFUL DOLL

Oh! you beau-ti-ful doll, you great, big beau-ti-ful doll!
p-f

This delectable ballad is of a vintage in the decade following the 'gay nineties.' It reveals the fact that the Twentieth Century was beginning to 'loosen up' in its slant on life.

A TOUCH OF DEEP PATHOS, MORE POIGNANTLY realistic by its historic verity, is attained in the night scene on the *Titanic* just a few hours before the disaster. Young Edward Marryot and his newly wedded wife, on their honeymoon, are conversing alone on deck. Just before they walk out of the scene, the strains of *Nearer My God to Thee* are heard softly underscored. It crescendos into a closeup of a life preserver lettered: "S. S. Titanic."

THE FOX FILM COMPANY THROUGH ITS chief of production, Winfield Sheehan, is responsible for a notable and distinctive achievement in advancing motion picture art, by utilizing so discerningly the various media of the audible screen. It points the way to a new and greater era of sound screen production in which music will assume its rightful function.

It is also evident that Frank Lloyd, director, and Reginald Berkeley, who made the screen adaptation of Noel Coward's great stage play, were in close accord in translating the author's ideas to film.

Louis De Francesco, Fox musical director, and his able corps of assistants, have done nobly by the musical score. It is, indeed, something of tremendous import to the too-much neglected art of co-relating picture and music in photoplay production.

A NEW TECHNIQUE, RHYTHMIC DIALOGUE

On February 4, 1928, "The Jazz Singer," starring Al Jolson, opened on Broadway, and brought to the screen a new day and an entirely new technique. On February 9, 1933, was opened "Hallelujah, I'm a Bum," starring Al Jolson and released by United Artists, and bringing to the screen what is purported to be a new technique in the talking picture. This so-called "rhythmic" motion picture, wherein the players render their lines in musical lyrics, or "rhythmic dialogue," is credited to Richard Rodgers and Lorenz Hart, composers of stage and screen material. It is said that 85 per cent of the picture is done in "rhythmic dialogue." Disagreeing, apparently, with the conception that musical comedy song and dance of the stage variety are successful additions to the talking picture, Mr. Hart says, "When a singer steps in front of a microphone, stands still and has his lips photographed mouthing a song, the action is stopped. What was dynamic suddenly becomes static, and the story is retarded, never again to gain its full strength of life."

Not Disposing of Rights

Reports that negotiations had been held for a possible Paramount talking version of "The Merry Widow," starring Jeanette MacDonald with Ernst Lubitsch directing, brought a statement this week from MGM that it had not disposed of talking picture rights to the play and that it is anticipated MGM itself will make it as a talker some time in the near future. MGM's silent version, directed by Erich von Stroheim, was released Aug. 30, 1925.

Vitaphone Signs Spaeth

Sigmund Spaeth, known as the "Tune Detective and "Song Sleuth" in radio broadcasting, has been signed by Vitaphone for a series of musical shorts on the 1933-34 schedule.

To Distribute Short Series

Syndicate Pictures, Dallas, Texas, has acquired the territorial rights of the series of 26 one-reel short subjects titled "Velasco Organettes."

PARAMOUNT CHANGES

(*Continued from page* 16)

send out agreements for deposits. Morton L. Deitch, 141 Broadway, is handling details. A third committee, seeking deposits of Paramount Publix bonds, and headed by Frank A. Vanderlip, is expected to forward agreements to bondholders late this week. Meanwhile, Joab H. Banton, former New York prosecutor, was completing organization of another committee.

Co-receiver Hilles moved into offices on the eleventh floor of Paramount's headquarters at Times Square, and immediately set about with Mr. Zukor gathering economic and operating facts pertaining to the situation. This they interrupted frequently to disband certain departments. Several hundred Paramount workers were given notices of dismissal.

The receivers are studying personnel contracts and other corporate matters for adjustment. The court vests in receivers the right to affirm or disaffirm all contractual obligations. This includes film deals with other distributors, which at the moment is the subject of much discussion in the executive chambers of these other companies. There has been no indication as to the nature of new booking deals which will be proposed by the receivers. Publix theatres, in the meantime, are continuing to pay Paramount, MGM, Warners, Universal and others on the basis of existing rental contracts.

One immediate effect of the RKO and Paramount Publix receiverships was the C. O. D.'ing of prints by many of the large distributors.

Rental Burdens, $17,000,000

"The receivership will relieve the parent company of the burden of fixed charges and also of rentals on theatres, which, in 1932, amounted to over $17,000,000," said *Wall Street Journal* on Tuesday. "Gross income," it was said, "will, of course, be greatly reduced by the loss of the theatre properties, which, however, last year were the main cause of losses."

"Under ordinary operating conditions, it should be possible for the producing and distributing companies to operate at a profit. One of the chief problems in rehabilitating the company and keeping up income will be to maintain the quality and number of film productions and to obtain funds for next season's productions," the publication said.

While home office executives were busy with economic problems, Emanuel Cohen, vice-president in charge of production, traveled from the studios at Hollywood to La Quinta, in the desert, where Bayard Veiller, Russell Holman, Louis Lighton, George P. Putnam, E. Lloyd Sheldon and others of his production staff talked about new production. They drew up a preliminary outline of next season's features and this will be rounded out in time for presentation to the sales convention, which tentatively has been set for May, in Hollywood.

A. M. Botsford has been named assistant to Mr. Cohen.

The receivers began early in the week to protect the interests of the corporation in the field. Mr. Hilles and Mr. Zukor petitioned the federal courts at Chicago and Los Angeles for ancillary receivers. They were appointed by U. S. district courts in both districts to act as co-receivers over Paramount properties within the jurisdiction of each. Balaban & Katz, which is owned by the corporation, operates in the Chicago territory, while talent contracts and studio properties are assets in the southern California district.

William Boal, of New York, withdrew his receivership petition in Los Angeles.

Supreme Court Justice Lydon withheld action on a petition for receivers for the 23 features produced by Paramount and said to have been transferred to Film Producing Corp., a subsidiary, supposedly as collateral for bank loans. At a hearing on a suit brought by Robert S. Levy, Judge Lydon said an injunction would be sufficient protection for the films.

Henry Herzbrun, Paramount legal advisor, left the Coast for New York this week. It is expected he will make arrangements for the transfer of players' and directors' contracts from the Paramount Publix Corporation to Paramount Productions, Inc., the production subsidiary.

Although many contract persons in Hollywood are said to have refused to accept pay checks from Paramount Productions, Inc., on the ground that it might affect the status of their contracts with the parent corporation, the matter is reported to have been adjusted by permitting an endorsement "accepted in payment for services under Paramount Publix contract," to be stamped upon the Paramount Productions check.

George P. Putnam and Russell Holman, members of Paramount's story council, also left the Coast this week.

Meanwhile, William Bundy Bartels was appointed last Thursday as ancillary receiver for Paramount Publix in Ohio, including Paramount Distributing Corp. Coincidentally, Judge Hough rescinded an order impounding the company's bank funds. Mr. Bartels is also receiver for Publix in Ohio. The situation in that territory will remain in statu quo until a hearing in a few days.

A hearing on William Boal's New Jersey petition for receivers for Paramount properties in that state was postponed Monday until next week. Publix this week darkened 14 New Jersey theatres, 11 of which were formerly operated by Walter Reade, who has been negotiating for re-possession.

Completing Decentralization

Meanwhile, at Publix headquarters in New York, Sam Dembow and Leo Spitz were working with George Topliff, representing Irving Trust, in charge of Public bankruptcy proceedings. The trio were rapidly completing decentralization of the circuit, and while Publix will continue to maintain headquarters in New York, only a skeleton force will be retained. George Walsh was returned to the Comerford division in Pennsylvania, and Leon Netter, Louis Notarius and Louis Snyder will be sent to the field.

Reorganization or liquidation of the many Publix subsidiaries now in receivership will be undertaken at once by Irving Trust. Conferences are being held daily with landlords for purposes of rental reductions. In many territories, leases will be disaffirmed.

Under Judge Bondy's orders making Irving Trust temporary receiver in bankruptcy for Publix Enterprises, the bank is authorized to continue the business of that corporation for 30 days, ending February 25.

During the week, E. M. Loew in Boston sued six Paramount Publix theatre units for $2,000,000, alleging monopoly. The divisions are all in New England.

Charging failure to meet payments due on theatre deals, Louis Marcus filed suit for $88,750 in Salt Lake City.

Olympia Theatres, a subsidiary operating about 50 houses out of Boston, was placed in receivership, and Harry LeBaron Sampson and Samuel Pinanski were named temporary receivers. A hearing will be held Friday.

Al Reuben, sportsman, was named receiver for Publix Ohio Theatres, and at a hearing at Boston in the case of Rollins J. Levin, Homer Albers, dean of the Boston University Law School, was appointed ancillary receiver for Paramount Publix in that district by Federal Judge Hugh D. McLellan. He will act in cooperation with Charles D. Hilles and Adolph Zukor. Bonds of $10,000 each were ordered for the three.

Warner Reports $1,746,761 Loss

Warner Brothers Pictures, Inc., and subsidiary companies have reported a net operating loss of $1,746,761 for the 13 weeks ended November 26, 1932, after deducting all charges, including interest, amortization and depreciation. This compares with a net operating loss of $1,848,868 for the corresponding period of the previous year, and a net operating loss of $5,852,298, including a special writedown on film of $1,368,524, for quarter ended August 27, 1932.

After allowing for a profit of $966,645 arising from the retirement of debentures and subsidiaries' funded indebtedness, the net loss for the quarter ended November 26, 1932, equaled $780,116. For that 13-week period net profit from operations before amortization and depreciation of properties and before allowing for the profit arising from the retirement of the funded indebtedness was $445,431.

The company has anticipated retirement of $1,200,000 of the $1,287,500 optional six per cent convertible debentures required for the purchase fund on August 1, 1933. The financial statement shows current assets of $14,881,360, including $2,732,029 in cash, as compared with total current liabilities of $12,743,188.

Industry Building More Solidly: Hays

Financial readjustment problems of the industry are being met in an orderly as well as organized manner and out of them will come a "more solid foundation of permanence and public respect," in the opinion of Will H. Hays, president of the Motion Picture Producers and Distributors of America. Commenting upon current developments Mr. Hays pointed out that the standard of product quality has improved, thus "widening the market for entertainment of the better kind," while studio costs were being changed to the necessitated lower scale.

"Our trouble today," he said, "is a sharply reduced rate of attendance, not a largely reduced public," and a revamping of the business to the conditions "fastened on it by the international depression."

To Discuss Receivership Effects on Independents

The effect of receiverships on independent exhibitors will be discussed at a meeting in New York next week of the heads of all unaffiliated circuits in the metropolitan area, according to Charles L. O'Reilly, president of the T. O. C. C.

Local independents are determined to take whatever action is necessary to guard their investments, Mr. O'Reilly said this week.

Former MPTO Head Dies

Ed P. Smith, Des Moines theatre owner, for many years president of the Iowa MPTO, died this week. Mr. Smith organized the Iowa Theatre Owners' Association, first organization of its kind in the state.

What is the secret of such TREMENDOUS BUSINESS?

RADIO CITY MUSIC HALL (New York) Broke house record and almost made new *world's* record (made in "the good old days") with 182,217 admissions in *one* week!

LOEW'S STATE (Hollywood) Smashed all-time matinee attendance records . . . and even at present *lower prices* outgrossed "Smilin' Through" and "Prosperity."

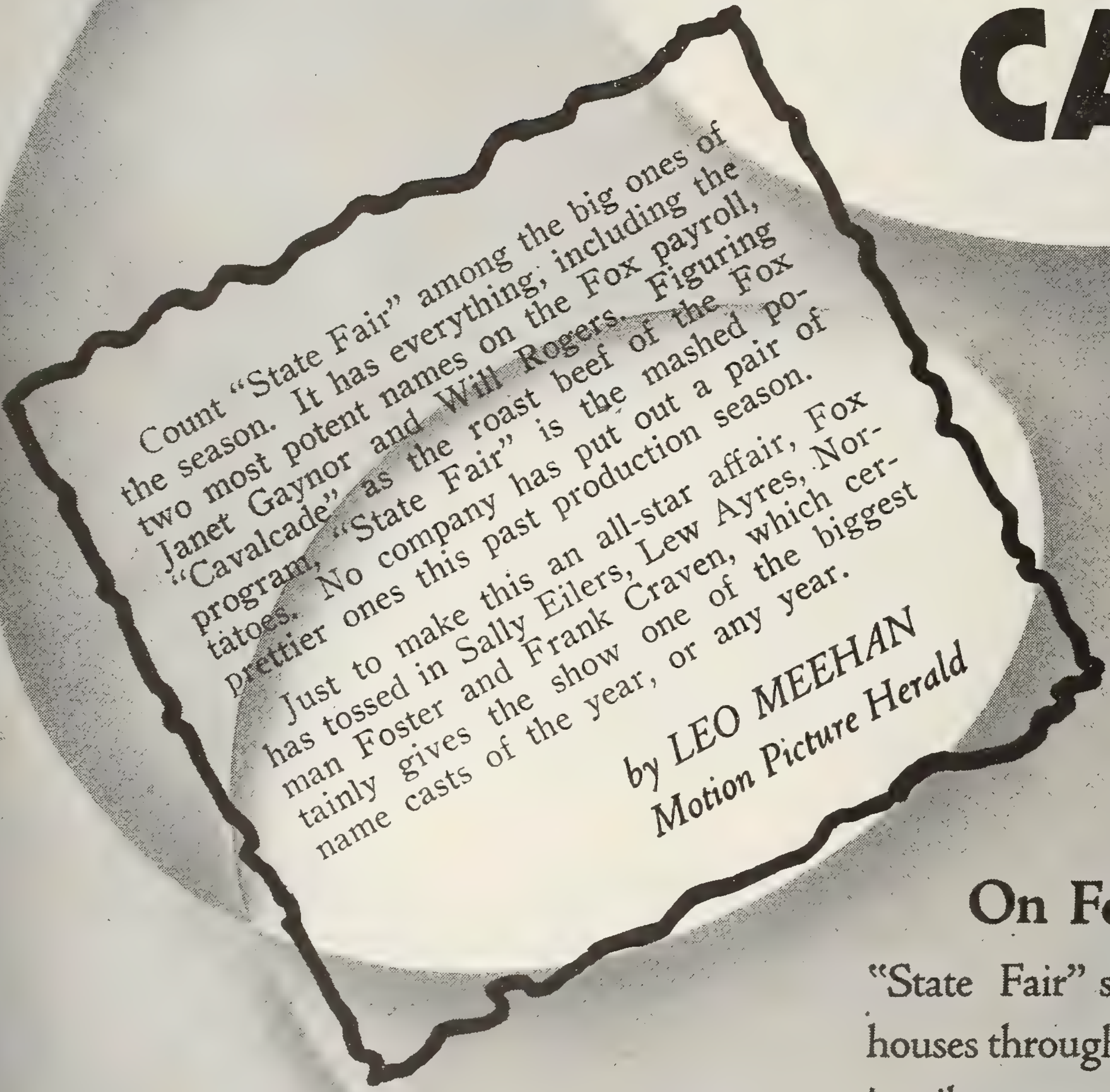
NEW ROXY (New York) Did W. O. L. (wait-on-line) business on the opening week-end . . . *the standing room was all used up!*

UPTOWN (Kansas City) Opening *day's* receipts almost equal average *weekly* take of past 11 months. Best business in history of house, despite lower prices.

The next 2 pages tell all . . .

EVERYBODY *wants to see the*

SEASON'S GREATEST CAST



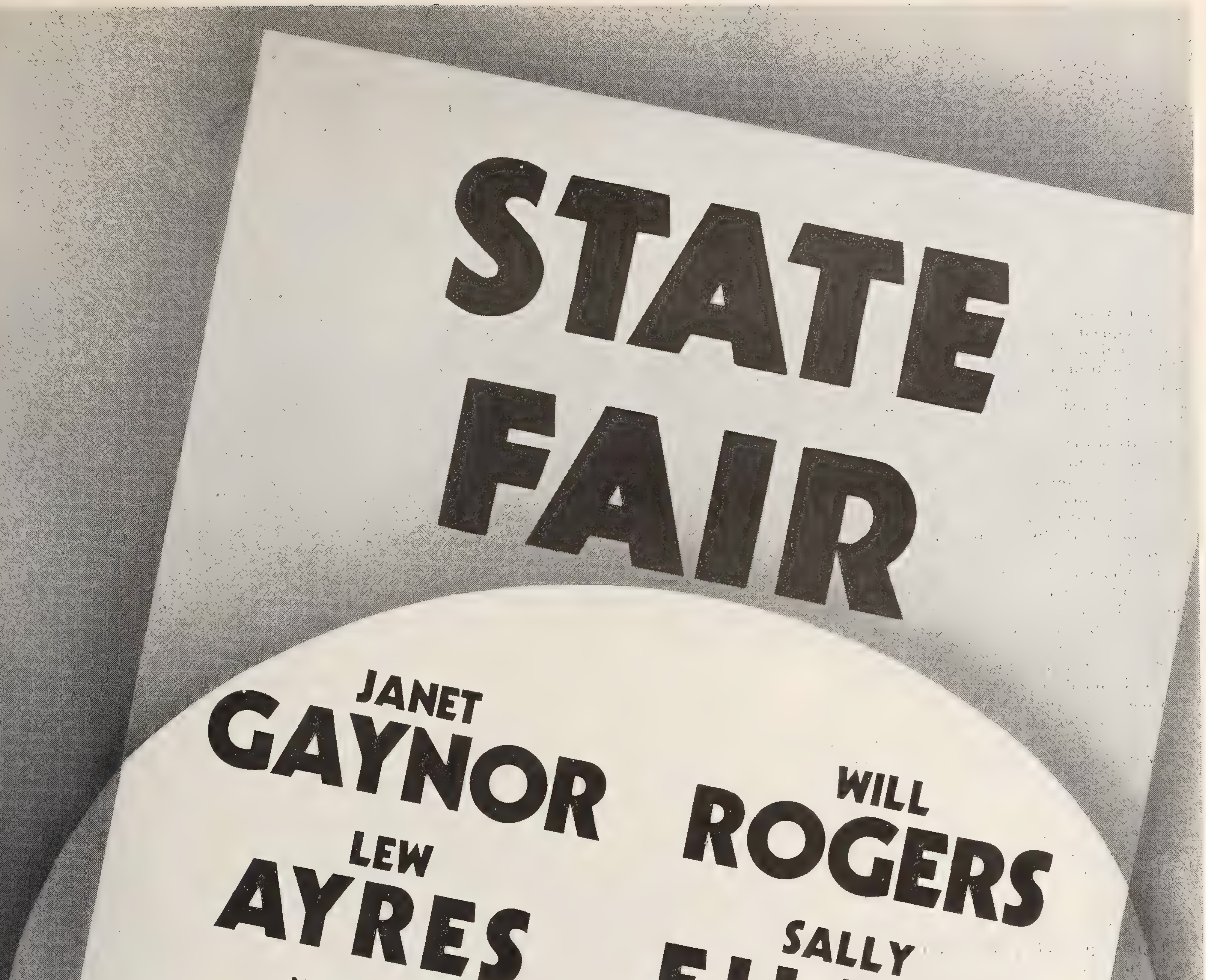
Count "State Fair" among the big ones of the season. It has everything, including the two most potent names on the Fox payroll, Janet Gaynor and Will Rogers. Figuring "Cavalcade" as the roast beef of the Fox program, "State Fair" is the mashed potatoes. No company has put out a pair of prettier ones this past production season.

Just to make this an all-star affair, Fox has tossed in Sally Eilers, Lew Ayres, Norman Foster and Frank Craven, which certainly gives the show one of the biggest name casts of the year, or any year.

by LEO MEEHAN
Motion Picture Herald

On February 10th

"State Fair" starts to play first-run houses throughout the country. Watch it pile up top grosses in town after town ... a golden symbol of the new and greater FOX showmanship ... turning out product that wins the gratitude of every man with seats to fill!



STATE FAIR

JANET
GAYNOR

LEW
AYRES

NORMAN
FOSTER

FRANK
CRAVEN

WILL
ROGERS

SALLY
EILERS

LOUISE
DRESSER

VICTOR
JORY

Story by PHIL STONG

Screen play by Sonya Levien and Paul Green

HENRY KING Production

DIX AND BARRYMORE

Meehan Finds Top Characterizations in "The Great Jasper" and "Topaze," Both from RKO Radio

by LEO MEEHAN
Hollywood Staff Correspondent

With everyone on the lot wondering what is to happen to them, who is production boss, what next year's program is to be, RKO-Radio in the past week has turned out two of the most interesting pictures the studio has made this season. One stars Richard Dix, the other John Barrymore. Both stress the laughs, which indicates that in show business you've got to make 'em laugh, or cry, no matter what your personal frame of mind may be. And coming up next, Radio has "King Kong," which the production staff to a man believes will be one of the year's sensations.

In "The Great Jasper" Dix once more travels life from youth to old age, dying comfortably with the assurance to his wife that when he is among the angels at least she will know he is being true to her. For Jasper was a man who took his fun where he could find it, and he managed to find it anywhere—especially with the ladies. The Dix fans should be pleased with the excellent characterization he gives, and there is plenty of lively interest maintained throughout his amazing career as a fourflusher. Florence Eldridge, who is Mrs. Fredric March, appears as the long-suffering wife, and Wera Engels, Radio's new importation from Germany, is the wife of the street railway president. Mostly, however, it is a Dix picture.

John Barrymore at His Best

"Topaze" presents John Barrymore in one of the most delightful comedy characterizations of his entire film career. Just as "The Great Jasper" is almost entirely Richard Dix, so this one is mostly Barrymore, and at his best. It is from a French comedy, and Barrymore plays a simple-minded school teacher who believes all the copybook maxims about honesty being the best policy, until he loses his job for being honest, makes a fortune by unwittingly lending himself to a shady promotion scheme. The picture is altogether too light and frothy to give you an adequate idea of the fun Barrymore creates, but there are plenty of amusing situations and clever dialogue. It is beautifully mounted and photographed, and there is Myrna Loy for decorative purposes. Jackie Searl, screen bad bad, contributes effectively to the merriment, and so does Jobyna Howland as his aristocratic mother. "Topaze" is inclined to sophistication but it is most effectively done.

Critics' raves of the week go to a British Gaumont picture, "Be Mine Tonight," which is to be released in America by Universal. As a musifilm it is one of the best ever produced by consensus of the Hollywood writing fraternity, including Edwin Schallert of the Los Angeles *Times,* who is an important West Coast music critic as well as motion picture paragrapher. It seems to overcome most all of the objections to combinations of singing and story telling, and the vocal genius of one—lookout for your jaw!—Jan Kiepura, a Polish grand opera star, never has been equalled in the films with the possible exception of Lawrence Tibbett. "Be Mine Tonight" is a happy combination of grand opera, light opera, comic opera, and in addition to all this its scenic backgrounds in the Alps on the Italian-Swiss border are indescribably beautiful. Smartly the director, Anatol Litwak, gives them to you to look at instead of the singer's tonsils. The musical numbers are introduced as a part of the story in such a manner as to become a logical part of the action, obviating the usual slowing down.

MGM First with Beer Story

MGM is to the finish line first with a beer story, out of the several which are in the offing. It features Jimmy Durante and Buster Keaton under the title of "What, No Beer?" No need to preview it for your local W. C. T. U., but if your town voted for the return of suds there should be some customers for this number. Mostly, it is a lote of farce comedy, though the last reel, as it was previewed, goes pretty strong on the beer propaganda.

It is Keaton's last picture under his MGM contract, by the way, and he intends touring South America, or is it South Africa, before deciding who gets his funereal hilarity next. I note Gus McCarthy suggests you might fix your lobby to resemble a bar for this one. If you serve the real McCoy let Gus and me know in time, will ya? I don't see why, though, Gus didn't suggest the possibilities of a tieup with the bootleggers.

Busy week for one Lee Tracy, the boy whose mother must have rocked him in an electric chair. Universal presented him in "Private Jones" and MGM, where he now draws his more or less modest weekly stipend after cutting up variously for Warners, Universal, Radio and Columbia, introduces him under the Lion banner in "Clear All Wires."

"Private Jones" and his philosophy may get a cheer from the bonus army and from those who believe that making the world safe for the Democrats back there in 1917-18 was just a lot of hooey. If Junior Laemmle had made it in 1918 he would have been shot for treason, which probably proves that treason is all a state of mind, or emotions, because Private Jones' razzing of his superiors and the Government that drafts him excites no visions of a firing squad in these breadline times.

In "Clear All Wires" for Metro, Tracy appears as a sort of Floyd Gibbons type of foreign correspondent, a headline hunter who wants his name included in the headlines at all costs. Tracy manufactures news so lurid as to insure he will become world famous. Not that we would accuse the famous Mr. Gibbons of resorting to fictionized news—of course not—the similarity is in the "high-powered" type of character rather than the technique used. Well, anyhow, be that as it may, Tracy is more amusing for your money than Gibbons. Benita Hume, another recent British importation, makes her first American appearance.

TOOTHPASTE AND THE OLD ROXY

The Seventh Avenue Roxy, by means of a 35-cent top admission price and two-for-one giveaways in the form of toothpaste cartons, is slowly pulling itself out of the red, according to Howard S. Cullman, the receiver.

Every person presenting an empty Kolynos toothpaste carton is given a free ticket, except for the 10-cent tax attached. There were 158,000 admissions for the week ended February 4, out of which 56,000 were let in free.

"The week before, the number of paid admissions was considerably less," said Mr. Cullman. "This week shows that people are really more interested in the low top price than in the idea of getting in for nothing."

The toothpaste carton policy will end this week.

Architect Criticizes Radio City Theatres

Criticism of the three-mezzanine scheme employed in the designs of both the Music Hall and the RKO Roxy in Radio City, is voiced by Ben Schlanger, theatre architect, in an article in *Better Theatres,* published with this issue of MOTION PICTURE HERALD. In general Mr. Schlanger is critical of the designs of the two theatres, both of which now present motion pictures, contending that neither is architecturally adapted to screen entertainment.

Among other features in this issue of *Better Theatres,* S. Charles Lee, prominent theatre architect of Los Angeles, begins a series of three articles on his recent observations of theatres and show business in Europe.

Universal to Offer Contract by March 1

Universal has begun final preparation for placing in effect the new optional standard licensing agreement between February 15 and March 1. Fox made the agreement available last week. Also by March 1 are expected to be settled Universal's exceptions to the national appeals board.

Fox initiated the new contract in forms especially for "State Fair" and "Cavalcade," offered as specials. Regular forms will be available to exhibitors desiring them within a few weeks, according to Felix Jenkins, Fox counsel.

Sam Katz Seeking National Release by United Artists

Sam Katz, on the Coast negotiating details of his production venture, is understood dealing with United Artists for national release. He is reported to have concluded a deal with the Four Marx Brothers. Mr. Katz is further understood working with Sam and Jed Harris, theatrical producers, for talking picture rights to any play they may produce. John Zanft, former Fox official, and Max Gordon, stage producer, are associated with Mr. Katz in his new venture.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

One of New York's better known process servers hunted unsuccessfully for days for an executive of Educational-KBS, who was wanted as a witness in the case of an exhibitor against another distributor. Finally, last Saturday, he stormed the official's office in the Paramount building and demanded information as to his whereabouts. "Sorry," replied a secretary, "but we have just finished physical merging with Fox, and they're all out celebrating."

▽

Young Jeanette Meehan reports that the reason some of the stars have not had something to say about technocracy is probably because the publicity boys haven't yet gotten around to reading up on the subject.

▽

Charles Leo O'Reilly, political lion, president of the New York Theatre Owners Chamber of Commerce and conductor of a candy vending machine company, offers the receivers a new plan to make money with unprofitable picture houses. Instead of putting candy machines in theatres, Mr. O'Reilly suggested that the theatres be placed in the candy machines.

▽

During his days of service in the classified advertising department of Portland's *Oregonian*, Clark Gable, who was then known as plain "Bill," had occasion at one time to help a wealthy Portland matron search the "lost and found" columns for trace of a valuable object she had lost. Gable started to help out the ladies at an early age.

The search was successful, and the matron, who still resides in Portland, rewarded the future screen hero with a nice, crisp $5 bill. Gable dashed to the cashier and asked whether *The Oregonian* permitted employes to accept tips. She told him to keep it. The cashier, Miss Alice Noe, is still in the classified department. She sighs heavily whenever she sees Bill doing his stuff on the screen.

▽

Sterling Williams, school teacher at Chardon, Ohio, was reprimanded by the board of education for conduct unbecoming a pedagogue. It was claimed that naughty Mr. Williams purposely expectorated on a member of the board during a discussion of finances. That's not so serious in these days. Anyway, the teacher denied it, admitting, however, that he made a noise with his lips to simulate Mr. Goldwyn's Eddie Cantor.

▽

Funnymen Wheeler and Woolsey are going to be barbers on an Indian reservation in their next RKO feature. These Knights of the Keen Edge evidently don't know that Indians NEVER shave.

▽

Leo Meehan, editor of *Hollywood Herald*, has a brand new perspective of Hollywood. The other day, W. W. Hodkinson, one of the industry's first executives and an organizer of Famous Players, took writer Meehan aloft in his newest air transport plane, built for Mr. Hodkinson in Los Angeles and sent later to Guatemala to go into service in the Hodkinson-owned Cia Nacional de Aviacion, official air mail and transport carrier of that country.

▽

February 7th was the posthumous birthday of Charles Dickens. On that day an airplane zoomed into the environs of John Nance Garner's Texas home, carrying as its sole passenger an English bull pup named "Oliver Twist," sent by Trem Carr, of Monogram Pictures, which just completed a talker version of Charles Dickens' masterpiece, "Oliver Twist." This gesture in no way invalidates the "Buy American" campaign. The pup came as a gift.

WILLIAM FOX PHILOSOPHIZES

This is the time of year when philosophers and industrialists bask in the warm sun of Miami Beach. One philosopher, industriously gathering health under Florida's ultra rays, was smiling the other day as he talked to Al Jolson. The smiling one is William Fox, whom we all know in connection with some early motion picture activities.

Said he, "They absolutely kicked me out of the moving picture business, FORCED ME to take twenty million dollars in cash and $500,000 a year salary for a good many years. I had no choice in the matter, they just FORCED ME."

William Hearst's Arthur Brisbane, who reported the incident, said that Mr. Fox's smile was absolutely genuine.

MERLIN HALL AYLESWORTH governs the destinies of two highly competitive organizations, which in itself is a rarity in American industry. Mr. Aylesworth's NBC seeks to keep entertainment lovers at home by the fireside a-dialing; RKO tries to pull 'em out to the box office. Both hope to do a good job. In this connection, President Aylesworth frequently appears publicly extolling the merits of one company to the exclusion of the other.

Early Friday evening, Mr. Aylesworth appeared on the speakers' platform at the swanky Waldorf-Astoria on Park Avenue, to tell 700 dignified and distinguished members of the National Institute of Social Sciences how great and how many are the social effects of broadcasting. Owen D. Young sat on the sidelines. It was an impressive tribute to the air.

Caesar offered as a reward to his victorious legions the glory of Roman citizenship; Napoleon compensated those whom he conquered with the privilege of becoming citizens of France. Without firing a gun, Mr. Aylesworth said his radio is making of the sheep herders on the Western Plains and the dweller in the crowded city, enlightened citizens of the world.

That's what exhibitors are complaining about.

▽

Word comes from London that Francis X. Bushman, in court testifying against one A. E. Hamilton, of Canada, whose motor car injured Mr. Bushman in 1931, said that he was terrified by noises in his neck, the result of a misplaced vertebra incurred by his unexpected encounter with Mr. Hamilton's auto.

> **Cross-questioned by Hamilton's attorney, Francis Xavier said that his earnings had been between $6,000,000 and $9,000,000, but that "an actor does not interest himself so much in money as in his work."**
>
> **Bushman is suing for $10,000 damages.**
>
> **He said that his greatest income came between the years 1915 and 1922—in the days long ago.**
>
> **"Then you went down?" asked the defense attorney.**
>
> **"Yes," said Mr. Bushman, truthfully.**
>
> **"But you were still a star?"**
>
> **"I have always been a star."**
>
> **"But," said the attorney, "like the sun, stars rise and set. Do you agree?"**
>
> **"No, once a star, always a star," F. X. replied.**
>
> **Then the attorney complained about a pain in the neck.**

The daring pioneer stock of La Grange, Illinois, asserts itself in Sherwin Kane, young newswriter on the staff of Maurice Kann's *Motion Picture Daily*. By the time this item runs its merry course through O'Brien's Miehle presses, Mr. Kane will have taken the big step. Undaunted by the depression, he has gone benedict, having sold an idea, complete, to Miss Ellen Johnson of Brookhaven, Mississippi, sometimes known as the homeseeker's paradise. Mr. Leo Brady assisted in the conspiracy.

▽

Nunnally Johnson says Mr. Goldwyn pays him to arrive at the office at nine a.m. and think until noon, when he goes to lunch. Returning at one, he resumes thinking until five. Then the whistle blows and Mr. Johnson doesn't have to think again until nine the next morning. He's an author.

▽

And now that Gracie Allen has arrived in Hollywood to make a picture, we expect the actors looking for jobs will immediately turn their attention to Miss Allen's missing brother.

▽

Harry Blair wears a silk scarf on which is printed a complete record of the vital statistics of each of the 152 winning horses in the English Derbys since these famous turf classics were first run in 1780.

▽

Colonel Jason Joy, formerly of the staff of the Hays organization, and now in production work with the Fox studios, has taken to the beret, lives in Bel-Air and has a chef with a big white hat a la Grand Hotel. It's the climate.

▽

Our reporter traveled all the way from Columbus Circle to Radio City early in the week in search of official biographical background of Merian C. Cooper, new Radio production chief. After completing long, weary miles through Radio City's maze of passages, he finally reached the proper office. There he was promised that a fresh biography would be at his desk within the hour. When it arrived—and promptly, too—it was indeed a biography:—of Ely Culbertson.

The receivers took offices at RKO late Wednesday. Bright and early Thursday morning, the publicity department issued a studio item, headed: "Stylists Say Future Is Black!"

▽

Apropos of the old platitude that "one never knows what will happen next," we wonder if the super-special, gold-plated, electrically-equipped, violet-rayed Warner Brothers "42nd Street Special" train which arrives in Washington March 4th for the inaugural, bearing its load of stars, including Fighting Jimmy Cagney, will carry stokers and engineers? And, if so, will they be dressed in pink silk panties?

▽

We have heard a lot about the good things done by Hollywood's Motion Picture Relief Fund. Undoubtedly, by this time they have done something about Mary Carr, beloved thespian, who, according to international news reports, was being sued on the Coast for back rent.

Mary Carr will never be forgotten for her appearance in William Fox's "Over the Hill."

The BOX-

STEP OUT
WITH
UNIVERSAL

OFFICE MAN of the HOUR—

LEE TRACY

—as the cockiest, stubbornest, funniest, laziest, most reckless, most brazen, most lovable soldier on the Western Front....

PRIVATE JONES

LEE TRACY'S BRILLIANT STARRING VEHICLE

With GLORIA STUART, Donald Cook, Emma Dunn, Shirley Grey, Frank McHugh, Russell Gleason, Walter Catlett. Story by Richard Schayer. Adapted by Samuel Spewack, Bella Cohen, George Jessel. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Topaze

(RKO Radio)

Comedy

A delightful comedy, finely acted, artistically directed, complete in the necessary production details to insure story coherence and audience understanding, "Topaze" features John Barrymore in his most pleasing comedy role in many moons. It's one of those shows so expertly handled in every angle that it gripped the preview audience. Alive with a different brand of human interest comedy, it tends to the dramatic occasionally, and continually stimulates curiosity, but its tempo and construction are such that the story never becomes other than it is intended to be—a comedy. In short, while the Barrymore personality and artistry predominate, it's entertainment that will permit plenty of enthusiastic boasting.

The locale is Paris. The time is the present. Barrymore, cast in the role of teacher in a boys' school, is given to the philosophy that the old copy book platitude provides the best policy for his juvenile charges. "Honesty is the best policy" is his chief fetish, but he is bedevilled by his class, of which the impish Charlemagne is the most brazen rascal. Losing his position, when he marks Charlemagne as he should be marked with a raft of zeros—an interlude which allows the Baroness to indulge in more of her Shakespearean dramatics, Topaze gets a lucky break when summoned to the apartment of Coco (the mistress of the Baron), he meets the high pressure health water promoter, the Baron, who is trying to foist a phony temperance-health drink on the nation.

Returning the following morning, he is again a credulous victim of the Baron's rapid-fire talk, but following his ceremonious presentation with the badge of the "Double Palms" the fuzzy caterpillar emerges from the cocoon a gaudy moth, with a headful of ultra modern business ideas for his own personal advancement.

The kind of fun that causes people to laugh at the misfortunes of others is the highlight of "Topaze." The realism is made potent by Barrymore's skillful handling of his role that caused the audience to interrupt the picture several times with hearty applause. In this connection, while there is plenty of showmanship advertising suggested by the theme of the show, its action and dialogue, it would seem that a healthy shouting of the Barrymore name based on the idea that it's a long time since he has been seen in such a charming part should be the main exploitation angle. This in view of the "What The Picture Did For Me" reports which indicate that the name has not been such a powerful draw in some places recently. In "Topaze," Barrymore is the character that his "fans" like.

"Topaze" has the elements that will intrigue both the youths and the grown-ups.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio. Directed by Harry D'Arrast. Based on a stage play by Marcel Pagnol. Screen play by Ben Hecht and Charles Lederer. Photographed by Lucien Andriot. Release date, Feb. 17, 1933. Running time, 78 minutes.

CAST

Doctor Topaze	John Barrymore
Coco	Myrna Loy
Henri	Albert Conti
Baron Latour-Latour	Reginald Mason
Baroness Latour-Latour	Jobyna Howland
Charlemagne Latour-Latour	Jackie Searl
Doctor Stegg	Frank Reicher
Doctor Bomb	Luis Alberni
Butler	Lowden Adams

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Great Jasper

(RKO Radio)

Domestic Drama

This domestic drama, whose story covers a period of 20-odd years, held the attention of the preview audience. Once the crowd caught the drift of its theme, which presents Jasper Horn in the paradoxical role of a handsome, philandering libertine, who while enjoying his wild-oats life to the fullest also was thoroughly friendly to his wife and little son, the patrons followed his gad-about career from horse-car drivers to world famous fortune teller, who read for "ladies only" with interest.

Human interest, which generates a rather broad comedy twist, is the keynote. The audience is let in on the fact that Jasper likes the gay things in life. Also it knows that his wife, Jenny, is wise to as well as disgusted with his carryings on and fearful of what they will lead to. It's evident from the moment he first meets Norma, wife of his aged boss, that she is going to be another lady added to his string.

Then the story veers. Unable to effect an understanding with his wife after an indiscretion which informs the audience that Jasper is the father of Norma's eleven year old son, he takes his own boy to Atlantic City. There he clicks with Madam Talma, a fortuneteller, who, when she dies, leaves her business to him. His wife joins him, but when she learns what kind of career he is following, she quits for good and takes Andrew with her. They both prosper, Jennie running a restaurant and Jasper, as Jasper the Great, peer of all fortune tellers.

The children grow up. Andrew is in love with Sylvia. Roger returns to America as a great orchestra leader and after a gay evening which sees Jasper and Norma together again, Roger takes Sylvia to the old country home, where he tries to put on the same kind of an act that characterized all his father's relations with women. Jasper vainly tries to tell the boy not to follow in his footsteps, but then suffers a stroke. The climax is a reunion of Jasper, Jenny and Andrew, with the father issuing a warning to the boy and consoling him on his loss of Sylvia by proclaiming that "it's all for the best." Then his death.

The story is glamorous and quite exciting. Without being too evident, there is a vein of suspense that can be counted upon to maintain continued interest. Dix, heretofore identified with he-man roles, is cast as a virile ladies' man, a feature which will permit some unusual advertising copy. Also it presents a new player, Wera Engels, which may answer partly the demand for new faces. While the story is somewhat episodic, the manner in which its main theme is built around Horn and his family gives it a coherence that will be readily understood. Likewise, this treatment gives it an appeal that should interest both men and women.

The fortune telling angle permits of some catchy exploitation, and this should be combined with the name of Dix. The picture should be good for strong matinee business by making heavy appeal to the feminine element. The sexy theme, however, lifts it out of the class of children's entertainment.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio, under the supervision of Kenneth Macgowan. Directed by J. Walter Ruben. Story by Fulton Oursler. Screen play by Robert Tasker and H. W. Hanemann. Photographed by Leo Tover. Release date, March 3, 1933. Running time, 76 minutes.

CAST

Jasper Horn	Richard Dix
Jenny Horn	Florence Eldridge
Norma McGowd	Wera Engels
Mr. McGowd	Walter Walker
Madam Talma	Edna May Oliver
Andrew Horn (Boy)	David Durand
Andrew Horn (Man)	James Bush
Roger McGowd (Boy)	Bruce Line
Roger McGowd (Man)	Bruce Cabot
Sylvia (Child)	Dorothy Gray
Sylvia (Woman)	Betty Furness
Kelly	Robert Emmett O'Connor
Herman Baumgartner	Herman Bing
Chippy	John Larkin

What, No Beer?

(MGM)

Comedy

As a ribald comedy, dealing with such a timely subject as the return of beer, the picture somehow fails to capture all the hilarious sparkle that its title and the subject of its theme ordinarily would suggest. True, it is funny enough and foolish enough, as one would gather from a combination of Keaton and Durante in the leading roles, and it is plenty lively, confined to the antics of this pair and their immediate associates as brewers who enthusiastically take the results of the recent elections as mandates for breweries to supply a thirsty nation with foaming schooners. The climax, however, assumes an anticipated realization air that may not make such a hit with patrons in the smaller towns and more rural sections. It shows Butts and Potts as the proprietors of a gorgeous legitimately operated beer garden, where everybody is happy and glad that the eighteenth Amendment and Volstead Act are no more.

Here's how the story goes. On Potts' urging, Elmer buys an old brewery. They make beer with homebrew recipes, with hilarious and laugh provoking results. They're arrested, but when the evidence against them turns out to be anything but beer, they are released; after which the duo gets mixed up in the affairs of a couple of beer gangs, which serves as an opportunity for Elmer to fall in love with Hortense, the moll of the head racketeer (Lorado).

Naturally a picture of this type calls for a circus style of campaign that accentuates fun and frivolity. Caricature advertising combining art of the leading players and the title, plus catch lines of strong local significance, are necessary. Erecting replica bars in lobbies and foyers and piling beer kegs on the sidewalk will be okay in spots where the anti-prohibition sentiment is strong or in places where you can convince your patrons that it's all in fun. This also with the kindred gags of loading trucks with kegs, properly bannering them and send them around the streets, the serving of free near-beer and so on. In the pro-dry areas, capitalize on the comedy angle and the strength of the cast names. Forestall any objections by driving home the idea that the whole thing is just a hokum farce.

Handled properly, the picture should find its greatest popularity in the larger cities and in other communities where the populace is liberal minded.—McCARTHY, Hollywood.

Produced and distributed by MGM. Directed by Edward Sedgwick. Original story by Robert E. Hopkins. Screen play by Carey Wilson. Added dialogue by Jack Cluett. Photographed by Harold Wenstrom. Release date, Feb. 11, 1933. Running time, 78 minutes.

CAST

Elmer J. Butts	Buster Keaton
Jimmy Potts	Jimmy Durante
Schultz	Rosco Ates
Hortense	Phyllis Barry
Butch Lorado	John Miljan
Tony	Henry Armetta
Spike Moran	Edward Brophy
Dr. Smith	Sidney Bracey
Al	James Donlan
Mulligan	Charles Dunbar
Stool Pigeon	Al Jackson

Man Braucht Kein Geld

His Majesty, King Ballyhoo

(Capital)

Comedy-Drama

An occasionally amusing satire on the unlimited possibilities of selling the public on an idea, this all-German film must necessarily rely for its selling value on those communities where the exhibitor is in a position to draw upon a German-speaking patronage. The situations in themselves are hardly sufficiently amusing, much of the humor being dependent upon the dialogue and its rendition.

Furthermore, the film makes no use of superimposed English translation of dialogue, to aid the person lacking a knowledge of the language in appreciation of the story. For these reasons, then, the picture becomes limited in appeal.

A family is penniless due to the failure of certain oil wells, and as a consequence also the local bank has failed and unemployment has struck the community severely. The family thinks of an uncle in America, supposed to be a millionaire, and he is invited to visit his German relatives. The young bank clerk spends his last money on what is to be a royal welcome for the uncle, but it is discovered on his arrival that he has only a $10 gold piece as his fortune. The bank clerk conceives of a brilliant idea, to have the uncle pose as a millionaire. It works and the uncle, under the tutelage of the smart young clerk, is put up at the town's best hotel, accorded unlimited credit. The community hits a boon stride, the wells work again and the town grows astonishingly into a thriving city.

Suddenly the ruse is discovered, the uncle's conspicuous lack of millions is unearthed, and there is talk of jail proceedings by the mayor. But the clerk again saves the day, pointing out that the results attained through the hoax make it absurd to indicate generally that the uncle was not a millionaire.

Best performances are from Hans Moser as the uncle, Heinz Ruehmann as the clerk. Hedy Kiesler, as the daughter, is not only capable, but extremely attractive. This is an amusing, well-handled film for those who can understand the language.—AARONSON, New York.

An Allianz Tone Film production. Distributed by Capital. Directed by Carl Boese. Adapted from the play by Karl Noti and Hans Wilhelm. Release date, November 15, 1932. Running time, 86 minutes.

CAST

Hoffmann	Hans Moser
Schmidt	Heinz Ruehmann
Brandt	Hans Junkermann
Mrs. Brandt	Ida Wuest
Kathe	Hedy Kiesler
President of Bank	Kurt Gerron
Burgomaster	Paul Henckels

They Just Had To Get Married

(Universal)

Comedy

In this typical Pitts-Summerville comedy audiences will find most of its entertainment confined to the first half of the picture. To that point it's the hilarious delineation of the romance between a parlor maid and a butler, whose wealthy employer dies and leaves them his entire estate, much to the chagrin and disappointment of the assembled relatives.

The preview audience with high glee greeted the situation in the second reel as the newly wed couple prepare to retire on their nuptial night, with their pantomimed embarrassment as each tries to get the other to start undressing first.

Then the picture takes on a society tinge into which is injected a jealous husband angle as Lola Montrose seeks to vamp Sam, while her husband confides in the ex-butler what he will do if he can only find the man who is breaking up his home.

After removing Lola's stockings, which scene is witnessed by Molly in shadowgraph, Sam is put on the spot later when, during a speech, he takes the hosiery out of his pocket to wipe his worried brow. Unable to make up with Molly, he leaves home and is missing for months until Lola finds him working as a waiter in a cafe. Then comes the explanation and the reconciliation.

While there are some clever comedy scenes interspersed throughout the second half of the picture, the audience took especially to the second reel.

Probably the best way to create interest is through liberal display of the two lead names, backed up by the outstanding personalities that appear in the cast—Roland Young, Veree Teesdale, Robert Greig (the fat butler), Fifi Dorsay, C. Aubrey Smith and David Landau.

One novel twist is explained in a subtitle permitting the characters to speak their real thoughts after they have voiced their formal dialogue. This gag clicked well.

While the title is rather lengthy, it can be used cleverly in many ways in conjunction with the established reputations of Zasu Pitts and Slim Summerville.

Hardly of the strength to make much of an impression in the larger first-run houses, it will be necessary for operators of neighborhood and smaller town theatres to concoct original but not too expensive campaigns to make "They Just Had to Get Married" get over average program picture figures.—McCARTHY, Hollywood.

Produced and distributed by Universal. Directed by Edward Ludwig. Screen play by H. M. Walker and Gladys Lehman. Added dialogue by Clarence Marks. Photographed by Edward Snyder. Release date, Jan. 5, 1933. Running time, 75 minutes.

CAST

Sam Sutton	Slim Summerville
Molly	Zasu Pitts
Hume	Roland Young
Radcliffe	Robert Greig
Lola Montrose	Veree Teesdale
Marie	Fifi Dorsay
Hampton	C. Aubrey Smith
Montrose	David Landau
Lizzie	Elizabeth Patterson
Fairchild	Willis Clark
Mrs. Fairchild	Vivian Oakland
Rosalie	Cora Sue Collins
Wilmot	David Tillotson
Tony	Henry Armetta

The Big Stampede

(Warner)

Outdoor Melodrama

New Mexico and cattle rustling, there's the combination of setting and theme for a vigorous production into which John Wayne's drawl and deliberate style of movement are fitted to effect a likable picture, made-to-order for theatres that draw upon folk from and near the so-called open spaces. It is primarily masculine, but there is something of romance for the women in Mae Madison's part as the daughter of the settler, and as for the children—they yelled their unqualified endorsement at the Saturday afternoon showing. The impression that lasted longest was the bawling of the cattle during the stampede—an evidence of how realistically that phase was recorded.

There is more than this realism. Luis Alberni supplies a richness of comedy in his role as Sonora Joe, the more or less small-time and romantic rustler whom John Wayne drafts as a deputy to snare the larger fry, Sam Crew, whom Noah Beery portrays with sufficient boldness. Indeed, throughout the new director, Tenny Wright, had injected a strain of comedy that saves the villainy of the melodrama from boiling over into unintended burlesque.

Of the leading names, Wayne's should carry some weight in the billing, in recollection of "The Big Trail," "Arizona," "Ride Him, Cowboy," and others. So, too, with Beery. And you may promise your patrons something new, and pleasing, in the Alberni role.

In assuring the community that the production is chockful of action you will not be overstating your case, for there's a generous quantity of it right down to the capture of Arizona (Paul Hurst), bad man for Beery. Likewise the picture is good fare for the youngsters.—ROVELSTAD, New York.

4 Star Leon Schlesinger production distributed by Warner-First National. Directed by Tenny Wright. Story by Marion Jackson. Screen play and dialogue by Kurt Templer. Photographed by Ted McCord. Edited by Frank Ware. Release date, Oct. 8, 1932. Running time, 54 minutes.

CAST

John Steele	John Wayne
Sam Crew	Noah Beery
Ginger Malloy	Mae Madison
Sonora Joe	Luis Alberni
Gov. Lew Wallace	Berton Churchill
Arizona	Paul Hurst
Pat Malloy	Sherwood Bailey

Your Technocracy and Mine

(Ward Productions)

Better Comedy

First of a new series of six short subjects, planned by a company headed by Edward F. Stevenson, 729 Seventh Avenue, New York. The story is a clever and timely burlesque of technocracy and presents Bob Benchley, who commits himself commendably in adding a few more words to the general confusion. The dialogue is good. A sub-caption introduces "Bob" as "an expert" on technocracy "who isn't quite sure what it's all about himself." Various meaningless charts and cleverly inserted stock shots of unrelated subjects add considerably to the merriment, which an unsuspecting audience at a trial theatre screening appeared to enjoy. Benchley probably will star in the others of the series. It's quite different. Running time, 9½ minutes.

I Know Everybody

(Universal)

Fair

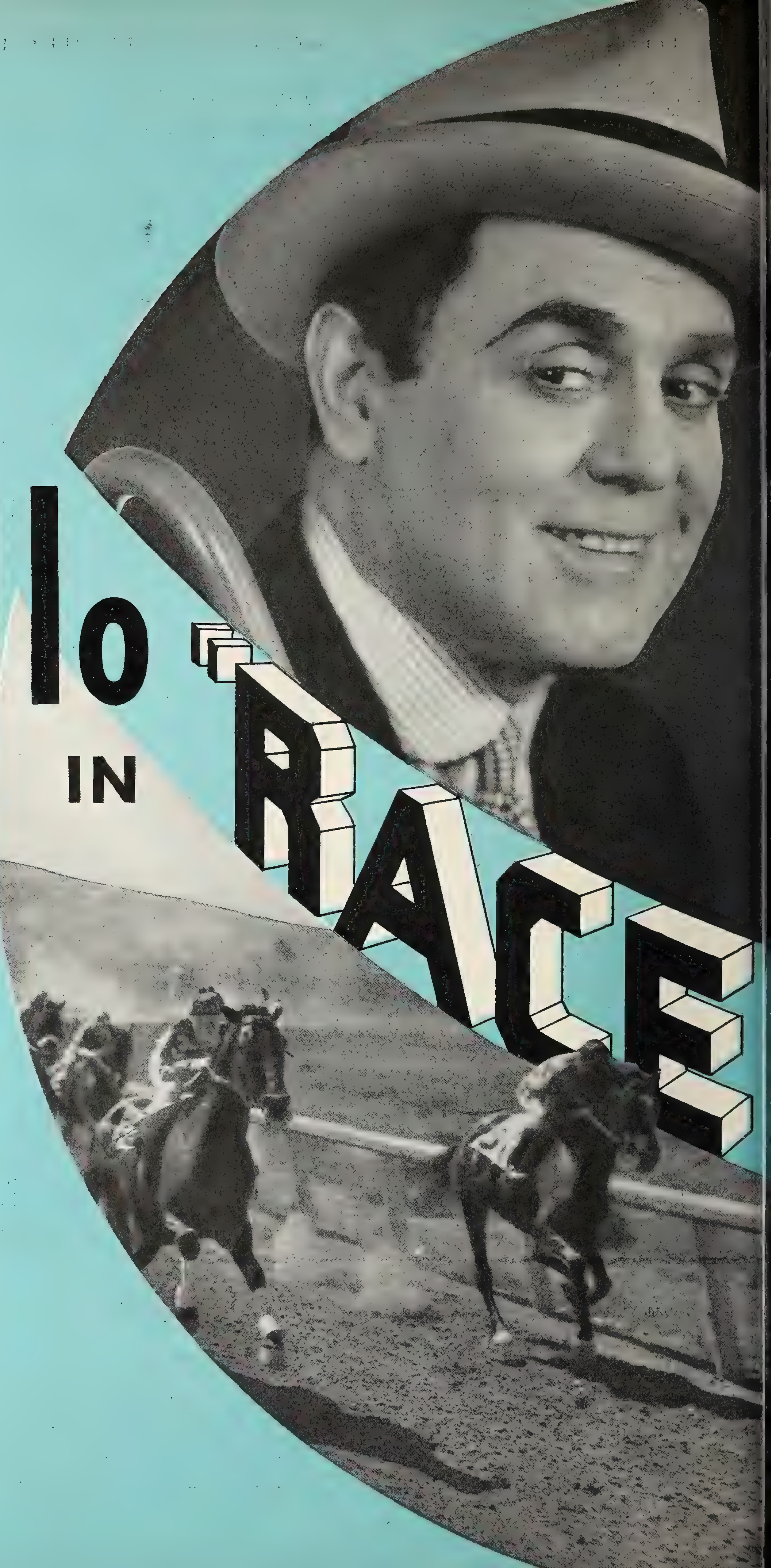
The tabloidly popular Walter Winchell, columnist, makes a motion picture appearance, the chief distinction of which is the fact that he is Walter Winchell. Along the line that he "knows everybody and everybody's racket," Winchell introduces to a young girl of chance acquaintance Paul Whiteman, Ruth Etting, Arthur Tracy, Nick Kenny, Irene Taylor and several others. The fact that the girl is a notorious crook turns the laugh on Winchell and his "I know everybody" boast. That stock phrase of the subject is repeated a tiresome number of times.—Running time, 21 minutes.

Iceland—Land of the Vikings

(MGM)

Interesting

Interesting among travel subjects is this glimpse into the private life of a remote corner of the globe, Iceland. A Fitzpatrick Traveltalk number, the short reveals in interesting fashion the architecture, dress and occupation of the inhabitants of this land of rocky, wintry bleakness. A good filler on any bill.—Running time, ten minutes.



Leo Carrillo IN "RACE"

The gamest gambler who ever played for love! A "big shot" with a big bankroll... a sure-thing sport with a spotty life. But he lifted a kid from the gutter, and tried to bring him up by the golden rule . . . until the shock came and he understood that the kid, too, was becoming a sure-thing gambler, a fixer . . . then he played his biggest stakes...his own broken heart against the honor and lasting love of that vagabond youth.

WORLD WIDE Pictures

PLAY IT on the nose!

It's a Box-Office Thoroughbred

"Excellent! In some of the situations the human interest is so powerful that it is hard for tender-hearted spectators to suppress their emotions . . . Comedy relief is plentiful . . .

"James Cruze directed it from a story by J. Walter Rubin; it is the best picture he has produced for several years. Leo Carrillo does masterly work. Junior Coghlan is very sympathetic. Lee Moran, as Carrillo's pal, contributes considerable comedy.

"Excellent for children and for Sunday showings." —HARRISON'S REPORTS

"'Racetrack' is chock full of the good old hokum that audiences everywhere cry for—and at. And what's more, it IS good—all of it. This is not a 'racing picture', nor does it race along, but is a fine, human interest story of a man and a boy, with the turf more of a background than an intrinsic part of it—and there are plenty of heart-throbs, laughs and tears to make it appealing to all classes. The star of 'Hellbound' and James Cruze combine to turn out what should be a box-office winner." —THE HOLLYWOOD REPORTER

"'Racetrack' is another screen triumph for Leo Carrillo... Carrillo has been given a good human-interest story, filled with clever comedy and smart dialogue, plus a well-balanced company of able troupers."—THE HOLLYWOOD SCREEN WORLD

"Not a racing picture, but rather the human interest story of a man and a boy, with the turf for a background. Good old hokum, full of heart-throbs, laughs and tears." —SCREEN PLAY MAGAZINE

A JAMES CRUZE
PRODUCTION

TRACK"

with
JUNIOR COGHLAN
KAY HAMMOND
and
LEE MORAN

Produced by Samuel Zierler
Directed by James Cruze

TOM SPRY—VETERAN

Started Distribution with Mayer 19 Years Ago; No Film Man in New England Is Better Known

Twenty-eight years ago Thomas B. Spry traveled to Boston to marry. That was the beginning of his becoming a New Englander. The reason why he is still in New England is that he has turned down any business propositions which would, or might, take him away from the northeast corner of Uncle Sam's domains.

Nineteen years ago he became identified with the motion picture industry in New England. He has been a fixture, and a leader, in Boston's film district ever since. He has been feted at many gatherings of film celebrities from all parts of the world. No man is better known in New England film circles and no man is a bigger booster for New England, its people and its theatres, than Tom Spry.

Before the days of motion pictures, Mr. Spry was on the road with Murray & Mack, Klaw & Erlanger, and as manager for many of the leading vaudeville teams of the time. He never played before the footlights but he told the world in advance the best acts that were coming to town. For a quarter of a century his home was where he hung his hat at night.

When Mr. Spry decided to settle down and have a place of abode of his own he became associated with Louis B. Mayer and they opened a distributing agency for motion pictures in Boston, first under the name of Louis B. Mayer and later as the American Feature Film Company. The film district has grown around that original exchange.

Messrs. Mayer and Spry had a small office in those early days. Mr. Mayer had charge of the office and of the purchase of pictures. Mr. Spry was the salesman and disposed of the product to the then few motion picture theatres in all sections of New England.

The principles which Mayer and Spry laid down for the handling and distribution of films are still followed in New England. They have grown far beyond the fondest dreams of these two men; they have expanded until a small army is now engaged in the business of distribution, but the same system used at that time is in use today.

As the business grew Mr. Spry became the New England manager of the exchange and Mr. Mayer's righthand man, and the association continued until Mr. Mayer entered the producing field and left Boston in charge of Mr. Spry.

For some years they held the Metro franchise for New England. Then Nathan Gordon, owner of the first New England circuit of theatres, 17 or 18 in number, with Boston as the nucleus, became associated with Mr. Mayer under the name of Gordon & Mayer Film Company. Later came the early mergers and First National was formed, and Gordon & Mayer merged with it. Mr. Gordon was one of the original twenty-six franchise holders in First National and had the entire New England territory.

Mr. Spry became the active manager for First National at that time and he since has followed the fortunes of that company. First National was the first of the big distributors to build its own exchange in Boston, at Church and Piedmont. It is the geographical center of the Film District. Here Mr. Spry held sway until Warner Brothers—First National and Vitaphone amalgamated, when larger quarters were required and the present exchange was built at 131 Arlington street.

Thomas B. Spry is one of the probably very few long-time exchange managers who never has attempted to own or operate a theatre of his own. He never had any desire to do so, but he has preferred to "stick to his last" in the distribution phase of the business. He has turned down many offers to enter larger fields in New York and in other parts of the country—he is a keen student of human nature and he loves New England.

Now, as manager of the New England territory for Warner, Mr. Spry has the distinction of being the oldest in point of service in the group holding managerial positions in Boston. He has watched the development of the exhibitor end of the business from the independent to the circuit, and is now witnessing the decentralizing of the circuit with the independents again in the ascendancy.

Michigan Owners Consider Establishment of New MPTO

The establishment of an organization of motion picture theatre owners is being considered in Michigan, with W. S. Butterfield, president of the Michigan circuit bearing his name, concerned in its formation. According to Mr. Butterfield the undertaking is being considered on the solicitation of 50 independent Michigan exhibitors.

The organization will aim to function in harmony with all MPTO units and with the Michigan Allied group. The intention of the organization will be to attempt to iron out difficulties existing between independent exhibitors and the producers. Exhibitors of Michigan are currently being canvassed for membership.

MPTOA Board To Choose Lightman Successor March 1

The board of directors of the Motion Picture Theatre Owners of America will meet March 1 at either Chicago or Milwaukee to select a successor to M. A. Lightman, president, who will resign shortly.

Mr. Lightman, in Memphis last week, prior to leaving for a tour of his Arkansas theatres, said he would be ready to step out of his post in 60 days, which would cause his successor to become active immediately following election. M. E. Comerford, theatre circuit executive, has been prominently mentioned as Mr. Lightman's successor.

Reeve Completes Department

Arch Reeve has completed the personnel of his publicity and advertising department at the Fox Coast studio with the appointment of Harry T. Brundidge, formerly with the *St. Louis Star*. Paul A. Snell is Mr. Reeve's assistant and Cliff Lewis is editor.

THOMAS B. SPRY

Independent Distribution Arranged for Pathe Films

Independent distribution of 10 pictures of Pathe Exchange, Inc., said to have been produced prior to 1930, has been arranged by independent exchangemen. Thomas W. Brady and Herbert L. Taylor have secured rights for Cleveland, Buffalo and Philadelphia; Arena Attractions for New Haven and Boston, and American Film Exchange for New York and Albany.

The pictures are: "Strange Cargo," "Flying Fool," "The Sophomore," "Sailor's Holiday," "Racketeer," "High Voltage," "Awful Truth," "Big News," "Oh, Yeah" and "Red Hot Rhythm." It is understood that distribution will be handled by independents on a percentage basis.

Poli Negotiating for Fox New England Operation

S. Z. Poli, former owner of the Poli theatres, is negotiating with Halsey, Stuart & Company for a new operating setup of the Fox New England Theatres. A. C. Blumenthal, Si Fabian and William Small are among 14 men negotiating with bankers and Poli interests.

While negotiations progress, Harry Arthus continues as head of the 17 theatres. Fox Theatres Corporation defaulted bond interest of approximately $300,000 on the theatres on February 1.

Film Rents Must Be Reduced, Allied Told

Drastic reductions of film rentals must be made to enable exhibitors to readjust themselves, Julius Charnow, vice-president of New Jersey Allied, told members at the bi-monthly meeting this week in New York.

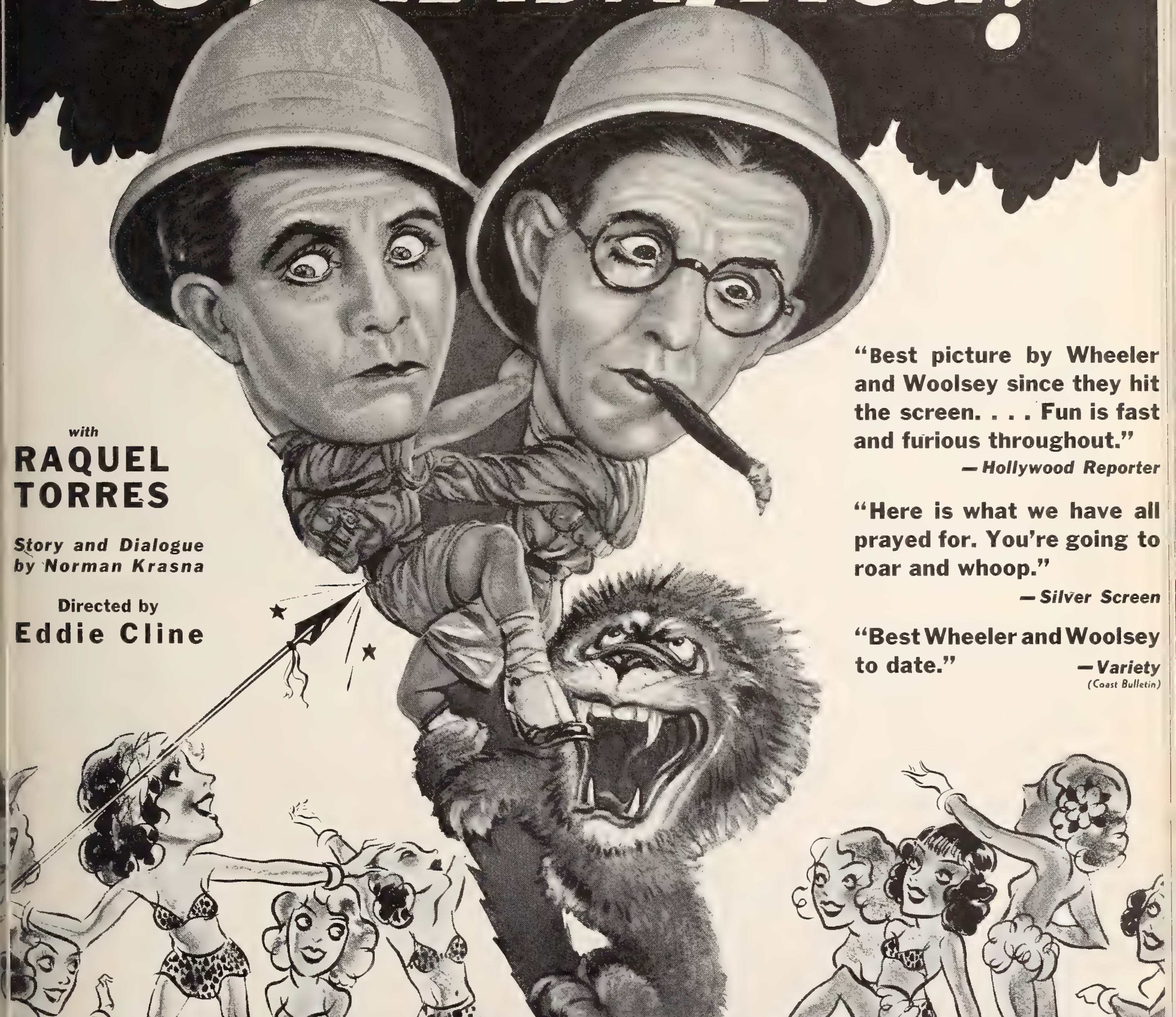
"Unless these reductions are made, we will not be able to continue in business," he said.

Best and Funniest Picture We've Ever Made!

SAY

WHEELER AND WOOLSEY

"So This is Africa!"



with

RAQUEL TORRES

Story and Dialogue by Norman Krasna

Directed by

Eddie Cline

"Best picture by Wheeler and Woolsey since they hit the screen. . . . Fun is fast and furious throughout."

—Hollywood Reporter

"Here is what we have all prayed for. You're going to roar and whoop."

—Silver Screen

"Best Wheeler and Woolsey to date."

—Variety *(Coast Bulletin)*

PROSPER WITH Columbia PICTURES

THEATRE RECEIPTS

The total of theatre receipts from 120 houses in 19 major cities of the country for the calendar week ended February 4, 1933, reached $1,378,823, which is $82,186 less than the total of $1,461,009 from 122 theatres in 20 cities recorded for the week ended January 28 and incorrectly listed last issue as $1,471,009.

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Theatres			Current Week		Previous Week		High and Low Gross
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Fenway	1,800	30c-50c	"Employees' Entrance" (F. N.) and "Hot Pepper" (Fox)	12,000	"Second Hand Wife" (Fox) and "Robbers' Roost" (Fox)	13,500	...
Keith's	3,500	35c-50c	"Past of Mary Holmes" (Radio)	18,000	"The Mummy" (U.)	19,500	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World". 16,000
Keith-Boston	2,900	25c-50c	"Air Hostess" (Col.)	18,500	"Laughter In Hell" (U.)	20,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-50c	"The Big Drive" (First Div.)	19,000	"Whistling in the Dark" (MGM)	19,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-50c	"The Big Drive" (First Div.)	20,000	"Whistling in the Dark" (MGM)	20,500	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Majestic	1,800	50c-$1.50	"Cavalcade" (Fox)	12,000	...		...
Metropolitan	4,350	35c-65c	"Hello, Everybody" (Para.)	36,000	"Tonight Is Ours" (Para.)	35,500	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-50c	"Employees' Entrance" (F. N.) and "Hot Pepper" (Fox)	15,000	"Second Hand Wife" (Fox) and "Robbers' Roost" (Fox)	15,000	...
Tremont	2,000	50c-$1.50	"Rasputin and the Empress" (MGM) (5 days)	10,000	...		...
Buffalo							
Buffalo	3,500	30c-55c	"The Kid From Spain" (U. A.)	22,000	"Lawyer Man" (W. B.)	14,200	High 3-28 "My Past" 39,500 Low 1-13-33 "Cynara" 14,000
Century	3,000	25c	"Slightly Married" (Invincible) and "Robbers' Roost" (Fox) (6 days)	6,000	"Evenings for Sale" (Para.) and "Most Dangerous Game" (Radio)	7,600	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Great Lakes	3,000	25c-40c	"20,000 Years in Sing Sing" (F.N.)	7,200	"Strange Interlude" (MGM..)	12,700	High 8-8 "Politics" 35,100 Low 1-20-33 "Island of Lost Souls" 6,400
Hippodrome	2,100	25c	"Maedchen in Uniform" (Krimsky & Cochran)	8,300	"Silver Dollar" (F. N.)	7,900	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Hollywood	300	25c-40c	"Goona Goona" (First Div.) (6th week)	1,300	"Goona Goona" (First Div.) (5th week)	1,400	...
Lafayette	3,300	25c	"Uptown New York" (World Wide) and "Isle of Paradise" (Principal)	7,100	"Bitter Tea of General Yen" (Col.)	8,500	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Frisco Jenny" (F. N.)	30,000	"Tonight Is Ours" (Para.)	42,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King" 20,000
McVickers	2,284	25c-55c	"Billion Dollar Scandal" (Para.)	9,500	"Hot Pepper" (Fox)	11,500	High 2-7 "Doorway to Hell" 38,170 Low 2-3-33 "Billion Dollar Scandal" 9,500
Oriental	3,940	35c-68c	"Strange Interlude" (MGM) (2nd week)	15,000	"Strange Interlude" (MGM) (1st week)	24,500	High 3-7 "My Past" 46,750 Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"They Just Had to Get Married" (U.)	19,000	"No Other Woman" (Radio)	23,000	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
State Lake	2,776	25c-55c	"The Death Kiss" (World Wide)	6,800	"Laughter in Hell" (U.)	6,000	High 12-12 "Frankenstein" 44,000 Low 1-26-33 "Laughter in Hell" 6,000
United Artists	1,700	35c-68c	"The Kid From Spain" (U.) (3rd week)	11,000	"The Kid From Spain" (U. A.) (2nd week)	16,500	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"Daring Daughters" (Majestic) and "Self Defense" (Monogram)	3,200	"With Williamson Beneath the Sea" (Principal) and "Beauty Parlor" (Monogram)	3,000	High 1-30-32 "Hell Divers" 26,000 Low 1-27-33 "With Williamson Beneath the Sea" and "Beauty Parlor" 3,000
Mall	753	15c-25c	"Handle With Care" (Fox)	1,650	"Faithless" (MGM)	1,800	...
Ohio	1,500	50c-$1.50	"Rasputin and the Empress" (MGM)	10,000	...		...
RKO Hippodrome	3,800	15c-40c	"Man Against Woman" (Col.)	7,500	"They Just Had to Get Married" (U.)	14,000	...
RKO Palace	3,100	25c-40c	"The Big Drive" (First Div.)	12,750	"The Mummy" (U.)	12,500	High 5-2 "Laugh and Get Rich" 40,000 Low 1-20-33 "No Other Woman" 10,000
State	3,400	25c-50c	"Cynara" (U. A)	19,000	"No Man of Her Own" (Para.)	21,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Second Hand Wife" (Fox)	5,000	"Island of Lost Souls" (Para.)	8,500	...
Terminal	535	15c-35c	"A Nous La Liberte" (Harold Auten)	1,800	"Men and Jobs" (Amkino)	1,500	...
Warner's Lake	800	25c-50c	"20,000 Years in Sing Sing" (F.N.)	5,600	"Parachute Jumper" (W. B.)	3,800	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"Hell's House" (Principal) and "Savage Girl" (Freuler)	3,200	"Congress Dances" (U. A.)	5,200	...
Denver	2,500	25c-50c	"Strange Interlude" (MGM)	12,500	"The Kid From Spain" (U. A.)	14,000	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Lawyer Man" (W. B.)	2,750	"Me And My Gal" (Fox) (3 days) "The Half-Naked Truth" (Radio) (4 days)	1,500 1,300	...
Orpheum	2,600	25c-50c	"Hot Pepper" (Fox) (25c-40c)	10,500	"The Mummy" (U.)	11,000	...
Paramount	2,000	25c-40c	"Evenings for Sale" (Para.) (3 days) "The Big Drive" (First Div.) (4 days)	2,000 4,000	"Flesh" (MGM) (3 days) "Billion Dollar Scandal" (Para.) (4 days)	2,500 1,500	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-40c	"They Just Had to Get Married" (U.)	12,500	"No Other Woman" (Radio)	8,200	...
Fisher	2,700	25c-40c	"A Farewell to Arms" (Para.)	10,200	"Silver Dollar" (F. N.)	15,400	...
Fox	5,100	25c-40c	"Uptown New York" (World Wide)	25,500	"Hot Pepper" (Fox)	24,600	...
Lafayette	1,200	25c-$1.00	"Maedchen in Uniform" (Krimsky & Cochran)	6,500	...		...
Michigan	4,000	25c-75c	"Hello, Everybody" (Para.) (25c-50c)	21,400	"Frisco Jenny" (F. N.)	16,200	...
United Artists	2,000	25c-75c	"Strange Interlude" (MGM) (2nd week) (25c-50c)	7,500	"Strange Interlude" (MGM) (1st week)	17,100	...

[redacted] -WITH THIS ONE PICTURE, ALL ENTERTAINMENT STEPS FORWARD

10 YEARS!

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He revolutionized the industry with "The Jazz Singer," the first talking picture ever made, now

Al JOLSON

Starts it all over again with

"HALLELUJAH I'M A BUM!"

The First Picture Ever Done in

RHYTHMIC DIALOGUE

A Great Cast
including
MADGE EVANS
HARRY LANGDON
FRANK MORGAN
CHESTER CONKLIN
●
Story By
BEN HECHT
●
Screen Play By
S. N. BEHRMAN
●
Music and Rhythmic Dialogue By
RICHARD RODGERS
and **LORENZ HART**
●
A LEWIS
MILESTONE
Production

IT MOVES . . .

IN RHYTHM WITH YOUR HEART
IN RHYTHM WITH YOUR BOX-OFFICE
IN RHYTHM WITH THESE UNUSUAL
TIMES THAT DEMAND . . . . .

SOMETHING NEW!!

UNITED ARTISTS Picture *Presented by* **JOSEPH M. SCHENCK**

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Cavalcade" (Fox) (3rd week)	18,400	"Cavalcade" (Fox) (2nd week)	17,300	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages	3,000	25c-40c	"Hypnotized" (World Wide) and "The Death Kiss" (World Wide)	4,200	"Sport Parade" (Radio)	7,100	High 4-30-32 "Careless Lady" Low 2-1-33 "Hypnotized" and "The Death Kiss"	22,400 4,200
W. B. Hollywood	3,000	25c-50c	"Lawyer Man" (W. B.)	9,900	"20,000 Years in Sing Sing" (F. N.)	11,200	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	"The Mummy" (U.)	3,500	"Hot Pepper" (Fox)	3,500	High 6-13 "Daddy Long Legs" Low 8-20-32 "Jewel Robbery"	10,000 2,500
Circle	2.800	25c-35c	"Bitter Tea of General Yen" (Col.)	4,000	"Billion Dollar Scandal" (Para.)	5,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3.300	25c-50c	"Hard to Handle" (W. B.) (25c-40c)	8,000	"Tonight Is Ours" (Para.)	14,000	High 1-17 "Her Man" Low 9-10-32 "Bring 'Em Back Alive"	25,000 5,000
Lyric	2,000	25c-50c	"No Other Woman" (Radio) (25c-40c)	7,000	"The Face in the Sky" (Fox)	8,000		
Palace	2.800	25c-40c	"The Kid From Spain" (U. A.)	10,000	"Whistling in the Dark" (MGM)	6,000	High 5-2 "Trader Horn" Low 12-30-32 "Fast Life"	22,000 4,000
Kansas City								
Mainstreet	3.049	25c-50c	"The Mummy" (U.)	6,500	"They Just Had to Get Married" (U.)	13,000	High 1-9-32 "Peach o' Reno" Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth"	25,500 5,000
Midland	4,000	25c	"Whistling in the Dark" (MGM) (7 days and Sat. midnite show)	11,000	"The Son-Daughter" (MGM) (7 days and Sat. midnite show)	14,000	High 1-5-33 "Strange Interlude" Low 12-8-32 "Man Against Woman"	30,000 6,000
Newman	2,000	25c-50c	"Tonight Is Ours" (Para.) (7 days and Sat. midnite show)	8,000	"Lawyer Man" (W.B.) (7 days and Sat. midnite show)	7,800	High 2-27-32 "Shanghai Express" Low 12-8-32 "Evenings for Sale"	25,000 5,000
Uptown	2,000	25c-40c	"Frisco Jenny" (F.N.)	4,000	"Hot Pepper" (Fox)	3.500	High 1-10 "Girl of the Golden West" Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Biltmore	1,600	55c-$1.65	"Sign of the Cross" (Para.) (2nd week)	11,000	"Sign of the Cross" (Para.) (1st week)	11,000		
Loew's State	2,416	25c-65c	"Whistling in the Dark" (MGM)	9,300	"Hot Pepper" (Fox)	15,400	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Paramount	3,596	25c-40c	"She Done Him Wrong" (Para.)	22,000	"Tonight Is Ours" (Para.)	16,400	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2.700	25c-55c	"No Other Woman" (Radio)	4,800	"The Mummy" (U.)	8,600		
W. B. Downtown	2,400	25c-50c	"Lawyer Man" (W. B.)	11,800	"20,000 Years in Sing Sing" (F. N.)	12,400	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2.400	25c-45c	"20,000 Years in Sing Sing" (F. N.)	4,900	"Hard to Handle" (W. B.)	5,800		
Minneapolis								
Century	1,640	25c-40c	"Hot Pepper" (Fox)	4,000	"Second Hand Wife" (Fox)	4,000		
Lyric	1,238	25c-40c	"Fast Life" (MGM)	2,000	"Sherlock Holmes" (Fox)	2,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"The Mummy" (U.)	13,000	"No More Orchids" (Col.)	12,500	High 12-14 "Cimarron" Low 12-24-32 "The Sport Parade"	30,000 11,000
State	2,300	25c-55c	"Island of Lost Souls" (Para.)	7,000	"Tonight Is Ours" (Para.)	7,500	High 1-2-32 "Sooky" Low 12-24-32 "Rain"	10,000 6,000
Montreal								
Capitol	2,547	25c-75c	"Madame Butterfly" (Para.) and "The Devil Is Driving" (Para.)	11,000	"Maid of the Mountains" (British) and "Old Dark House" (U.)	12,000	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
His Majesty's	1,600	25c-75c	"The Outsider" (MGM)	6,500	"Marry Me" (British)	8,000		
Imperial	1,914	15c-50c	"L'Enfant Martyr" (French) and "Avec L'Assurance" (French)	3,500	"L'Atlantide" (French)	3,000	High 1-17 "Office Wife" Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Lawyer Man" (W. B.)	13,500	"Silver Dollar" (F. N.)	14,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2.600	25c-75c	"No Man of Her Own" (Para.)	15,000	"I Am a Fugitive from a Chain Gang" (W. B.)	13,500	High 4-2-32 "One Hour With You" Low 12-23-32 "Life Begins"	19,500 8,500
Princess	2.272	25c-60c	"Leap Year" (British) and "The Love Contract" (British)	8,000	"Bitter Tea of General Yen" (Col.) and "Deception" (Col.)	9,000	High 4-1 "City Lights" Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM) (6th week)	10,500	"Rasputin and the Empress" (MGM) (5th week)	10,500	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Maedchen in Uniform" (Krimsky & Cochran) (2nd week)	6,850	"Maedchen in Uniform" (Krimsky & Cochran) (1st week)	9.200		
Capitol	4,700	35c-$1.65	"Whistling in the Dark" (MGM)	23,600	"Employees Entrance" (F. N.)	35,000	High 1-9-32 "Mata Hari" Low 2-2-33 "Whistling in the Dark"	110,466 23,600
Embassy	598	25c	All Newsreel	7,403	All Newsreel	6,196	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (4th week)	13,050	"Cavalcade" (Fox) (3rd week)	13,000		
Mayfair	2,300	35c-85c	"The Big Drive" (First Div.) (2nd week-6 days)	11,500	"The Big Drive" (First Div.) (1st week)	20,000	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	35c-$1.10	"Animal Kingdom" (Radio)	16,150	"The Devil Is Driving" (Para.)	10,000		
Paramount	3,700	35c-99c	"Hello, Everybody" (Para.) (6 days)	15,600	"Tonight Is Ours" (Para.)	43,000	High 2-7 "Finn and Hattie" Low 2-2-33 "Hello, Evervbody"	85,900 15,600
Rialto	1,949	35c-85c	"Island of Lost Souls" (Para.) (3rd week-8 days)	12,400	"Island of Lost Souls" (Para.) (2nd week)	14,500	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-85c	"The Kid From Spain" (U. A.) (2nd week)	25,700	"The Kid From Spain" (U. A.) (1st week)	36,350	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	"State Fair" (Fox)	91,000	"The King's Vacation" (W. B.)	85,000		
RKO Roxy	3,700	35c-$1.65	"No Other Woman" (Radio)	34,010	"Hot Pepper" (Fox)	43,000		
Roxy	6,200	35c-$1.25	"The Death Kiss" (World Wide) (25c-35c)	28,200	"Air Hostess" (Col.)	9,100	High 1-1-32 "Delicious" Low 1-26-33 "Air Hostess"	133,000 9,100
Strand	3,000	35c-$1.10	"Parachute Jumper" (W. B.) (6 days) (25c-85c) "Hard to Handle" (W. B.) (1 day)	14,231	"20,000 Years in Sing Sing" (F. N.) (2nd week)	13,321	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1.949	35c-75c	"Frisco Jenny" (F. N.)	8,429	"The Vampire Bat" (Majestic)	6.892	High 9-19 "Five Star Final" Low 1-19-33 "Hypnotized"	59,782 3,299

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Omaha								
Orpheum	3,000	25c-50c	"No More Orchids" (Col.) ...... (3 days)	4,250	"Most Dangerous Game" (Radio) (3 days)	4,500	High 2-14 "Cimarron"	25,550
		25c-40c	"The Mummy" (U.) .... (4 days)	5,000	"Bitter Tea of General Yen" (Col.) (4 days)	4,000	Low 1-27-33 "Most Dangerous Game" and "Bitter Tea of General Yen"	8,500
Paramount	2,900	25c-50c	"Cynara" (U. A.)	6,750	"Strange Interlude" (MGM).......	9,500	High 4-23-32 "Tarzan, the Ape Man".. Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	25c	"Trailing the Killer" (World Wide) (4 days) "Vanity Street" (Col.)........... (3 days)	800 600	"Explorers of the World" (Raspin) (4 days) "The Mysterious Rider" (Para.).. (3 days)	800 600	High 3-14 "Trader Horn"............ Low 11-18-32 "Faithless and "The Painted Lady"	10,000 1,100
World	2,500	25c-40c	"Island of Lost Souls" (Para.) and "Parachute Jumper" (W. B.)	7,000	"Hypnotized" (World Wide)) and "Uptown New York" (World Wide)	5,250	High 4-11 "Men Call It Love"........ Low 11-28 "The Cisco Kid"...........	16,000 4,500
Philadelphia								
Aldine	1,300	55c-$1.65	"Rasputin and the Empress".... (MGM) (6 days)	11,500	....		....	
Arcadia	600	25c-50c	"Flesh" (MGM) .... (6 days)	3,200	"Evenings for Sale" (Para.)....... (5 days)	2,000	High 12-17 "The Guardsman" .... Low 10-1-32 "Make Me a Star".......	6,500 1,500
Boyd	2,400	40c-55c	"No Man of Her Own" (Para.).. (6 days)	13,000	"Frisco Jenny" (F. N.)........... (6 days)	13,000	....	
Earle	2,000	40c-65c	"No More Orchids" (Col.)....... (6 days) (35c-65c)	24,000	"The Devil Is Driving" (Para.).. (6 days)	16,000	High 1-5-33 "Breach of Promise"...... Low 7-23-32 "Miss Pinkerton"	29,000 12,500
Fox	3,000	35c-75c	"The Face in the Sky" (Fox).. (6 days)	19,500	"Hot Pepper" (Fox)............. (6 days)	22,000	High 2-7 "Man Who Came Back"..... Low 6-18-32 "Mystery Ranch".........	40,000 15,000
Karlton	1,000	30c-50c	"Man Against Woman" (Col.).... (6 days)	3,800	"The Kid From Spain" (U. A.)... (6 days)	6,000	High 5-2 "City Lights" .... Low 11-24-32 "Cabin in the Cotton" and "Age of Consent"..	8,000 2,800
Keith's	2,000	15c-35c	"Deception" (Col.) .... (6 days)	8,400	"The Unwritten Law" (Majestic).. (6 days)	8,200	High 1-30-32 "Arrowsmith" .... Low 5-28-32 "Steady Company".......	27,000 6,500
Stanley	3,700	40c-55c	"Bitter Tea of General Yen" (Col.) (3 days)	4,000	"20,000 Years in Sing Sing" (F. N.) (6 days)	12,500	High 12-19 "Frankenstein" .... Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Hard to Handle" (W. B.)..... (6 days)	9,000	"The Mummy" (U.)............... (6 days)	8,500	High 3-21 "Last Parade" .... Low 11-17-32 "All American"	16,500 6,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Hot Pepper" (Fox).............	6,000	"Tonight Is Ours" (Para.)........	6,000	High 1-10 "Min and Bill"............ Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"Divorce in the Family" (MGM)	1,000	"The Devil Is Driving" (Para.)...	1,000	....	
Oriental	2,040	25c-35c	"They Just Had to Get Married" (U.)	6,000	"Lawyer Man" (W. B.)...........	2,800	....	
Rialto	1,400	15c-25c	"Second Hand Wife" (Fox).....	1,800	....		High 3-21 "Trader Horn" .... Low 2-3-33 "Second Hand Wife"......	12,000 1,800
RKO Orpheum .	1,700	25c-55c	"The Mummy" (U.)..............	9,500	"The Half-Naked Truth" (Radio)	9,000	High 2-14 "Cimarron" .... Low 11-23-32 "The Old Dark House"..	20,000 4,700
United Artists	945	25c-35c	"Cynara" (U. A.)	2,000	"Silver Dollar" (F. N.)...........	6,000	High 1-10 "Hell's Angels" .... Low 11-2-32 "Payment Deferred"	12,500 1,900
San Francisco								
Filmarte	1,400	25c-50c	"Dancing Soldier" (Foreign)......	1,450	"Theft of the Mona Lisa" (Radio)	1,600	....	
Golden Gate.....	2,800	25c-65c	"The Match King" (F.N.).........	14,600	"No Other Woman" (Radio)......	14,000	High 8-4-25 "Bring 'Em Back Alive".. Low 6-11-32 "Lena Rivers"	24,000 7,000
Paramount	2,670	25c-75c	"Island of Lost Souls" (Para.)....	17,500	"The Son-Daughter" (MGM)......	13,500	High 1-9-32 "The Champ" .... Low 8-12-32 "Devil and the Deep"......	35,600 9,500
United Artists..	1,200	25c-50c	"Cynara" (U A.).................	12,000	"The Kid From Spain" (U. A.).... (5th week—4 days)	5,000	....	
Warfield	2,700	35c-90c	"Lawyer Man" (W. B.)..........	17,500	"Hot Pepper" (Fox)...............	16,000	High 3-14 "Parlor, Bedroom and Bath" Low 12-29-32 "Handle With Care"....	28,000 14,000
Seattle								
Blue Mouse	950	25c-55c	"The Kid From Spain" (U. A.)..	6,500	"Lawyer Man" (W. B.)...........	3,750	....	
Fifth Avenue...	2,750	25c-55c	"Hot Pepper" (Fox)	7,000	"Madame Butterfly" (Para.) and.. "With Williamson Beneath the Sea" (Principal)	6,000	High 7-30-32 "Million Dollar Legs".... Low 1-28-33 "Madame Butterfly" and "With Williamson Beneath the Sea"	18,500 6,000
Liberty	2,000	10c-25c	"Phantom Express" (Majestic)..	4,250	"Spirit of the West" (Allied) and.. "Guilty or Not Guilty (Monogram)	4,000	High 1-10 "The Lash" .... Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box......	950	25c-55c	"Animal Kingdom" (Radio)...... (2nd week)	4,000	"Animal Kingdom" (Radio) ...... (1st week)	5,250	High 2-28 "City Lights" .... Low 11-25-32 "The Crooked Circle"..	14,000 3,000
Paramount	3,050	25c-55c	"Tonight Is Ours" (Para.)......	6,000	"Frisco Jenny" (F. N.)...........	7,000	High 1-10 "Paid" .... Low 2-4-33 "Tonight Is Ours"	18,000 6,000
Washington								
Columbia	1,232	25c-40c	"Rasputin and the Empress"...... (MGM) (50c-$1.50)	10,500	"Robbers' Roost" (Fox)..........	3,250	....	
Earle	2,323	25c-66c	"Hard to Handle" (W. B.)........	18,500	"Employees' Entrance" (F. N.)..	19,000	....	
Fox	3,434	25c-66c	"Son-Daughter" (MGM)	24,250	"Tonight Is Ours" (Para.)........	25,250	....	
Loew's Palace..	2,363	35c-55c	"The Kid From Spain" (U. A.)....	20,500	"Hot Pepper" (Fox)..............	14,000	....	
Metropolitan ...	1,600	25c-55c	"Parachute Jumper" (W. B.)	4,500	"Central Park" (F. N.)...........	6,000	....	
Rialto	1,900	25c-55c	"Nagana" (U.)	7,500	"Daring Daughters" (Tower)......	4,200	....	
RKO Keith's....	1,832	25c-55c	"The Big Drive" (First Div.).....	8,000	"Penguin Pool Murder" (Radio)..	7,800	....	

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

Looking at it, as we have, from Pennsylvania, North Dakota, Idaho, California, Texas and intermediate points, we have arrived at the conclusion that the less people know about the picture business and how it should be run, the more apt they are to give expression to their views.

There are so many things about this picture business that we don't know that it makes what we do know stand out pretty prominently in our own estimation. For instance, we believe that the title of a picture should be representative of the story upon which it is supposed to be based. If we pick up a morning paper and see the headlines, "Today's Doings in Congress," we would hardly expect to read a treatise on the Cliff Dwellers in Arizona.

We once saw "Follow Thru." The title suggested a golf story and so we went in to see it. The picture stressed a bath-house scene with a lot of questionable dialogue. We went out disgusted. Fox made "Cavalcade" and in commenting on this picture in a recent issue of *Hollywood Herald* "Observer" had this to say: "The man in the driver's seat, who has roamed the world, did nothing to the Noel Coward epic except to carefully, reverently, intelligently translate to terms of the cinema. He pulled away the proscenium arch and substituted a camera. Down to the most minute detail he insisted upon accuracy. 'Cavalcade' is the 'Cavalcade' that Noel Coward conceived and created. He himself has said, 'the whole story has been adapted, directed and played with such sensitive adherence to text and spirit of my play. Neither has the title been changed.' Fox acquired a property, a tremendous property, and proceeded not to tinker with it, but to translate it, painstakingly, to terms of the screen."

▽

And then there is another thing we think we know. We think we know what thousands of audiences like in picture entertainment, since we have gotten the reaction of thousands of them to that many pictures. If we don't, then our egotism has slopped over and we have been pulling a fast one on the exhibitors.

Had we been the director of "If I Had a Million" we no doubt would have spoiled the picture, for we would have saved out about twenty-five thousand dollars to build a big log cabin up on some lake in northern Minnesota close to the Canadian line where we could entertain a lot of our friends during the open season on bass and northern pike, but the director was not a fisherman and so he handled the picture as it should have been handled. He was given a couple of dozen good ideas for a picture and a cast that is not to be sneezed at, for when they sneeze at Richard Bennett, May Robson, Charlie Ruggles (dear old Charlie, how we love to see him play), W. C. Fields and a number more of equal ability, they certainly must be coming down with hay fever. This picture starts out on a big scale and keeps expanding all the way through, and you no more than get out of one convulsion until you are into another. Paramount did the picture business a real service when they made this picture, and those of you exhibitors who have not yet played the picture better go get it, and if it does not make you money and satisfy your people you can call us anything from a liar to a lunatic, or both, and it will be Jake with us.

While you are about it, it might be well for you to get Stuart Irwin and Joan Blondell in "Make Me a Star." You won't find it as big a picture as "If I Had a Million," but it will be plenty big enough to satisfy the public's curiosity as to how pictures are made and what it takes to make a star. Since seeing the picture we have given up the idea of trying to be a star ourself, an ambition that has stood in our way of becoming a good blacksmith for years. We have seen some stars who should have stifled that ambition in its early stages, but Stuart Irwin and Joan Blondell are not to be catalogued in that group.

▽

We hear a lot of talk these days about "Technocracy." What the Sam Hill is technocracy? There are enough words in the English language now that we don't know the meaning of without ringing this in on us.

We studied Einstein's theory of "Relativity"—or something like that—until we just about went bughouse, and now they load us down with this "Technocracy" stuff, and there's no durn sense in it. We wonder if that's what's the matter with this country. Maybe we've got too much Technocracy. We had a girl once and every time we went to call on her she would go to sleep and snore. We never could figure out just what ailed her, but it all comes to us now. We will betcha she was full of Technocracy.

Some girls are full of hypocrisy
And they never seem quite real,
While others are full of democracy
And some have sex appeal.

While some incline to autocracy—
A thing we dislike to tell—
But the girl who's got technocracy
Will snore in spite of ......

▽

We sometimes wonder what's going to become of this country. The North Dakota senate voted to secede from the Union; the farmers throughout the corn belt are organizing "Farmers' Holidays" and attempting to prevent the orderly operation of the law; some want to give us 3.2 per cent and others don't want us to have anything, and the other evening "Baron Munchausen" cut down a million trees and couldn't make "Sharley" believe it. It begins to look like we are up agin it, but we have stood for the Non-Partisan League, the Populist Party and Huey Long, and Al Capone will be out in nine more years, so why worry.

Our Nebraska legislature pulled the prize boner when they put in 10 days discussing whether or not to pay $30,000 for a voting machine so they could sit at their desks and vote and not have to get up on their dogs and vote "yes" or "no" when a question came up. Personally we are in favor of the machine, because occasionally a representative might make a mistake and press the wrong button and vote right.

Uncle 'Leazer Biggs says there's one thing in favor of a congress and legislature: it gives a lot of fellows a chance to prove just how little sense they've got. We sometimes think Uncle 'Leazer is too radical.

▽

In the January 28 issue of *Hollywood Herald* it says that Rob Wagner reports that in "The Sign of the Cross" Claudette Colbert takes a bath in real goat's milk and the goats are shown to prove it. In commenting on this, "Observer" says: "They made asses of the goats we saw, Rob."

Then again, in commenting on the speeches that stars made at previews, he suggests that their speeches be written for them in advance, that this "I know-it-will-be-grand" drivel is older than Balaam's, and just as asinine. Why, for gosh sake, where is "Observer's" mind running to? Suppose we'd use that kind of language in this column, what would Ernie Rovelstad say? We shudder to contemplate. Oh, well, maybe it's all right.

J. C. JENKINS,
The Herald's Vagabond Colyumnist

TRAVELERS...

Joe Hummel, Warner sales executive, sailed for Paris.

Constance Bfnnett, RKO player, sailed for Europe, returning March 29.

Douglas Fairbanks sailed for St. Moritz. Tom Geraghty accompanied him.

Richard Barthelmess is vacationing at La Quinta, in the desert.

Ely Culbertson arrived in Hollywood to make shorts for RKO.

Frank Lloyd, Fox director, left Movietone City for Pacific cruise.

Claudette Colbert returned to Paramount's Hollywood studio from New York.

Al Lichtman, United Artists' sales executive, arrived in Hollywood from New York.

Sam Katz, John Zanft, Max Gordon, arrived in Hollywood, from New York, to produce.

John R. Freuler, president of distributing company, is due in New York from Hollywood.

Henry Garat arrived in New York from London. To join Fox in Hollywood.

Edward H. Griffith, RKO director, returned to Hollywood from New York and Paris.

Ned Depinet, RKO sales executive, arrived in Hollywood with Ambrose Dowling.

Norman Moray, Vitaphone sales manager, is due in New York from southern tour.

Gilbert Miller arrived in Hollywood from New York stage to join Columbia.

Moe Silvers, Warner executive, returned to New York from western tour.

Tom Terris and Arthur Hammer sailed for Europe for material for shorts.

Louis D. Lighton, Paramount producer, and his wife, Hope Loring, writer, returned to Hollywood from New York.

Clara Bow, Fox player, is due in New York from Europe, en route to Movietone City.

Miriam Jordan, Fox player, arrived in New York from coast.

Richard Wallace, director, sailed from New York for Mediteranean criuse.

Jimmy Durante, Metro player, arrived in New York from Hollywood.

Gifford Cochran arrived in New York from Europe.

Erich Pommer, Ufa producer, arrived in New York from Berlin.

Estelle Taylor started vaudeville tour in the west.

Jack Barry, theatre executive, returned to New York from south.

Lee Marcus left New York for Hollywood.

Ed Churchill, of Donohue and Coe, returned to New York from Hollywood.

Harvey Day, Terry-Toons sales manager, returned to New York from coast.

Dave Jaffe and Mildred Jaffe accompanied Ad. Schulberg from New York to Hollywood, Dave to join brother Sam at Radio.

Charles C. Pettijohn, Film Boards executive, is due in New York from western tour.

Harry Cohn, Columbia president, is due in New York from coast.

Marcel H. Morhange, of J. H. Hoffberg Co., sailed for France and Spain.

Mitzi Green returned to New York from vaudeville tour.

Al Curry returned to Hollywood from New York.

Lili Damita arrived in New York from Hollywood and Havana.

Herman Robbins, National Screen president, arrived in New York from coast.

Sam Bischoff, of KBS, returned to Hollywood from New York.

George Burns and Gracie Allen arrived in Hollywood from New York to work for Paramount.

A. Kompel, of Maxim Pictures, is due in New York from Hollywood.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck—Just like the other Columbia pictures, a darn fine picture but no box office. Columbia deserves a better break with such good product as they make. Played Jan. 17-18.—J. A. Blatt, Rex Theatre, Corry, Pa. General patronage.

FIGHTING JUSTICE: Tim McCoy—Good western. Played Jan. 7.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

FIGHTING SHERIFF: Buck Jones—One of the best westerns I have ever run. It has lots of good clean comedy. The old man steals the show. Played Jan. 18-19.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FINAL EDITION: Pat O'Brien, Mae Clarke—Better than average but did not draw for me at box office. Played Dec. 21-22.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HIGH SPEED: Buck Jones—A dandy show enjoyed by all. Played on bargain night and did good business. Running time, 67 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HIGH SPEED: Buck Jones—Well liked by the usual Friday and Saturday crowd. Lots of fast action and Jones pleased them. Not a western but they did not mind that. Played Jan. 27-28. Six reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MAN AGAINST WOMAN: Jack Holt—Good picture. Played Dec. 27-28.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

MAN AGAINST WOMAN: Jack Holt—Slow and flopped. Holt, as the Law who carries no gun hardly convincing. Played Jan. 22-23-24. Running time, 68 minutes.—Joseph J. Greene, Royal Theatre, Macomb, Ill. Family patronage.

THE NIGHT CLUB LADY: Adolphe Menjou—Murder mystery with the suspense maintained to the last. No romance unless you figure Thatcher Colt and Kelly, his lady assistant cop, are that way. Played Jan. 17-18.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

THE NIGHT MAYOR: Lee Tracy—Here is one released late on last year's group that deserves playing because of Tracy's popularity, and because it is a good show on its own. A very good cast put this over for a better than average entertainment, and we were very happy to have picked it up.—Charles Lee, Lyric Theatre, Eureka, S. D. Small town patronage.

NO MORE ORCHIDS: Carole Lombard—Plenty audience appeal to this one. Our audience was pleased. Played Jan. 5-6.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

NO MORE ORCHIDS: Carole Lombard, Lyle Talbot—A very god picture. Will please and make money for the exhibitor. Played Jan. 15-16-17. Running time, 74 minutes.—Joseph J. Greene, Royal Theatre, Macomb, Ill. Family patronage.

PLATINUM BLONDE: Jean Harlow, Loretta Young—One fine little picture that got extra money at the box office. Plenty good clean comedy and wise cracks.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SPEED DEMON: William Collier, Jr.—Better than program. Well liked and stood them up. Something different and well done. Played Jan. 17. Running time, 68 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

THAT'S MY BOY: Richard Cromwell—One of the best football pictures of this season. Pleased every one. A good Saturday show. Played Jan. 13. Running time, 71 minutes.—William F. Kneller, Auditorium Theatre, Manhein, Pa. Small town patronage.

THIS SPORTING AGE: Jack Holt—A fair program picture. No drawing power for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.

VANITY STREET: Charles Bickford—Good picture. Drew fair. Adult fare. Too deep for children. Played Jan. 18-19. Running time, 67 minutes.—Joseph J. Greene, Royal Theatre, Macomb, Ill. Family patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy—This is just what they want these days, and created a lot of interest from a new group of people, who ordinarily are not interested in movies. Splendidly produced, and an indication of showmanship on the part of Columbia. Bill it big, it deserves exploitation of a special character.—Charles Lee, Lyric Theatre, Eureka, S. D. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—One fine picture. Only the best of comments on this. Everybody pleased and told their friends. Played Dec. 29-31.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—A mighty sweet picture for the box office. As a rule Barthelmess is a poor draw for us, but we placed a little extra advertising on this. Got a good first night and those who saw it sent their friends and gave us a fine second night's business. Matinee business was 50 per cent better than usual, the women attending the matinee in groups. I have my doubts about this picture going so good down South, but up here we all thought it good entertainment. By all means give it an extra boost in advertising. Played Jan. 25-26. Running time, 79 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CABIN IN THE COTTON: Richard Barthelmess, Bette Davis—This is a very fine entertainment. Stars great. Story interesting. 100 per cent satisfaction here. Played Jan. 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DOCTOR X: Lionel Atwill—Gruesome murder mystery melodrama, made startlingly effective by color photography. Swell cast and great acting and direction. Keep the kids away from this or you'll have to take them all home and sit up with them all night. Played Jan. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

FRISCO JENNY: Ruth Chatterton—This won't come under the class of "sweet little pictures." It's plenty rough most of the way, but Ruth Chatterton does a swell bit of acting. The best picture she has had for a long time. Don't play it on your Sunday program. Played Jan. 30-31. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

HATCHET MAN: Edward G. Robinson—Played this one several weeks ago and had terrible weather, so got it back again and did a nice business. It is an extra good show. Played Jan. 15-16.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE LAST FLIGHT: Richard Barthelmess—People sat in the audience and laughed at this ridiculous sheet of celluloid. Absolutely the silliest picture I ever saw in my life. Patrons' opinion seemed to be the same. Played Dec. 30-31.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SILVER DOLLAR: Edward G. Robinson—Picture fair but some of my patrons did not care for it. Played Jan. 23-24. Running time, 82 minutes.—William F. Kneller, Auditorium Theatre, Manheim, Pa. Small town patronage.

STRANGE LOVE OF MOLLY LOUVAIN: Ann Dvorak, Lee Tracy—This picture is not worth running and one that would be better left unrun in the small towns. The old story of the fallen woman of many loves and we have not less than ten of them in the last six months that did not differ except in producer and stars. Let it lay if you can get out from under it. It will not please and it will not do your house any good. There are too many of this type of pictures made. They seem to be cut over the same pattern.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

THE TENDERFOOT: Joe E. Brown—Very amusing and interesting comedy drama. Used this for a midnight show and did a good business. Joe E. Brown well liked here. Played Jan. 1-2.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THEY CALL IT SIN: Loretta Young—An excellent production that caused many comments from the patrons. Played Jan. 18-19. Running time, 65 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

THREE ON A MATCH: Warren William, Ann Dvorak, Joan Blondell—Another one from Warners that was well liked, and the kid, Buster Phelps, is great. Played Jan. 9-10. Running time, 75 minutes. —H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

Fox

CALL HER SAVAGE: Clara Bow—This picture was good the first half, and due to depressing situations in last part, it was not liked. My guess is that Bow should have lighter material to work with. Played Jan. 16-17. Running time, 76 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

CALL HER SAVAGE: Clara Bow—This drew extra Sunday business and Bow looks and acts better than ever, but we say as we said of Constance Bennett's "Rockabye," better stories or they are on their way out. "Call Her Savage" had plenty of angles that should have called for cuts. Played Jan. 22-23. Running time, 83 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

DISORDERLY CONDUCT: Sally Eilers, Spencer Tracy, El Brendel—A fine story dealing with police and crooks but done with a little out of the ordinary style. Drew good at box office. Played Dec. 25-26.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DOWN TO EARTH: Will Rogers—While this is a preachment on the depression, it is also packed with real entertainment. The episodes with the Duke, both when Will meets him in Chicago as a doorman and later when the Duke is introduced at the Grand Reception in the gorgeous uniform of a doorman, are a delight to see. Business above present day averages. —J. E. Stocker, Myrtle Theatre, Detroit, Mich.

FIRST YEAR: Charles Farrell, Janet Gaynor—Usual business, nothing extra. And these stars have done better stories also. Running time, 80 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

THE GOLDEN WEST: George O'Brien—Better liked by the women than the usual run of westerns but the usual Friday and Saturday crowd, consisting mostly of children and men, liked it about the same as any week-end program. Played Jan. 20-21.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—This is a splendid program picture. Stars fine. Battle of three, and a great cast. Played Jan. 31-Feb. 1.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOT PEPPER: Edmund Lowe, Victor McLaglen —"Cock-eyed World," "What Price Glory," etc., all rolled into one. The picture isn't as hot as the producers would have you to believe. Have heard a number of exhibitors say they wouldn't run this picture because it was substituted for "What Price Glory." Hardly think that would make much difference in box office receipts. I believe, if the picture is exploited properly, it will draw some extra business. It's a bit hot for Sunday showing, and not so good for children. Played Jan. 26-27. Running time, 90 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

ME AND MY GAL: Spencer Tracy—A dandy little picture. Had them holding their sides.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

MYSTERY RANCH: George O'Brien—Very good mystery western to good business. The print was so bad could hardly get it through my machines. Played Jan. 6-7.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

A PASSPORT TO HELL: Elissa Landi, Paul Lukas—Clever picture with lots of good acting. Packed them in the first night and repeated fairly well the next, rained. If your patrons like Landi, book this picture. She does some fine acting. Played

Jan. 19-20. Running time, 70 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

SECOND HAND WIFE: Sally Eilers—A ladies' picture 100%. Written by a lady for the ladies and by the ladies. It's worth the price of admission to hear little Karol Kay play the violin. She is simply wonderful, both as a musician and as a junior star. You'll hear more of this little lady later on. Give us more music and singing in pictures. Just a word regarding the supporting cast in this picture. Helen Vinson does excellent work, as does Esther Howard and other members of the cast. Play up to the ladies on this one, it will please them. Beautiful gowns, beautiful sets, dialogue, sound and photography great. Congratulations to Charles Clark for his work as an expert photographer. Some of the scenes are truly marvelous.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—A good detective story. Splendid cast. Did not draw any business, but no fault of the picture. Played Jan. 26-27.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

SIX HOURS TO LIVE: Warner Baxter—I nominate this one to head the list of the ten worst pictures made during the past year. Baxter did the best he could with an impossible story. We had plenty of walkouts on this before the finish of the first showing and, of course, it did a very poor business. Run it on your weakest night. Played Jan. 20. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SIX HOURS TO LIVE: Warner Baxter, John Boles—A very fine picture of an unusual type. Don't believe the rural patrons would care for it. Played Jan. 16-18. Running time, 80 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Very good picture. Should please all types of audiences. Good for Sundays. Played Jan. 15-16.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—It seems to be paying to run our better drawing cards on midweek. Two nights of this film beat our usually largest night, Sunday. Played Jan. 24-25-26.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

TOO BUSY TO WORK: Will Rogers—A very good Rogers show. The patrons liked it, bought the tickets, so it must be good. Family entertainment. Played Jan. 15-16.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TOO BUSY TO WORK: Will Rogers, Marion Nixon—Pleased most all. Personally thought it splendid, perhaps a little slow moving, but a nice, clean picture with comedy and pathos. Played Jan. 26-28. Running time, 70 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

TRIAL OF VIVIENNE WARE: Joan Blondell—Fair courtroom type of story that did better than average to the box office. Print terrible. Played Jan. 8-9.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WILD GIRL: Charles Farrell, Joan Bennett—A good picture with beautiful photography. Drew better than average business. Pleased about 90%. Played Dec. 22-23-24. Running time, 74 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

Freuler

THE PENAL CODE: Regis Toomey, Helen Cohan—A real prison picture with a new angle. Photography and sound very good. Direction and performance really a treat. Business was very good. Book this one for any week-end dates and it will click.—O. L. Meister, Whitehouse Theatre, Milwaukee, Wis. General patronage.

THE SAVAGE GIRL: Rochelle Hudson, Walter Byron—Something new and different from the usual, with plenty of comedy relief which is just what the public wants. Photography and sound very good. We ballyhooed this one and did a very splendid business. Picture good for week-end booking.—O. L. Meister, Whitehouse Theatre, Milwaukee, Wis. General patronage.

Mayfair

DYNAMITE DENNY: Jay Wilsie—Not so good. Played Jan. 3-4.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

MGM

DIVORCE IN THE FAMILY: Jackie Cooper, Lewis Stone, Conrad Nagel, Lois Wilson—Excellent entertainment but failed to do the business it should, due I think largely to the weather conditions. Boost it big. Played Dec. 16-17.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DOWNSTAIRS: John Gilbert, Virginia Bruce—A flop for us, so guess there are no Gilbert fans left as receipts proved only a few folks invested in the chance of John's comeback. Played Jan. 17-18. Running time, 75 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

FAST LIFE: William Haines—One of Haines' best. Should please every type audience. Played Dec. 29-20.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

FAST LIFE: William Haines—A fast moving picture that pleased.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

FLESH: Wallace Beery—A good picture that failed to do business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

GRAND HOTEL: All star—Opening night good business, then took a beautiful nose dive. Personally liked the picture but eventually my folks didn't.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

KONGO: Walter Huston, Lupe Velez—Heard nobody say they liked it and it did no business. Gruesome. Played Jan. 4-5. Running time, 88 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

KONGO: Walter Huston—Awful. Most demoralizing picture I have run to date. Tip me off if there are any more like this and I will pay for them and leave them. Played Jan. 25-26. Running time, 86 minutes.—Joseph J. Greene, Royal Theatre, Macomb, Ill. Family patronage.

PROSPERITY: Marie Dressler—A good box office tonic that brought out all classes and was hugely enjoyed by all who saw it. Dressler—long may she wave. Played Jan. 23-24-25. Running time, 76 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

SPEAK EASILY: Buster Keaton, Jimmy Durante—Okey comedy but ordinary business. Played Jan. 27-28. Running time, 80 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Marvelous, is my personal opinion. Why do they make characters look so old after a lapse of 20 years. Instead of looking 40 or 45, Miss Shearer looks to be 80. Not a small town picture where majority like such pictures as Laurel-Hardy, Wheeler-Woolsey, etc. Personally think Gable miscast. Does not have the voice of a doctor. Too harsh. Played Jan. 29-30.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Monogram

THIRTEENTH GUEST: Ginger Rogers—A very good, entertaining picture. The star fine, story interesting. Gave satisfaction. Played Jan. 28.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

THIRTEENTH GUEST: Ginger Rogers—A very good mystery picture. As good as anything in this line that has been turned out by the larger producers in the past year. It pleased and did average business. Only one fault with this one, the recording is not so good in spots and I have found this to be true with the last few Monogram pictures. They need to find out what is wrong and do something about it quick. Patrons will not stand for poor sound these days. Played Jan. 24. Running time, 68 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Paramount

THE BIG BROADCAST: Bing Crosby—A fine picture. Our bank closed just a short time before I played this picture and it hurt business considerably. However, it drew a fairly good crowd and pleased everyone. Running time, 80 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE DEVIL IS DRIVING: Edmund Loew, Wynne Gibson—This is a good picture dealing with the automobile stealing racket as handled by organized big city criminals. Cast is good and it will fit into any program.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—Picked up on Monday. Truly a four star picture. Will go over for anyone that gets behind it. Push this one, you won't be disappointed. Played Jan. 22-23. Running time, 78 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

GUILTY AS HELL: Victor McLaglen, Edmund Lowe, Richard Arlen—Clean, entertaining mystery drama with comedy enough to break the monotony when became too dramatic. Enjoyed by all. Little extra business even. Played Jan. 20-21. Running time, 80 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—Very much overrated as a comedy. There are not many laughs. The story develops slowly and there is too much dialogue. The audience was restless all the way through and they did not go for it. Just an average picture that will not build up on succeeding days. Your audience will not give you much credit for it. There is no action to it. It depends upon the supposedly clever situations but they missed fire. I do not think it will get money in the small towns. Not on the succeeding days. Played Jan. 29-30.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

HOT SATURDAY: Nancy Carroll, Cary Grant—Not so hot as the title indicates, but a pretty fair show. Carroll means nothing here any more. Played Jan. 20-21. Running time, 74 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

IF I HAD A MILLION: Richard Bennett—A good show but failed to do any business. A different story than most pictures but was enjoyed by all. Running time, 95 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

IF I HAD A MILLION: Gary Cooper, Wynne Gibson—The reviews were good on this but I don't know why—the poorest Paramount picture of the year. Did not please 30%. Which goes to show that some of the critics don't know a good picture after all. Played Dec. 25-26-27. Running time, 95 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small patronage.

ISLAND OF LOST SOULS: Charles Laughton, Bela Lugosi—We ran this at midnight. Is on a par with other socalled horror pictures. Played Jan. 28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. small town patronage.

MADISON SQUARE GARDEN: Jack Oakie—Very good. No one will go out disappointed after seeing this picture and word-to-mouth will help a lot. Best action picture in some time. Paramount releases have all been good of late. Better than average gross. Played Jan. 28. Running time, 74 minutes.—V. C. Wenkler, Colonel Theatre, Erie, Pa. General patronange.

MAN FROM YESTERDAY: Claudette Colbert, Clive Brook—Not very many folks seemed interested in this after-the-war story and we took the licking at the box office. Running time, 70 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Better than the last two Lloyds but did not pull for the reason that he does not keep before the public and their memories are short. The story has been done many times in the last two years. The same old hooey of the country boy who makes good in Hollywood. The picture has plenty of gags and in some spots there are some laughs. But the picture seemed to drag in the middle and then picked up at the end. If they like Lloyd it will do business, but did not for us and we played it Sunday and Monday. There is one star in this picture and that's Louise Closser Hale. She had a swell role in "Rebecca of Sunnybrook Farm" and the audience remembered her comedy in that picture. You will see more of her in the future for she has a flair for comedy on the line of Marie Dressler.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—Real class production that pleased everyone. Cummings is a comer and Mae West—well, she has something, I don't know what it is—and she'll go places if she gets a break. Played Jan. 11-12. Running time, 71 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

NIGHT OF JUNE 13th: Clive Brook, Frances Dee—Starts slow, but winds up with bang. Paramount is getting better. More power to Paramount—the pioneers. Played Dec. 26.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

NIGHT OF JUNE 13th: Clive Brook, Lila Lee—Good picture of small town type, but poor draw. Liked by all, but appeal was limited.—B. C. Talley, Carolina Theatre, Lumberton, N. C. Small town patronage.

TROUBLE IN PARADISE: Herbert Marshall, Kay Francis—They just wouldn't come out to see this one and I can't blame them. It certainly was a box office flop for me. Did not please 50% of those who saw it and I am still hearing about how it was disliked. Too draggy and nothing to hold interest. Lots of film wasted, could have been put in two reels. I have found that a little action along with the dialogue has a better chance of drawing in the small towns. Running time, 85 minutes.—M. A. Edwards, Ritz Theatre, Phillipsburg, N. J. Small town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—One of the finest directed and timed pictures we have ever run. Swell show. Pretty high class. But the exhibitors will like it anyway. This is one of those shows that you know yourself is good, but darned hard to make the farmers and plain folks think that way. Also the best looking clock that was ever in pictures is in this. Look for it. It's a pip. Kay Francis is a "Honey."—Walt Bradley, Moon Theatre, Neligh, Neb. High class patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—Just a pip of a show. This boy Raft is a comer and a real actor. Good supporting cast and good story. It didn't cost much to make this picture but it has more real entertainment than many of the million dollar class. This just shows what a good story means. You don't have to spend much money to make a good picture if you've got a good story and a fair cast. Every person that saw this picture liked it. Nancy Carroll and the other members of the cast are excellent. Played January 18.—S. H.

Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

UNDER COVER MAN: George Raft—Excellent. Deserves exploiting in a big way. Played January 22-23.—Charles W. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—Another fine Western, but it doesn't go over in my town. They have made too many cheap Westerns with illogical plots to enable one to sell any western.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

WILD HORSE MESA: Randolph Scott, Sally Blane—Entertaining out-of-order picture made from this Zane Grey tale, which followed book a bit closer than some of the others. Pleased. Played Jan. 27-28. Running time, 60 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage

WILD HORSE MESA: Randolph Scott, Sally Blane—Excellent western. Played Jan. 28.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

AGE OF CONSENT: Richard Cromwell, Dorothy Wilson—Advertised this not suitable for children and only had nine kids, but had to put folding chairs down the aisles to accommodate the crowds, and had a school play for competition first night; one woman who superintends a Sunday School came and when she left she told my wife it was not so bad as if she was disappointed, she was not shocked. Picture only fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ANIMAL KINGDOM: Ann Harding—A very good picture and drew a little extra business. Advertised it as the picture Roxy used to open the new RKO Roxy. Played Jan. 20-21.—J. A. Blatt, Rex Theatre, Corry, Pa. General patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—One swell picture. Just enough native stuff to be interesting and the tragic ending is not unduly stressed. Played Jan. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

THE CONQUERORS: Ann Harding, Richard Dix—This is a great picture and should show in every theatre. It is entertainment and history and gives your patrons something to take home and think about. It is well done and has a great cast.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D.

THE CONQUERORS: Richard Dix, Ann Harding—Played this one Friday and Saturday, our action days, and it pleased a better than average week-end crowd. Step on this one, it's okay.—E. C. Talley, Carolina Theatre, Lumberton, N. C. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Another timely production dealing with our depression and will do much to stimulate confidence on the part of the people who are wondering if we will ever come out of it. Guy Kibbee contributes much of the entertainment value. Played January 18-19.—Charles W. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

THE CONQUERORS: Richard Dix—Very good picture, but not as good as "Cimarron." Played Dec. 25-26. — Kreighbaum Brothers, Char-Bel Theatre, Rochester, Ind. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—Pleased 99% and it's impossible to please the other 1% with anything. People like pictures like this nowadays and will come to see them. It will bear all the advertising you can give it. Played December 29-30.—T. Thompson, Palace and Princess Theatres, Cedartown, Ga. Small town patronage.

THE HALF NAKED TRUTH: Lee Tracy, Lupe Velez—A knockout for small towns. This boy Tracy is a great favorite. Understand he is a problem for the producers. After all it's time they had a few. However, pictures of this type are a great tonic for a sick box office. Played December 27.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

THE HALF NAKED TRUTH: Lee Tracy gets better in every picture. This is just a good hokum story but it gets by and they like it. Business a little better than ordinary on a Friday and Saturday date. Played Jan. 13-14.—J. A. Blatt, Rex Theatre, Corry, Pa. General patronage.

HELL'S HIGHWAY: Good picture of its kind. Drew better than average business. Acting fine.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—Drew better than average and pleased everybody. A good comedy that you shouldn't pass up. Running time, 60 minutes.—Hippodrome Theatre, Julesburg, Col. General patronage.

LADIES OF THE JURY: Edna May Oliver—Very good comedy of the court room type. Used it for a take-a-chance show and had better than average attendance. Played Jan. 4-5.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

AIRPLANE BUSINESS, OXCART METHODS

Whereupon S. H. Rich, of the Rich Theatre at Montpelier, Idaho, says this:

"This company has made a fine record this season. If the balance of the pictures are as good as those released up to date, Paramount will have nothing to worry about. The recent changes have been a good thing for the company. New conditions must be met and met right. Many are trying to run an airplane business with ox-cart methods. Paramount is getting new faces into pictures and new men as department heads, and thus far are making good. Let us hope that under the new organization more attention will be paid to production and that a picture will not be released that is not up to a certain standard. There never was a time when we needed good pictures more than now, and even under present conditions, good pictures will do a good business."

LITTLE ORPHAN ANNIE: Mitzi Green—Used this as a "Family Night" offering to pleased audiences. A clever picture with lots of human interest. Played Jan. 30.-Feb. 1. Running time, 60 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

MEN ARE SUCH FOOLS: Leo Carrillo, Una Merkel—Terrible flop at box office—and just another picture. Played Jan. 31-Feb. 1. Running time, 64 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

MEN OF AMERICA: Richard Dix—Ordinary Dix action picture. Good for Saturdays. Not so hot for Sunday. Played Jan. 20-21.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver—Plenty of laughs. Weak story but a good picture. Played Jan. 10-11.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—A very interesting mystery picture. Splendid cast. Pleased all that saw it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RENEGADES OF THE WEST: Tom Keene—Good western. Played Jan. 14.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

ROCKABYE: Constance Bennett—Our audience said that this is about the best Bennett they had seen. Played Jan. 1-2.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

THE SPORT PARADE: Joel McCrea—Very good program picture. Played Jan. 3-4.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

Tiffany

TEXAS GUN FIGHTER: Ken Maynard—Another western. Everybody pans them but they usually pay out. Played Jan. 7-8.—Roy C. Adams, Mason Theatre, Mason, Mich. General patronage.

United Artists

CONGRESS DANCES: Lilian Harvey, Conrad Veidt—Pulled it after midnight show. Terrible. More kicks and walkouts than we have had in ages. Played Jan. 1. Running time, 80 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

THE GREEKS HAD A WORD FOR THEM: Ina Claire, Joan Blondell—Was afraid of this because of press comments, but it is a clever comedy. Played Jan. 23-25. Running time, 80 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

RAIN: Joan Crawford—Hard to realize that a star of Crawford's caliber means so little at the box office even in a poor vehicle. Paid plenty for the Crawford name but had to pull it before the end of the run. Audience reaction very bad and this picture hurt the star. Played Jan. 14. Running time, 93 minutes.—V. C. Wenkler, Colonel Theatre, Erie, Pa. General patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—Very good picture. A rest from the overdone type of story romances. Our folks liked it and some stayed for a second show. Said it was refreshing. Played Jan. 8-9.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

SKY DEVILS: Spencer Tracy, Ann Dvorak—Good rowdy farce comedy but priced too high for my town. Lost money on it. Played Dec. 31-Jan. 1.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Played to a slightly smaller Sunday and Monday crowd, due probably to severe weather rather than an inferior picture. However, it didn't bring out the long absent faces. Played Jan. 22-23.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

AFRAID TO TALK: Eric Linden—Just an ordinary picture. Played Jan. 19.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

AIR MAIL: Ralph Bellamy, Pat O'Brien—Air pictures draw and please if done on large scale and this is done as the public thinks it should be done. Played Jan. 18-19. Running time, 83 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

AIR MAIL: Ralph Bellamy—The best air picture that has been along in some time. Swell flying, comedy, drama, thrills, and a little of everything. Family entertainment. Played Jan. 17-18.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

AIR MAIL: Ralph Bellamy, Pat O'Brien—This is one of the most highly praised and generally satisfactory pictures we have had in a long time. Brought our midweek crowd up considerably. Played Jan. 17-18-19. Running time, 83 minutes.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

THE ALL AMERICAN: Richard Arlen—A very nice football picture that drew good business. Running time, 78 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE OLD DARK HOUSE: Boris Karloff—A good mystery picture. Not very gruesome. Played Dec. 31.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

THE OLD DARK HOUSE: Boris Karloff—Starved on this one. Karloff worth nothing to the picture and didn't please anyone. Far from being another "Frankenstein."—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. Small town patronage.

OLD DARK HOUSE: Boris Karloff—Usual crowds, not a draw. Most patrons thought it more horror stuff than anything previously shown. Played Jan. 24-25. Running time, 72 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

ONCE IN A LIFETIME: Jack Oakie—After having seen the picture previewed, was afraid to show it, but it clicked 100% and showed it two days without a knock, to a capacity house too.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zazu Pitts, Slim Summerville—This picture is positively the outstanding comedy drama of all time. Have never shown a picture that received so much comment. Don't fail to boost it and play it. Half my customers came back the second night for another laugh. It's it.—Ned Pedigo, DeLuxe Theatre, Gerber, Okla. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zazu Pitts, Slim Summerville—One of our "Paid" reporters gave this an awful panning, but fortunately I found out different before playdate and changed my booking from a playdown (bargain day) date to a Sunday-Monday date and "am I glad?" Title and star draw sure pulled them in. Best Sunday business in a long long time. Call it "hokum" if you want to, but it satisfies, so let's forget the sophistication and give 'em what they want and enjoy. Played January 22-23. Running time, 70 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zazu Pitts—Here, gentlemen, seems to be the answer to a showman's prayer. An absolute clean up. To my regret played only one day. Ran three performances to capacity business. Picture well gagged and audience ate it up. Don't let this slip by you. Played January 10.—H. R. Hisey, State Theatre, Nashville, Ill. Rural patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts—This is a super comedy. Will appeal to all classes and types of audiences. Good for any day of the week. Played Jan. 12-13.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—An exceptionally good picture that drew above average business. Brown is a new one for me and he made a lot of friends. Running time, 70 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Warner

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Tense, gripping picture that is essentially men's entertainment that they will never forget. Business above average. Played Jan. 30-31. Running time, 90 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Best draw we've had in a long time. Drew many more men than ladies. Quite sure the ladies didn't find it very pleasant entertainment as several walked out. Rouses your sympathy for Muni to point of real excitement. Should get real business anywhere. Played Jan. 29-30. Running time, 93 minutes. —Majestic Theatre, Lexington, Neb. Family patronage.

BLESSED EVENT: Lee Tracy—Par excellent. This picture will cause your audience to grow weak with laughter. Played Jan. 17-18.—Kreighbaum Brothers, Char-Bell Theatre, Rochester, Ind. Small town patronage.

BLESSED EVENT: Lee Tracy—One of the cleverest and most appreciated films shown in some time. Every wisecrack a laugh. Drew splendidly.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. Small town patronage.

HAUNTED GOLD: John Wayne—Good western with enough mystery to change the type and a negro, Blue Washington, steals the show. That's the first time I ever saw a negro cowboy. Played Jan. 27-28. Running time, 58 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

JEWEL ROBBERY: William Powell—Played one day only and didn't do enough business to pay expenses. Good picture with just ordinary drawing power would be my opinion. Played Jan. 26.—Mayme P. Musselman, Princess Theatre, Lincoln, Ky. Small town patronage.

JEWEL ROBBERY: William Powell, Kay Francis —Light society comedy melodrama. It seemed to please. The moral seems to be that if you're smooth enough to get away with it you can steal all the jewels in Vienna and have all the pretty ladies leaving their husbands to run away with you. Played Jan. 10-11.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

LAWYER MAN: William Powell, Joan Blondell—Just a fair little program picture that may do for a one night showing—nothing big, but will prove entertaining to the average picture fan. Joan Blondell has practically nothing to do, so better leave her off the billing. Played Jan. 25. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

LIFE BEGINS: Loretta Young—When you play this one, would advise playing it for all those sixteen years or over—no children admitted unless with parents. We did this and the picture drew 50% above average business for two days and seemed to please all of them. Advertise it strong as a strong picture for adults only and you'll do business. The Follies blonde that presents her husband with twins will give your patrons plenty of good laughs. She steals the picture. Played Jan. 18-19. Running time, 72 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MOUTHPIECE: Warren William, Sidney Fox —An excellent picture and well liked by all. You can tell them that William is good and you will not misrepresent him. Did a good business and this will do the same for many others. Very good sound. Played Jan. 15-16. Running time, 75 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

PARACHUTE JUMPER: A good Saturday night picture. Contains a lot of thrills and excitement. Douglas Fairbanks, Jr., is not much of a draw at the box office. Played Jan. 28.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

RIDE HIM, COWBOY: John Wayne, Ruth Hall—A splendid western. Star is extra good. More of a story than most of the westerns. Played Jan. 28.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., Nancy Carroll—Somebody slipped on this. It is only film wasted and nobody liked it. Played Jan. 2-3. Running time, 60 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

SO BIG: Barbara Stanwyck—Used this on my bargain night and it went over very nicely. Not as good a picture as I expected but it drew good business and seemed to please.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

A SUCCESSFUL CALAMITY: George Arliss—Good picture and made to order for Arliss. Ran it for the Lions Club and they were satisfied. Did fair business and it showed a profit. One of the month's miracles. Played Jan. 16-17.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WINNER TAKE ALL: James Cagney—This one didn't get film rental first night, but the second night more than made up for it, so they must have liked it to do that in this town. Played Jan. 13-14.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

World Wide

CROOKED CIRCLE: Zasu Pitts, James Gleason—Get a crowd in on this one and you have a riot on your hands. For once Pitts and Gleason start doing their stuff in the haunted house, the crowd roars, and how they roar. This is not a great picture, but as a mystery drama it ranks as high as any we have had. It drew well at the box office, doing as much business as a socalled special did ahead of it two days. Played Jan. 17. Running time, 76 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Short Features

Columbia

THE GROCERY BOY AND BARNYARD OLYMPICS: Mickey Mouse—Two very entertaining cartoon comedies.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

LAMBS' GAMBOLS: These are good, containing quite a bit of music and dancing, and that seems to please people nowadays. Two reels.—Charles Lee, Lyric Theatre, Eureka, S. D. Small town patronage.

SCRAPPY CARTOONS: Here is a series that has been improved very much since its inception, and in our opinion now ranks with the best of the animated single reelers. In addition a rather unusual campaign has been put behind these, through cartoon lessons offered in schools, that has created a lot of child interest. Well done, and getting better.—Charles Lee, Lyric Theatre, Eureka, S. D. Small town patronage.

SUNDAY CLOTHES: Cartoon—Better than average cartoon—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Educational

THE ACID TEST: Tom Howard—As usual, Howard gave us plenty of laughs in this one. It's the best he has made in some time. Spot it on a night when you will have a house full and hear them roar. Running time, 10 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SUNKISSED SWEETIES: Andy Clyde — Good comedy. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Michigan.

TORCHY'S BUSY DAY: Ray Cooke—A very good comedy.—Bert Silver, Silver Family Theatre, Greenville, Michigan.

Fox

BIG GAME OF THE SEA: All about a whale fisherman and how they take care of the big ones that they catch. Interesting. You've seen it done before. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KASHMIR TO KHYBER: Magic Carpet—Would be 75% better if description was given by announcer. Fell below other travelogues on this account. Fox will have to come to it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAGIC CARPET SERIES: These are all good. But like everything else, some better than others.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

TOM TOM TRAIL: Consider these Magic Carpets a good one reeler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MGM

ALUM AND EVE: Zasu Pitts, Thelma Todd—Good slapstick comedy. Not quite as good as some of their others.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BIRTHDAY BLUES: Our Gang—The best gang comedy for quite a spell.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THE BULLY: Flip the Frog—Good cartoon—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

COLOR SCALES: Fisherman's Paradise—Very interesting one-reeler in color.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GIRL GRIEF: Charley Chase—A good comedy and Chase always gets some laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOAL RUSH: Flip the Frog—Fair cartoon subject. Not as good as some.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TOBASCO KID: Charley Chase—Here's as funny a comedy as Charlie has made in a long time. Action is with cowboys on a ranch and Charlie plays both the bandit and the hero. Running time, 19 minutes. —Majestic Theatre, Lexington, Neb. Family patronage.

YOUNG IRONSIDES: Charley Chase—Very good —Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

AIN'T SHE SWEET: Lillian Roth—Very good screen song. Roth puts her song over nice.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SINGAPORE SUE: Anna Chang and Company—A musical comedette. Good filler for any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE SINGING PLUMBER: Donald Novis, Farrell Macdonald—The first of the new two reelers from Paramount, and what comedy. In my opinion, this is the best comedy I have had this or last year. Novis has a wonderful voice and should stick with the old favorite songs that everyone knows. Macdonald and other members of the cast do all the acting, and they are swell. Novis can't act, but boy, how that bird can sing. Don't fail to mention Novis and Macdonald in your ad, as many people will like this subject better than the feature. People are hungry for musicals and singing again. Played Jan. 20.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

SLEEPY TIME DOWN SOUTH: Good screen song but I can't get them to sing. How do you do it?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO

THE GOLF CHUMP: Ed Kennedy—A very funny two-reel comedy. Running time, two reels.—Bert Silver, Silver Family Theatre, Greenville, Michigan.

HOKUM HOTEL: Fables—Good on any program. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JITTERS THE BUTLER: Bobby Clark, Paul McCullough—For good slapstick, this team is good, and the customers like it.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

PENCIL MANIA: The best of this series to date. Will fit anywhere a good musical cartoon is needed. —J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THE RINK: Charlie Chaplin—This has plenty of laughs and you do not notice that there is no talking. The orchestra does an excellent job on this picture. Would advise any exhibitor to run these Chaplins on Saturday night. The kids go for them strong and the adults seem to like them. Running time, 19 minutes. —S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Universal

HOTTER THAN HAITI: Slim Summerville—Extra good comedy—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MORTON DOWNEY AND VINCENT LOPEZ: Number two of the Universal radio series and much better than the first one. In fact, this one gave satisfaction. Believe they would have enjoyed a good two-reel comedy much better than they did this one. Running time, 20 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE STREET SINGER: Nick Kenny—If all the Universal radio stories are like this one, I am sorry I bought them. This was the first one of the sixteen and it's very poor effort. Got a lot of razzing from the patrons. Hope the other fifteen are better. Running time, 20 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Warner Vitaphone

THE BAND WAGON: Jimmy Caruso's Band—Another clever Melody Master. And a piano duet in it that'll wake everybody up. Running time, 9 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

POOR LITTLE RICH BOY: Broadway Brevity—A dandy two-reeler with songs, music, beautiful girls, gorgeous sets and costumes. Full of wisecracks that keep you good-natured. These subjects could be made into three-reelers and take the place of a double bill. —S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

Serials

Universal

HEROES OF THE WEST: Noah Beery, Jr.—Good action. Well done building up. Running time, 18 minutes.—Joseph J. Greene, Royal Theatre, Macomb, Ill. Family patronage.

JUNGLE MYSTERY: Tom Tyler—Pleasing the kids and a few of the old folks. Average type serial of wild animal thrills. Average running time, 18 minutes.—Majestic Theatre, Lexington, Neb.

Admission Return For December Is Under November

Another $1,871,243.12 went into the coffers of the United States Treasury in December to represent the tax on admissions to places of amusement in November, it is reported by the Internal Revenue Bureau.

Compared with November, when $1,952,379.32 was collected, the December receipts evince a falling off, but in this respect apparently but followed the usual seasonal trend with the decline markedly less severe than that of 1931 when collections dropped from $240,635.25 to $169,829.82. All possibilities of tax legislation during the present session of Congress were killed January 20 when the House ways and means committee, by a strictly party vote, rejected all proposals for tax measures at this time. The result of this action will be to throw the whole question of taxes into the special session which will convene under President Roosevelt's call, shortly after April 15.

With the treasury deficit showing no signs of abating, with business showing little or no improvement—its general level is probably much lower than a year ago when the 1932 revenue bill was under consideration—there is no likelihood that the special session of Congress will move to relax any of the present levies.

In all probability, most of the present taxes will be retained, those that are eliminated being consumption taxes which will be replaced by the general manufacturers' sales tax which is expected to be the backbone of any new revenue legislation. This will mean that the admission tax exemption will not be increased, although it is not to be taken as promising that it may not be further reduced.

Interworld To Distribute For Chesterfield, Invincible

Interworld Production, Inc., recently organized, will supervise domestic sales and distribution of all product of Chesterfield and Invincible, according to George R. Batcheller, president of Chesterfield. Budd Rogers, of Interworld, will direct the sales.

The action was taken, according to Mr. Batcheller, so that he might concentrate his attention exclusively on production. He plans nine Chesterfield and nine Invincible productions for 1933-34, an increase of six over 1932-33.

Asks Trailer Time Be Cut

Robert F. Sisk, director of advertising and publicity for RKO and Radio, has instituted a campaign with a view to reducing the length of trailers. Mr. Sisk believes trailers should be limited to four and one-half minutes, since patrons are forced to sit through them and they lose their effectiveness if permitted to run too long.

Freuler Sales Increase

Freuler Film Associates, Inc., reports an average weekly increase in contracts of 12½ per cent since the beginning of the year. An additional production unit has been placed in action.

COMMUNITY TO RULE NEW THEATRE GROUP

Civic and Social Leaders Determine Policy of Town House at Scarsdale, N. Y., First of Group; Public To Select Films

Community control over and responsibility for motion picture theatre policies is the newest idea in exhibition. Civic and social leaders of Scarsdale, in Westchester County, New York, met last week to determine the policy and operating methods of the Town House, a new theatre which will open this week. The theatre is the first of a circuit to be operated by the National Association of Community Theatres, Inc., New York.

The sponsors say that the Scarsdale venture is one of the first wherein lay members of a community have been allowed such scope in determining operating policy. In conjunction with NACT, they will decide upon the type of feature pictures, based upon their quality and local conditions, a study of the population and recommendations of the various national previewing groups. The objective is concentration on specialized film entertainment to meet local demands, an appeal to diversified social or civic groups as a class instead of the cross section of picture goers. The company is headed by Michael Freedman, who has been in the industry since 1915, and Marguerite Benson, well known in women's business and social circles.

Plans Number of Units

The organization plans to establish such units as the Scarsdale house in strategic spots, limited for the time being to the eastern section of the country.

Attending the meeting in Scarsdale were representatives of the churches, schools, local civic units, women's clubs, and several nationally known organizations.

Mrs. Benson, speaking at the meeting, said, "For some time past, just such organizations as you represent have been criticizing Hollywood, its methods, and the product it turns out, but when highly recommended pictures have been shown in this and other localities, you have not turned out to support them as you should have done.

"In promoting a new plan of theatre operation, the NACT is trying to serve everyone in the community. Few people will agree in their tastes or demands in the field of entertainment, and it is with this thought that we must cooperate in basing our selection of films upon a careful study of the population."

Mrs. Benson said that one of the most important factors to be taken into consideration was that of quality, and that a policy of merchandising would be emphasized.

"This does mean that we are going to hold ourselves up as censors," she said. "We are going to give our patrons what they want, but our merchandising policy simply means an avoidance of clashes in taste insofar as such a thing is possible, and we want to serve individual demands. Above all, we will give complete truth in advertising."

Of the Scarsdale meeting, Mrs. Benson declared that she had received the unqualified support of the various groups which attended. Among other things accomplished was the removal of a ban on Sunday performances which has existed for many years. The NACT plan of operation for the Town House, endorsed at the meeting, is as follows:

There will be flexibility in programs according to the success of each picture. If the audiences demand it a film will be run as long as it is remunerative, otherwise there probably will be three changes of program each week and two matinees, on Saturday and Sunday.

Special Forenoon Shows

Evening performances will start at 7, and matinees at 2 p.m. The Saturday matinee will be strictly for children, but no special effort will be made in that direction on Sunday, although attempts will be made to show pictures suitable also for them. If this is not possible, the picture will be advertised as being "for adults only." On specified children's matinee days there will be no adult fare, and the house will be cleared of children before the evening performance.

There will be no trailers or any form of exploitation other than newspaper advertising.

There will probably be a membership policy which will consist of the sale of books of tickets, at slightly reduced prices, which will entitle the bearer to see certain films on certain dates, advertised in advance.

If groups make requests for specialized films, they will be shown at special performances in the forenoon.

Generally, pictures to be shown for children will be those endorsed by the national previewing groups. Admissions will be flexible.

Would Reopen Dark Houses

"It is absolutely essential to the success of the plan that we have the support of these organizations," said Mrs. Benson. "If they had supported several recommended pictures in the past which turned out to be 'flops' because of non-support, Hollywood would have turned them out so fast that there would not have been enough time to see them all. The success of any project stands or falls according to the support given it. If these groups do not stick with us and back us up, they will have no right to criticize Hollywood in the future." She further told them that those who condemn Hollywood the most loudly are the poorest supporters of the box office.

NACT will not attempt to give its audiences only first runs. Mrs. Benson expressed a belief that the community theatre could educate patrons to the idea of quality as against first-run.

The Town House has been taken on a lease by NACT, which, as the project progresses, will reopen dark houses and actively engage in all phases of theatre operation. The Town House has been completely renovated, done in old English style. A large restaurant is one of the features.

WABASH AVENUE

CHICAGO

Jack Thoma, divisional publicity director for Columbia, will be married in Chicago next Tuesday. The bride is a local girl, Ann Knell, who has achieved success in various New York shows and in vaudeville. Mr. Thoma plans to make his permanent home in Chicago.

▽

A transfer affecting managers of a number of Warner houses has just been completed. S. Krimstein has been transferred from the Orpheum at Hammond to the Parthenon. W. G. Cole, who has been assistant manager at the Parthenon, has been made manager of the Orpheum. In the city George Aylesworth has been made manager of the Avalon and Irving Lipnick manager of the Jeffry. Harry Turrell is now managing the Capitol, while Herb Wheeler, formerly at the Julian, is at the Stratford. Don Maloy has left the Jeffry for the Hamilton.

▽

Bill Weinshanker, with Educational-World Wide until the recent merger of the local offices, has joined the Fox organization sales staff handling his old line in addition to the Fox lineup.

▽

A new theatre seating 275 has been opened in La Porte, Ind., by C. Czigani.

▽

The 4½-year-old daughter of Morris Hellman of Ben Judell's office was rushed to a hospital Monday morning for an emergency tapping of the lungs, the result of an attack of pneumonia.

▽

George Weinberg has joined the sales staff of Warner-First National following the resignation of Percy Barr. Mr. Barr is handling sales in this territory for "Maedchen in Uniform."

▽

The Warner Bros.' 42nd Street special, carrying Jack Warner and an array of screen celebrities who will journey to Washington for the inauguration of President-elect Roosevelt, will reach Chicago February 28 at 11 A. M. The special will pull into the Union Station, where it will lie over for a couple of hours during which many exhibitors are expected to be on hand to say "hello." Plans are under way to transport a group of local motion picture critics in a special train or by airplane to Springfield, where they will board the Special and keep the celebs company to Chicago.

HOLQUIST

State Line Gets Selected Films

Marguerite Benson, executive of National Association of Community Theatres, has completed a deal with the State Line, operating between Oregon and the Orient, for the showing of feature films and short subjects, product to be split between Paramount and Warner-First National. Mrs. Benson will have charge of building the programs. The deal was made by Mrs. Benson independent of NACT. She said she will discard all films having to do with sea or land catastrophes, and that because the State Line carries many Oriental passengers, pictures that might in any way be construed as derogatory to Oriental countries, will be excluded.

Mrs. Benson said that for the most part programs would be made up of comedies, travel films, westerns, and straight dramas. The round trip on the State Line takes 58 days, and for each trip nine features and 18 short subjects will be booked.

Grainger Leave Extended; Contract Settlement Due

The leave of absence of James R. Grainger, vice-president in charge of distribution for Fox Film has been extended for 30 days. Saul Rogers, Mr. Grainger's attorney, is negotiating a settlement of his contract with Fox.

ON BROADWAY

Week of February 4

MAYFAIR

Cliff Friend	Master Art Products
Paris	RKO Radio
Tumbledown Town	RKO Radio

PARAMOUNT

The Dentist	Paramount

RIVOLI

Building a Building	United Artists
Canine Thrills	Paramount

ROXY

Blue Pacific	Principal
Love Crazy	Columbia
Pompeii	Principal
San Francisco	Principal

STRAND

Dangerous Occupations	Vitaphone
That's the Spirit	Vitaphone

WINTER GARDEN

Gigolo Racket	Vitaphone
The Meal Ticket	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 39—Hitler becomes German chancellor—New York cops burn seized dope—Heavy seas lash Atlantic coast—Yachtsmen on Lake Winnebago at Oshkosh, Wis.—Motorboat speeders race at Winter Haven, Fla.—Roosevelt hailed at Warm Springs, Ga.

FOX MOVIETONE NEWS—No. 40—Sir Malcolm Campbell arrives in New York—Radio boasts new singing wonder—Noted American urges spending—Cameraman visits Penguin Island, off coast of South Africa—Mexican soldiers drill to music.

HEARST METROTONE NEWS—No. 238—Hitler gains dictatorship powers in Germany—Vacation season on in Australia—Auto speed king lands in America—New shipwreck invention tested in Los Angeles—Hollywood begins spring training.

HEARST METROTONE NEWS—No. 239—Roosevelt sails from Florida for cruise—Dogs race in Adirondack meet—French inventor electrifies violin—Set records in Millrose games—Blizzard maroons tourists in California mountains.

PARAMOUNT NEWS—No. 53—Tiny nation celebrates in Monaco—Animal performs in Boston—Japan seeks only peace—Cruiser "Indianapolis" tested in Chesapeake Bay, Va.

PARAMOUNT NEWS—No. 54—Japan hails Manchurian troops—Brazil burns surplus coffee crop—Bob sledders set record at Lake Placid—Roosevelt leaves Florida for vacation—Rangers bring food to snow covered cabins at Visalia, Cal.—Fashion show at Miami Beach.

PATHE NEWS—No. 54—Raging seas smash ships and coast—Hitler at German helm—California cares for unemployed—Fiddlers serenade Roosevelt at Warm Springs, Ga.—RKO offices move to Radio City—Outboard races at Winter Haven, Fla.

PATHE NEWS—No. 55—Congressman Black speaks on technocracy—Ely Culbertson talks on bridge—Ferry moves house across Delaware River—"Indianapolis" tested off Virginia Capes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 116—Blizzard maroons autos in California—General Tamon hailed as hero in Japan—Bathers take zero swim at Manchester, N. H.—Storms force lions inland at Catalina Island, Cal.

UNIVERSAL NEWSPAPER NEWSREEL—No. 117—Track stars set marks in New York—Invents model marine diver at Washington, D. C.—Show spring styles at Miami Beach—Blizzard-swept town rescued at Mt. Stillman, Cal.

MY UNUSUAL AD - - -

(Published in Feb. 4th issue of MOTION PICTURE HERALD on page 49.)

PROMISING to *"Make You Money and Save You Money"* by increasing theatre patronage and reducing expense, seemed egotistic as h——

BUT—IT'S GETTING ATTENTION AND THAT'S WHAT COUNTS - - -

THE crash of bankruptcy proceedings—the boom of receiverships—and the roar of chaotic upheavals in organization and personnel was creating such a *Financial Din*, that I did not consider this to be any time to "shoot peas at an executive's window in hopes of attracting attention." . . . So I "backed up my load of bricks" . . . "dumped 'em" and "Beat my Drum." . . . That's all the explanation I have to offer.

I AM A GOOD MAN

WITH ample experience and proven accomplishments to justify every claim I've made, I *can* and *will* improve the financial condition of your theatres.

PROPOSITIONS received to date are thankfully acknowledged—I'll answer soon.

YOU OWE IT TO YOURSELF TO INVESTIGATE

JACK JACKSON

Box J. J., Motion Picture Herald, 1790 Broadway, New York City

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

HELPING EACH OTHER!

WITH THE WEALTH OF fine material submitted for publication in this section from Club members all over the world, it requires more than ordinary tact to select for particular praise some one contributor without slighting the other few thousand.

Yet, we cannot possibly refrain from expressing our gratification and appreciation to Ira Glucksman for the unusually fine articles he has been writing especially for this department. His first, which appeared in the issue of January 21st, dealt particularly with "Radio Tie-ups" and how they could be made profitable for the theatre. His second, which appeared last week, was vitally important at this time since it set forth sensible methods for cutting the overhead — a topic, incidentally, of major importance to those many exhibitors who are trying so hard to balance their receipts and expenses so as to remain in business.

His third, and we have just finished reading the original copy, will appear next week and gives you, in plain, understandable, showman language, a complete layout of dozens of ways of offsetting the coming Lent period. Every conceivable avenue to stimulate box office revenue has been carefully covered, and those already familiar with Glucksman's previous articles need not be told that they are being written by a showman who knows what he is talking about.

▽ ▽ ▽

WE HASTEN TO ASSURE our ramblin' reporter, J. C. Jenkins, that we acknowledge his superiority as First Colonel of the Quigley organization . . . in fact . . we are quite content with being the second or even the third . . . because "J. C." has sort of shamed us by admitting to a Colonelcy that dates from active service (even if we can't pronounce the locations he mentioned to prove it). . . . But . . be that as it may . . . we are now catching up enough on back work to sit back and speculate on the possibilities of this Colonel title . . .

Already the boys in the field have adopted their own pet openings for their letters . . . in one they address me as "Col. Chick" . . in another, "Kurnel" . . (nuts, sez us) . . and at the A.M.P.A. luncheons here in New York I'd hate to admit to some of the other things they call me . . . but they can't dampen our spirits. . . . We're proud of our title and if there is ever a "Chick, Jr.", he's going to inherit it . . .

THE LOCAL MANAGER CAN do more to help get a rent reduction for his theatre than all the high-powered home office officials that can be rolled into one . . . and the reason is quite simple. . . . The local manager knows the owners and can approach them in a warmer and more friendly manner than the h.o. official who must make his approach a cold-blooded business affair . . .

In conversation with a certain well known h.o.o., he admitted that the best rent reductions secured to date were those negotiated through the local managers . . . but he also admitted that for swinging this very important bit of business for his company they had overlooked that idea of perhaps rewarding him with a little bonus check. . . . Not that we are suggesting that the h.o. ought to reward the l.m. for getting a nice, juicy reduction in rent . . (not much) . . but if this happens to catch the eye of the h.o. execs they might try thinking it over . . .

▽ ▽ ▽

THIS IS AS GOOD A TIME as any to clear up a point brought out by many of our members and readers. They have advanced the thought that the material in the Club section makes its appearance too late for use in connection with the particular picture being discussed.

Here is the way it sizes up: Since the picture must play the theatre before said theatre can send us their campaign, and, since the campaigns are not always sent in by the houses running the picture on national release date, then, it stands to reason that we can only get the campaign into print after the picture has been generally released.

But here is the solution: It is our contention that the meat of any Club story is the merchandising idea itself, rather than its application to the picture in which it was used. To further illustrate: If you put over an excellent stunt on "Five Star Final," is it not practical to assume that most any other newspaper or tabloid picture would lend itself to similar treatment?

That's our argument. Read over what the other fellow has been doing and then file the idea away for use on the next picture that lends itself to the particular type of exploitation or advertising as described in the story. Don't put it aside on the theory that you have already played that picture and so the idea is worthless. Don't sit still and wait for absolutely original ideas to present themselves. You'll die of old age waiting. "CHICK"

RALPH PHILLIPS IS STILL GRABBING OFF A LOT OF FREE SPACE

The last time we reported on the activities of Ralph E. Phillips, manager of the State Theatre, Chattanooga, Tenn., he had just reopened his house for the new season and, incidentally, grabbed a whale of a lot of free space from a local newspaper, which welcomed Phillips' return and the opening of the State to the tune of a large display.

Looking through a recent copy of his newspaper, we see that he used another free space stunt on "Air Mail." The diagram of a plane, with all parts numbered, was published and air-minded youngsters were invited to correctly name the parts and participate in an award and guest tickets to the picture. A considerable amount of free display space was given this stunt by tying up with the newspaper, which handled receipt of all replies. He was also able to banner 12 mail trucks and secure permission to place still boards and copy in the post office. Thirty newsboys wore Air Mail caps two days before the picture opened.

We note in another issue of the same paper (a leading sheet, by the way) that Phillips obtained a nice break on publicity for "Little Orphan Annie" by virtue of a tie-up made with the paper to run a series or Orphan Annie cartoons for the kiddies to color. Guest tickets were awarded for best efforts.

Considering the hard-boiled attitude generally displayed by the newspaper in question as regards publicity breaks for theatres, Phillips certainly deserves full credit for getting away with a large amount of valuable free space. More power to him! We'll be looking for further word.

McCUTCHEN'S DISPLAY!

Photo above is proof that O. W. McCutchen, manager of the Ritz Theatre, Blytheville, Ark., didn't have to use any fake cotton for his lobby display on "Cabin in the Cotton." He had real bales and stalks that came right from Arkansas fields, and even a little colored lad to lend additional atmosphere. We believe that's Mack and a member of his staff standing by.

Meyerberg Is Smart!

Harry Meyerburg, manager of the Warner-U. S. Theatre, Hoboken, N. J., recently evolved a scheme whereby the local merchants pay his advertising bills. He devotes about one-fifth of his one-sheet space to mention of the merchant singled out for this purpose, who, in turn, pays the entire bill. He also works the stunt with a 24-sheet ballyhoo truck, sent about town with copy on show and theatre and a couple of lines for the merchant. The idea has worked out so well that Harry is generally booked about two months ahead.

LEWELLAN IS USING PLAY-MONEY GAG TO BUILD HIS MATINEES

Not long ago this department made reference to a "Play-Money" stunt, patterned somewhat after the "play-money" cartoon strips appearing in certain newspapers. Now we note that W. C. Lewellan, manager of the Egyptian Theatre, Denver, Colo., can also be credited with using practically the same scheme as a gag to build attendance at Saturday kiddie matinees.

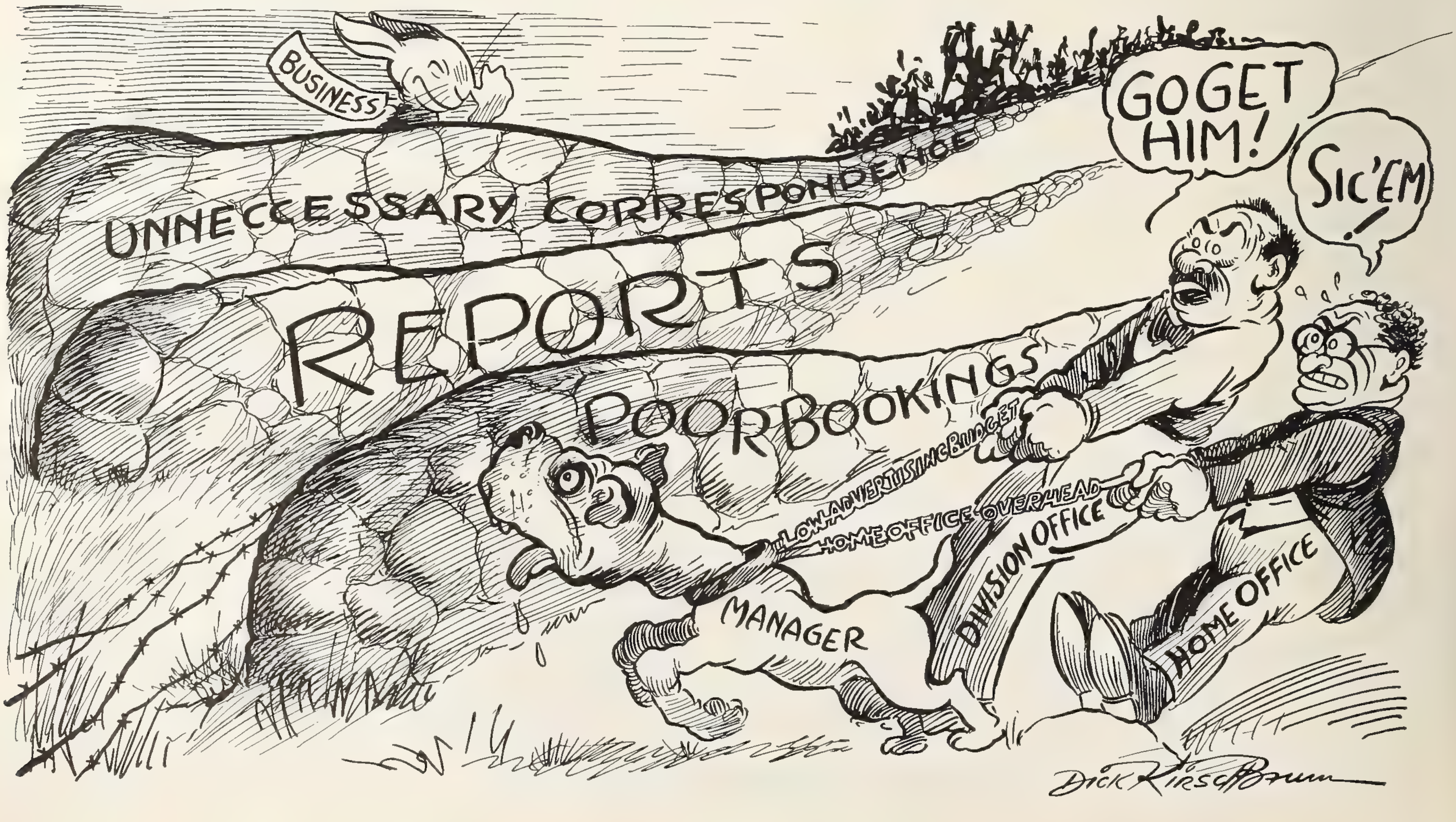
He holds his club meetings every Saturday at 2 P. M., with a program of kiddie vaudeville, stunts and various contests and gives each child patron "One Buck" in play-money. When any of them have saved "10 Bucks" they become entitled to a free admission. The play-money is issued in five and one-buck denominations, with the "five-buck" bills passed out about every sixth week instead of giving the kids a five-cent matinee.

Not only do the kids save this play-money to obtain a free admission to the show, Lewellan has found, but they barter it back and forth in much the same fashion as the original cartoon play-money. His "bills" are inscribed: "For Rinkydinkers and Their Friends—Rinkydink Club Dough—Redeemable As Stated On the Other Side at the Fox-Egyptian Theatre."

With the popular trend toward wooden money and script in various parts of the country these days, it's easy to see how Lewellan's gag finds much interest among the kiddies in these troublous times. Moreover, it undoubtedly acts as a means to keeping up attendance at kiddie matinees. This is Lewellan's first contribution to his Club since he became a member and we'll be looking for many others.

WHY CIRCUITS GO BROKE!

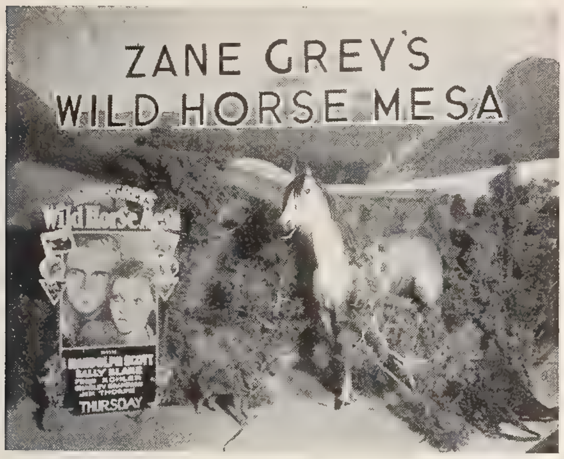
By DICK KIRSCHBAUM

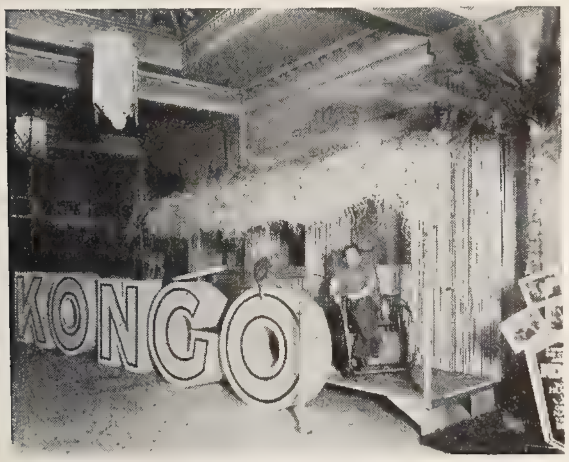


MANAGER OLDER HAS BEEN TURNING OUT STRIKING DISPLAYS

Here is some photographic evidence of what Dick Older, manager of the well known Victory Theatre, Salt Lake City, has been undertaking in the way of lobby displays.

The one on the Zane Grey film presents quite an elaborate scenic effect on the out-of-door theme. The mountain background was obtained with a Western drop, while real trees and sage brush, model horse and live coyote were used to fill out the general scheme in the foreground. A cloud effect machine was adjusted to make the clouds hit just over the mountain peaks on the back drop. The extent of complimentary remarks by patrons on this display classes it as one of the best ever turned out in the city.





The other inner lobby display made for "Kongo" featured the exterior of a thatched, bamboo house, live man and a real monkey, and it, too, was most effective. Note the large, well made compo-board title letters, blocked and flittered. Other accessories consisted of frames and stills.

We're glad to present these fine displays of Older's and feel sure both will be of interest to Dick's army of fellow members when constructing sets for the same pictures or those with similar themes. News from the Victory and Older has been missing for some little time and now that he's back on the active list we'll look for further evidence of his work.

Tony Williams Now D. M.

Tony Williams, former manager of the De Witt Theatre, Bayonne, N. J., recently received a well earned promotion to the post of district manager for Warner theatres in Hudson County, comprising eight theatres. He has been with Warners for the past five years, the last two of which were spent in Bayonne. Tony will make his headquarters at Newark.

"The Showman's Calendar"

FEBRUARY

18th	Adolph Menjou's Birthday Jefferson Davis Inaugurated Pres. of Confederacy—1861
22nd	Washington Born—1732
24th	Revolution of Baire (Cuba)
26th	Buffalo Bill (Wm. Cody) Born —1845
27th	Henry Wadsworth Longfellow Born—1807 1st R. R. Charter—1827 Joan Bennett's Birthday

MARCH

1st	Lois Moran's Birthday Ash Wednesday
2nd	Texas Flag Day Alexander Bell Born
3rd	1st Postage Stamps Used in U. S.—1847 Maine Admitted to Union—1820 Florida Admitted to Union—1845 Native New Year (D. E. I.) Edmund Lowe's Birthday Jean Harlow's Birthday
4th	Dorothy Mackaill's Birthday Charter Granted to Penna. Inauguration Day
5th	Texas Annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Battle Between Monitor and Merrimac—1862
12th	Purim (Jewish Holiday)
13th	Standard Time Established in U. S.—1884
15th	George Sidney's Birthday
16th	Conrad Nagel's Birthday West Point Academy Established—1802

HERE'S A COUPLE OF BUSINESS BUILDING GAGS FROM SULLIVAN

Here's a couple of show-selling gags recently used to good effect by George W. Sullivan, manager of the Cathaum Theatre, State College, Pa.

For a trade booster at the start of the New Year he put on a January Movie Month and arranged his program in the form of a monthly calendar on the inside spread. All attractions for the month were boxed-off like the dates on a calendar and reaction on part of patrons after distribution was splendid, many commenting to the management on quality of the line-up. Although readers were cautioned in a note at the top portion that changes might have to be made, it was only necessary to make a few substitutions at the close of the month; which is a pretty good showing in view of the fact that it's difficult to set more than 20 pictures that far in advance.

As an additional plug among a selected class of women on a mailing list, an attractive form letter, set up in dignified type style, was sent out on two pictures on the list for the month. One was "Strange Interlude" and the other "Animal Kingdom." It was pointed out that the former ran for six months at a $2 top in New York City and that the other had the distinction of opening Radio City.

We're sure the above will be interesting to George's fellow Club members and hope he will be able to find time to shoot along some more of his ideas, even though we know for a fact that most of his hours are devoted to the arduous task of producing results at the box office. At any rate, here's hoping.

Anticipate the rising tide of sentiment against long TIRESOME SCENE TRAILERS

EXHIBITORS TRAILERS are BETTER and COST LESS.

DON'T SIGN with others until you see EXHIBITORS TRAILERS.

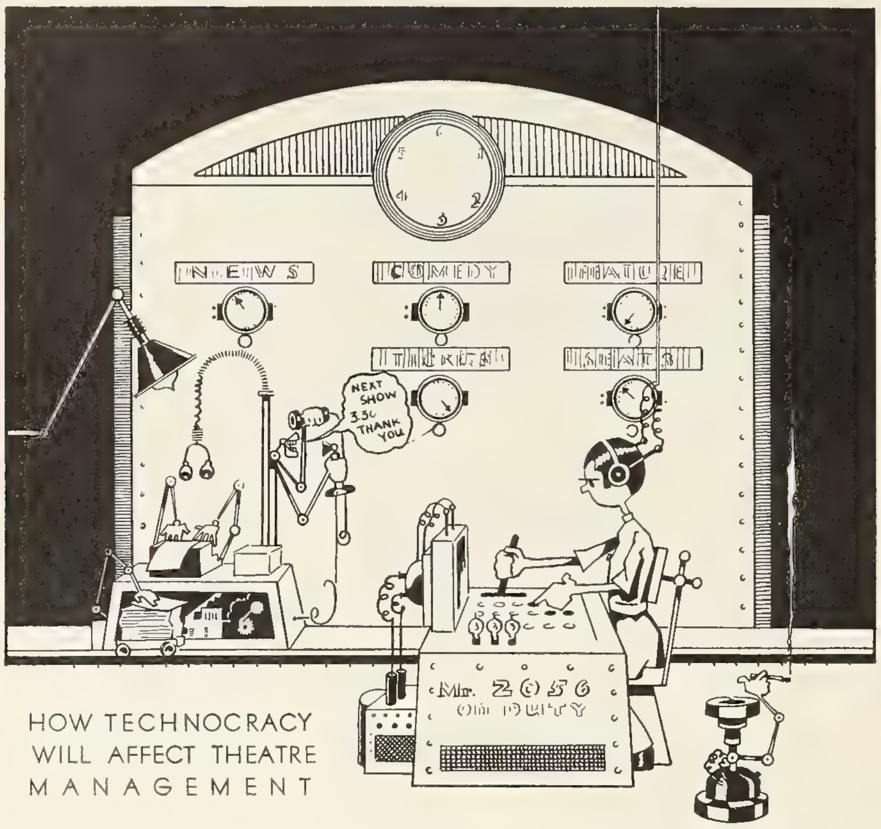
EXHIBITORS SCREEN SERVICE INC

NEW YORK 630 Ninth Avenue | CHICAGO 806 So. Wabash Ave. | DALLAS 508 Park Ave. | LOS ANGELES 1909 So. Vermont Ave.

EXECUTIVE OFFICES AND STUDIOS: 203 West 146th Street, New York City

WE OFTEN WONDER!

By LOU SYLVESTER



HOW TECHNOCRACY WILL AFFECT THEATRE MANAGEMENT

Here you are, boys; take a look into the future showman's office as visualized by the present agitation for Technocracy. Although we are told that others have a far better word for it. (But, Lou, where is the key to the cup machine?)

C. WOLF FOUND THIS PLAN EFFECTIVE FOR SATURDAY MAT. TRADE

In addition to the many plans already detailed in this department for the building of kiddie patronage, we are privileged to submit one used to excellent results in Indiana by C. J. Wolf, president of the Young Amusement Company, Marion, Ohio, and recently put over to equal advantage as a means of increasing Saturday trade at the Marion, his "B" house.

When he first arrived in the city he found business at the Marion in an unsatisfactory condition, with practically no kiddie patronage. Following the same plan he tried out in an Indiana house, he tied up with one of the leading boys' stores in town, which has a very large mailing list. A card was sent to every name on this list, together with special copy in the store advertisement every night and similar copy in the theatre ad, both announcing formation of a Kiddie Club.

Feeling that he could hold their interest if the youngsters could be sold the idea of attending the first chapter of a serial, Wolf arranged to give them a free party at the Palace, his company's "A" house. Over 2,700 kiddies came to the theatre and were presented with a membership card. During the performance Wolf spoke to them from the stage, outlining rules of the organization and explaining that they would be admitted to the Marion every third day for five cents and that if cards signified perfect attendance they would be awarded a prize.

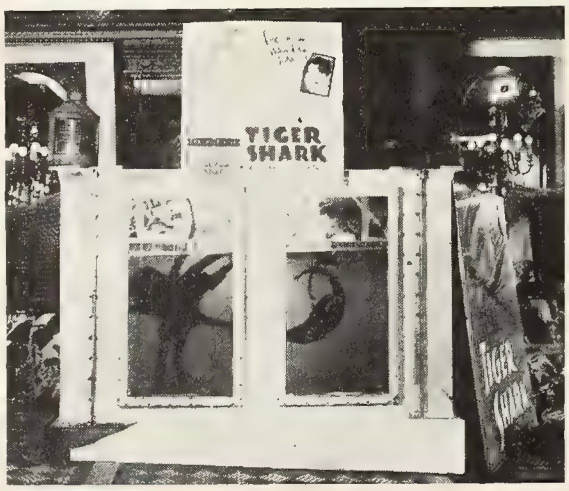
As the result of this move the "B" house is doing excellent business and between the two houses Wolf has about all the kiddie trade in town. They take decided interest in their membership cards and try their level best not to miss a chapter in order to participate in the awards which are given away at the conclusion of the 12th chapter.

After successfully trying his plan out for the second time Wolf is firmly convinced of its soundness as a means of building kiddie patronage and wants to pass it along for the benefit of other theatre men in this organization. Thanks to him for his contribution, and we'll hope for more show-selling information from this energetic Club member.

GOLD PROMOTED FISH TANK AND SPECIMENS TO EXPLOIT PICTURE

When playing "Tiger Shark," Erwin Gold, manager of the Walker Theatre, Brooklyn, N. Y., and one of the supervisors on the Randforce Circuit, promoted a large tank and specimens of rare fish to create the illusion of an aquarium in the lobby of his theatre. Nets were stretched at either side of the tank and ship's lanterns were placed on the top corners.

We believe that the Club is indebted to Monty MacLevy, former publicity director of Randforce, for the accompanying photo. Now that Monty is hustling for another circuit out on Long Island, we'll have to depend upon the Randforce men direct for news of what's going on their firing line. Let's hear from you, Erwin, and your fellow showmen in Frisch and Rinzler houses.



HERMAN BAMBERGER GAVE INTELLIGENCE TEST TO MOVIEGOERS

The following gag is accredited to the fertile mind of Herman Bamberger, manager of the Paramount Theatre, Hamilton, Ohio. Since it explains itself as you read on, we're passing the copy along in its entirety on the assumption that you will be able to work it out to suit your own ideas. Suggestions pertaining to same will be published if they merit such treatment.

HOW SMART ARE YOU?

(Reading Time, 3 minutes 26 seconds)

Are You Alert? Have You Been Seeing Your Share of Movies? Then You Can Make the Grade in This New Intelligence Test. Read Through the Article Written Below, Underlining the Titles of Movies Mentioned Therein. There Are Twenty-eight in All, and If You Can Do This Correctly in the Allotted Reading Time You Sure Ought to be a Home Office Executive Some Day—Possibly Even a District Manager. Send Your Replies to Liberty Magazine Before Midnight on the Night of June Thirteenth and They'll No Doubt Think You Are Crazy. So Are We, So That Makes It Unanimous!

And Just Imagine, Professor Zilch Had Nothing to Do With This!

(The two picture titles mentioned above don't count, so don't cheat on us!)

START HERE! You see, folks, we're just plumb movie crazy, just a couple of cracked nuts who are too busy to work on a really clever greeting, so we just thought we'd get down to earth and make this the first year that we did anything shopworn, and we are totally unashamed!

Night after night we've been having our little huddle trying to figure out just how a very ordinary lady and gent could best convey to you the season's greetings. I thought we could get away with some simple expression like this. . . . "Just pack up your troubles and you'll come smilin' through 1933 with loads of happiness and prosperity," but that didn't sound so good to the Mrs. ——, so we wound up with a little trouble in paradise, and I felt guilty as Hell for having been the cause of a house divided.

Well, we didn't reach any agreement, and the Mrs. said "Horsefeathers, let me have just one hour with you tonight and we'll get this thing over with," so I replied, "You said a mouthful, it's about time!" So we started it all over again, and the Mrs., being a member of the wiser sex, called me some vile names, ranging all the way from a fake expert to a genuine menace to society. I knew this couldn't go on forever, the honor of the family was at stake, so I said, "Be a good sport and for once surrender gracefully," and she gave me the shock of my life by replying "Okay America!"

So after all this messin' around here 'tis! Just sit tight, are you listening?

We wish you a very merry Christmas and a happy and prosperous New Year!

RUTH—JOANNE—HERMAN BAMBERGER.

Sounds interesting, Herman, so we're passing your gag along to the rest of this outfit. You don't tell us "How Smart" your patrons were, so this is as far as we can go. Let's hear more from you soon.

AD MAKE-UP AN IMPORTANT PART OF A SHOWMAN'S JOB!

To Better Understand Proper Procedure You Must Get Acquainted With the Workings of Local Composing Rooms!

Suggestions of Two Smart Admen Are Contained in This Valuable and Timely Article on Good Newspaper Ad'v'g!

by JOSEPH FELDMAN
and KEN LONG

Here is a swell article on newspaper make-up crammed full of vital information on newspaper advertising. Joe Feldman, publicity director for Warner Theatres in Pittsburgh wrote the beginning. The second half is a reprint of Ken Long's important type article from last summer. Both are tied together by the particular subject under discussion.

NEWSPAPER advertising remains the backbone of successful campaigns in the selling of theatre merchandise.

Because of the fact that we use it day in and day out, we are often inclined to overlook its real value and become slip-shod and careless in our handling of it.

Newspaper advertising invariably reflects the character of the Manager running a theatre. If it is sloppy, hackneyed or lacks selling punch, you may count on it that the Manager of the theatre is failing to apply good showmanship to the rest of his show-selling activities as well as to the newspaper ads.

Yet the fundamentals of newspaper advertising are as simple as a child's first reader. A fairly intelligent individual can grasp these principles in a very short time and with but a few months' practice apply them effectively. The only excuse for a sloppy-looking ad is the carelessness or criminal ignorance of the individual preparing it and its lack of selling qualities reflect only the fact that no thought has gone into the weighing of the various angles that will appeal to the people likely to patronize that theatre.

This has been written with the thought that it may serve as a reference piece to refresh your memory on some of the fundamentals in the mechanical processes of setting-up an ad. The ad layouts included show you what can be done without the aid of an artist to make up attractive ads. These ads can be set by almost any Composing Room and have been used any number of times. They combine attractiveness, attention-getting qualities, simplicity and economy. They are easy to duplicate and by playing around a bit with pencil and paper you should be able to improve them. Try them out on your typewriter. If you think this article has proven useful after you have read it, let us know and we will start working on another one along similar lines.

In the Composing Room

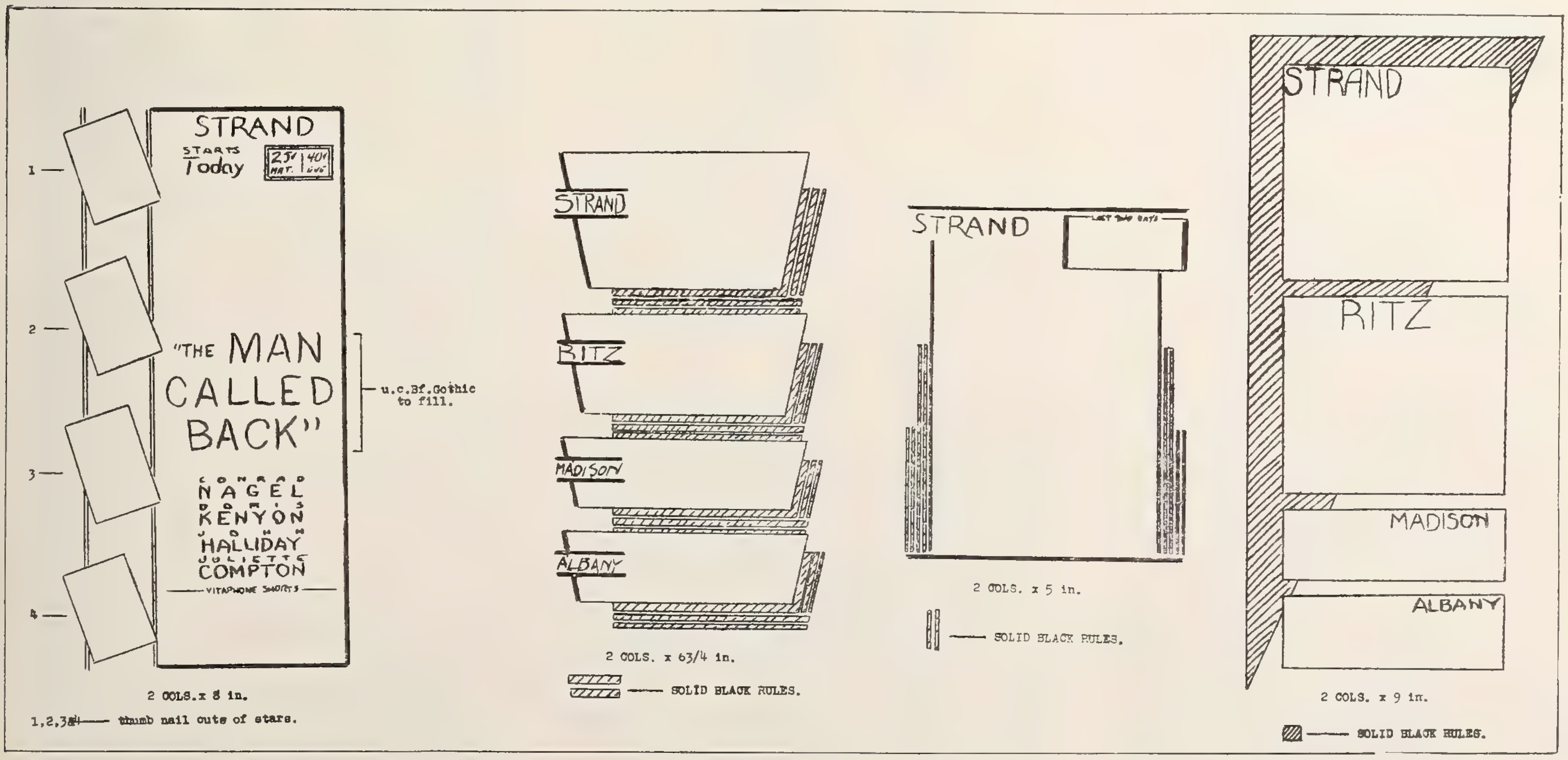
The ad you send down to a newspaper is usually composed of both mats and type. The type may be set either by hand or by the Linotype machines, depending upon its size and kind. You will find type discussed on another page of this pamphlet.

While the type is being set by the compositors you mat is sent to the Stereotype Room, where it is first toasted to get all the moisture out of it so as to prevent its blistering when the hot lead is poured into it. It is then put into a stereotyping machine in which lead is poured into the mat. The resulting cast is as high as the body of the face of the type with which it will be surrounded. When the cast is cooled it is sent up to the Composing Room, where the compositors with saws and chisels cut it up in the manner you have indicated on your layout. The cast of your mat is then set into the body of the type as indicated in your layout and the entire layout is placed in the page form, which is nothing more or less than a steel frame which locks the entire page of type rigidly into place and does not permit it to fall out or move around. The page form is then laid on a flat slab over which a page mat, made of the same stuff of which your mat is made, is laid. Rollers are then passed over the mat, pressing it down onto the type cast or cuts on the page reproducing these on the page mat. This mat is sent through the same processes that your mat went through with the exception that the mat is cast in a semi-circle, thus enabling the pressmen to lay it on the cylinders of the rotary press.

When all of the casts for all of the pages of the paper are on the cylinders of the presses, the power is turned on and in a few moments the press is turning out thousands of papers, printed, folded and counted.

The most direct manner of getting a vivid impression and thorough knowledge of these processes is to go through the entire printing plant of your newspaper from top to bottom and follow your ad through from the time it reaches the Composing Room desk

(*Continued on following page*)



The above ad sketches will serve to illustrate some of the points suggested by Joe Feldman.

SOME POINTERS ON AD. MAKE-UP!

(Continued from preceding page)

to the time it appears in th epaper. It will be a couple of hours well spent.

You will note from the above that because of the fact that most modern newspapers are printed from casts and not from the original type or casts that you will jeopardize the chances of your ad getting a clear reproduction if you permit one newspaper to send its page mat over to the other newspaper for reproduction of your ad. The other newspaper will cut the mat of your ad out, cast it, make a new mat for the page mat and a re-cast for the page cast. Thus, you are some four or five processes removed from your original mat, and since every cast is necessarily a trifle shallower than the mat from which it is made, the succeeding mat is likely to be shallower still, the cast from your mat will be of insufficient depth to give a clear impression in high-speed printing.

The following was originally published in the Club section, issue of July 16, 1932, and was written and illustrated by Ken Long as part of an ad series he was writing for us.

The ad-writer should be a close student of type and type effects, for the broader his knowledge of this subject, the more effective and forceful will be his daily advertisement.

Let's start at the beginning and find out what type is all about. According to Webster, the definition of type is: **a rectangular block, usually of metal, having its face so shaped as to produce by printing, a letter, figure, etc.**

Explaining the Type!

In Figure 1 is illustrated the letter M and a diagram of the type used to produce it.

"A" is the **body,** which includes all the metal with the exception of the cut-in portion forming the letter.

"B" is the **face,** or the style or cut of the character on the type, such as **bold face, light face,** etc.

"C" is the **shoulder** which allows space for such letters as g, j and y.

"D" is the **counter.** It is the depression between the lines of the face.

"E" is the **ceriph** . . . the short fine line added as a finish at the top and bottom of unconnected lines. (There are no ceriphs on Gothic type and many modern types such as Futura.)

"F" is the **stem** . . . the thick line of the face.

"G" is the **beard**.......the slope between the outer edge of the face and the shoulder.

"H" is the **nick.** It is a shallow groove across the front of the body, used as a guide in composing. It also prevents mixing of different faces of the same body.

"I" is the **feet** . . . two small projections on which the body rests.

"J" is the **groove** . . . the hollow space between the feet.

There you have a graphic picture of type.

"Picas" and Other Phrases!

Now let's learn the meaning of such expressions as **upper and lower case, pica, points, lead,** etc.

The expression **upper case** means capital letters. **Lower case** means small letters. When copy is marked **upper and lower case,** capitals are used for the first letter in each word, or sentence, as the copy on the layout indicates.

The height of type is measured by **points. One point** equals approximately one-seventy-second of an inch. Therefore, when type is spoken of as 72 points, it means that the **body,** not the face, is approximately one inch high. The face of a 72-point capital letter is only about 54 points high, the remaining 18 points being taken up by the shoulder, as may be seen in Figure 1.

The **pica** is a unit using for measuring width. It is equal in size to 12-point type. Therefore, when a column is said to be 12 picas wide, it means approximately two inches. (Thirteen picas is the standard newspaper column width; however, many newspaper columns are 12½ picas wide . . . a difference of less than one-eighth of an inch.) While on the subject of measuring, a **line** is the term used by some newspapers in designating the depth of an ad. (There are 14 lines to an inch.) However, it is usually sufficient to dimension ads by columns wide and inches deep.

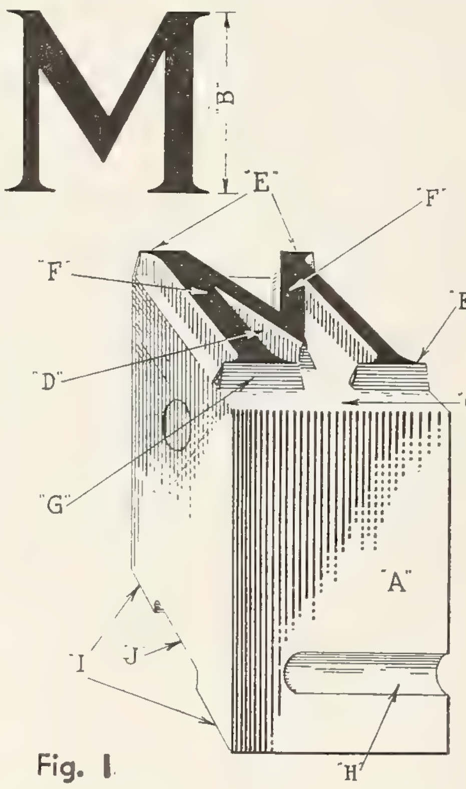


Fig. 1

A **lead** is a thin strip of metal used to make space between lines of type. If the instruction specify type to be leaded, a regular two-point lead is used. If specified solid, no leads are used. It is not always necessary to specify whether or not body copy should be leaded, as the compositor will usually set it to take up the entire space allowed in the layout . . . leaded or solid. However, leaded copy is more readable and should be specified when space allows.

Display and Body Type!

Type is divided into two classes . . . **display type** and **body type.** Display type is a heavier face than body type and should be used (unless legible characteristic lettering is given in mat form in the press sheet) for catch-line, title, cast and all parts of the advertisement which should be emphasized. Body type is a light face type, and as its name implies, would be used for setting the body copy in the ad.

Most display type is made in sizes from six point to 72 point, and in three widths of faces . . . namely, **condensed, standard** and **extended.** Some type families also have an **extra-condensed** face.

The Type Families!

Every style, or family, of type has a name, such as **Franklin Gothic, Cheltenham, Caslon, John Hancock,** etc. When specifying type for an ad, it is spoken of as 10-point Franklin Gothic, 24-point Cheltenham Bold, etc. The face of a six-point letter of a certain family is exactly the same in style as the 72-point letter of that same family, the only difference being the size.

Of course, all display types are not adaptable to advertising. Some are too ornamental and hard to read. Others lack character, etc. Remember, there is no better way to keep the reader reading than by making it easy for him. Use type type that is legible and forceful.

Don't Use Too Many!

It is inadvisable to use more than three different type faces in one ad. In fact, it is unnecessary! For example, an excellent ad may be made using Cheltenham type only, as this family alone consists of Cheltenham Bold Extra Condensed, Cheltenham Bold Condensed, Cheltenham Bold, Cheltenham Bold Extended, Cheltenham Bold Italic, Cheltenham Old Style, Cheltenham Old Style Italic, Cheltenham Wide and others . . .over eight different characteristics in bold, light and italic faces and of course a variety of sizes.

In making my layouts here in New York, I use Cheltenham type quite frequently. The reason for this, aside from the fact that it is well adapted for newspaper work, is that I know most newspapers have this type in stock.

Body type is made in sizes from agate, or five points, to 18 point. A Roman face is most generally used in newspaper advertising.

Less than six point should never be used for body copy, and six point should be used sparingly. Of course, in small ads it is sometimes necessary to use six point, but it is advisable to avoid it if possible.

Eight point is probably the most popular size for the setting of body copy.

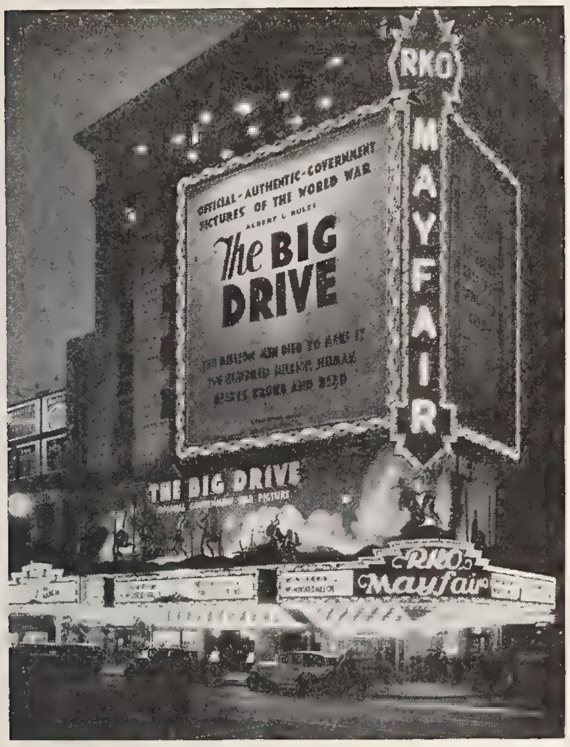
Ten point, of course, is excellent if the space allows.

As mentioned in a previous article, care should be taken not to set body copy too wide . . . 35 to 40 letters and spaces to a line is plenty. Also avoid setting it too narrow as this necessitates the dividing of too many words.

ATTRACTIVE FRONT HELPED SELL WAR FILM IN NEW YORK

Another striking front and lobby display was constructed for the Mayfair Theatre, New York City, when "The Big Drive," claimed to be authentic film records of the Great War from government archives of eight nations, filled its engagement.

The accompanying photo shows the usual, big flash on the Mayfair's facade and the war scenes atop the long marquee on the Seventh Avenue side, which depicted troops in action, bursting shells, etc. Note also the sales copy along the front of the marquee. The entrance was dressed with enlarged scene stills and cut-outs and a scene of "no man's land," with barbed-wire entanglements.



Aside from reports that this picture has been doing exceptionally well in various key spots, its subject matter apparently offers great opportunities for exploitation among veteran's organizations, newspapers, all military units (including government agencies) and, on account of its scope, among people of all nationalities. We will touch upon these phases further as additional reports reach Club headquarters.

Changes at Asheville

Thomas L. Sterling, former manager of the Paramount Theatre, Asheville, N. C., has replaced William Byers as manager of the Plaza Theatre in that city as the result of the latter's move to Norton, Va., to become general manager of the new Bolling Theatre.

Cecil Young, formerly assistant manager of the Imperial Theatre, Asheville, has been promoted to the post of manager of the Paramount. Frank LaBar, Jr., manager of the Imperial, retains his position.

Chairman Goldberg!

Aaron Goldberg, chief of the Aaron Goldberg Theatres, operating five houses in San Francisco, Calif., was recently named chairman of the considerably publicized and important Entertainment and Public Morals Committee of the new San Francisco County Grand Jury.

SPOTLIGHT! PLEASE!

Most of you know there is a little town in Ohio called Hamilton. Most of you don't know that a big percentage of the population comes to Cincinnati over the week-end to visit our theatres.

Last week at the Albee Theatre the following episode occurred and featured a man, woman and child from Hamilton and one of our usherettes. The mother and child started for the rest room and in descending the steps the heel broke from the mother's shoe and she fell down the marble steps. Immediately an usherette rushed to the aid of the patron. The shoe was sent out and fixed. The husband was called from the theatre. A cab was called for the party and they were sent to the garage where their own car was parked. The woman in question happened to be "somebody" in Hamilton. This attention that was showered so lavishly on an Albee patron has today become the talk of Hamilton. This is not exaggeration, either. It was told me by a man who knows many, many people in Hamilton and who states that he has heard the story at least 20 times.

The patron usually winds up the story by saying: "Even my own mother couldn't have paid me more attention than the Albee usherette. She seemed more concerned about my injury than I. She wanted to call a doctor and certainly did everything in her power to help me. I never knew that an accident could be actually made pleasant and I never knew that people in public places could be so attentive and so sympathetic."

Boys and girls, that's service. Service without bunk. Service that was real, because it came from the heart. The Albee management and staff have shown that while there may be many ways to handle an accident . . . there is . . . after all . . . one correct way and that is the way they used. I'm sorry I don't know the name of the usherette because I would like to personally thank her for using her brains. It is such things as this that makes me personally proud of our personnel, and glad to be a part of this RKO organization. My appreciation to all concerned in this affair.

Nat Holt in
"BOX OFFICE"
Divisional House Organ.

OLSON SOLD CO-OP BY FEATURING JIG SAW PUZZLE STUNT

In line with his practice of promoting cooperative business building schemes between merchants and theatres, O. B. Olson, general manager of Alger's Theatres, Peru, Ill., recently put over a unique full page co-op ad which featured a jig-saw puzzle gag.

Among a number of ads on the page were portions of an illustration from "Washington Merry-Go-Round," depicting the "ripling of the lid" off the Capitol. Judging from the number of solutions submitted and quality of several we have at hand, the stunt went over like a house-afire with both young and old jig-saw enthusiasts.

Here is a new slant on co-ops and one which can be applied to most any picture. All necessary, it appears, is to line up your merchants and newspaper (which, we admit takes some work these days), pick out some suitable illustration and let nature take its course.

NEW MEMBER HYNES GIVES CLUB A SLANT ON WHAT HE'S DOING

Just as a starter, Jack W. Hynes, manager of Shea's and the Grand Theatres, Bradford, Pa., and one of the Club's recently elected members, gives us a slant on the campaign he waged on "Prosperity."

For one thing, he promoted two corking co-op pages in two different newspapers in his city, both of which were entirely paid for by merchants. Other efforts included distribution of "Prosperity Money" among school children; special lobby display of pennants, banners, snipes and burgees; placing of signs in all local busses; use of "Prosperity Stickers" on all packages handed out in five local stores one week prior to playdate; placing of 50 snipes in prominent Main Street windows; posting of 25 one-sheets in other prominent spots in town, and a lobby display of an attractive three-sheet comedy cut-out of Dressler and Moran. Numerous readers and five two-column cuts on Dressler and Moran were obtained gratis in the papers.

The above ought to give Jack's fellow Round Tablers some idea of the ground he covers when campaigning, which, it seems to us, is considerable. We're mighty glad to list this new Club member among the active contributors and will hope to tell the rest of the gang a lot more about his work in the future.

Dubinsky in the East!

Ed Dubinsky, president and general manager of Dubinsky Brothers Theatres, Kansas City, is spending some time in the east, combining business with pleasure.

SYMPTOMS
OF SOUND-SICK
THEATRES
START WITH
SHRINKING
RECEIPTS

A QUICK
ECONOMICAL CURE-ALL
IS THE
KENDELL SERVICE
READ ABOUT IT
ON PAGE 25
IN THE
BETTER THEATRES
SECTION

STEFFEY'S PRIZE WINNER!

Costless Exploitation Played an Important Part in This Showman's Bid for Prize Money!

ASIDE from extensive billing and a variety of effective tie-ups, the campaign of Frank Steffey, manager of the State Theatre, Minneapolis, which took second award in the exploitation contest sponsored by M-G-M, was dominated by direct appeal to adult patronage.

When preparing his newspaper advertising, he regarded the figures of Harlow portrayed in the press book as rather sensuous in appearance and played them up. Parents were advised not to bring their children and this copy was added to the regular screen trailer and stressed in other mediums. Extra newspaper space was used throughout the campaign, including some corking publicity stories from the press sheet planted in the amusement sections of leading papers one week in advance. Currently, he received some excellent breaks on the amusement pages of all three local papers. One local critic gave the picture a 4-A rating.

Two-Weeks Teaser!

Two weeks in advance special teaser trailers of one frame, following various units of the program, read as follows: "Beware—Red Headed Woman Is Coming—Wives—Husbands—Look Out! The Red Headed Woman Is Coming." The regular screen trailer was run a full week in advance, in conjunction with special trailers run on the screens of all other Publix houses in downtown Minneapolis.

To somewhat tone down the suggestive note in the newspaper ads, art in the lobby and on front was carried out in a dignified manner, most of the displays being made up in gold frame borders and black velour background. The regular exchange six-sheet, with a bit more sexy expression, and a special, full length still of Harlow dressed in an evening gown, were both effectively used. In another instance the figure of Harlow was taken from the regular 24-sheet and mounted in a 12-foot velour circle, enhanced with indirect lighting and spots. This flash was used in the foyer one week in advance and spotted currently in front of the box office of another Publix house closed for the time being.

Feeling that the exchange 24-sheet carried plenty of selling power it was posted on 46 boards in General Outdoor locations, properly filled out with name of theatre and play dates. This move was followed up with the tacking of 500 lithographed 22x28 cards throughout the loop district and adjacent neighborhoods. The color scheme of the posters was red and white. A special six-sheet was also successfully spotted across the street from an athletic field that attracts 50,000 people weekly.

Red-Head Matinee!

The Matinee for Red Heads gag was used for opening day and created a vast amount of comment. The management provided for guest-attendance of 50 red headed women and at least 200 were in line two hours ahead of opening. This stunt acted as a bally to the passers-by. Special plugs over radio the day before opening and announcements via trailer and newspaper ads, helped put it over in a big way. The radio was also used for daily announcements during the entire engagement.

With the bathing season still on, Steffey succeeded in selling a newspaper the idea of having a photographer patrol the beaches each day for group shots of bathers. Five heads of people in the photos were circled when run and those so designated were awarded a pair of guest tickets to see the show. This stunt netted the theatre a three-column cut two days in advance and every day throughout the engagement.

Chain-Store Tie-Up!

A tie-up already in effect between theatre and a large chain grocery concern, up to the time carried out along institutional lines, developed into a corking advertising stunt. Not only was the name of theatre, attraction and dates inserted in the concern's large newspaper display ads, but similar copy was circulated through the medium of 40,000 cards handed out by the clerks of all stores. In addition, the company was sold the idea of spotting special one-sheets prepared by the theatre art department in all stores.

Another tie-up with a leading local beauty parlor operator was considered a highlight of the campaign. The proprietress provided the theatre with three good looking red headed girls, attractively attired in evening gowns, to distribute tickets in the lobby one week in advance. Aside from creating a lot of worthwhile publicity, the girls succeeded in getting rid of 22,000 tickets.

In conjunction with the above tie-up, Steffey arranged to address a special meeting of the 52 operators employed by the beauty parlor in order to sell them on the attraction and start word-of-mouth comment among 2,500 patrons who patronized the shop each week. The proprietress also gave the picture a break during the regular weekly broadcast she made over the local radio station.

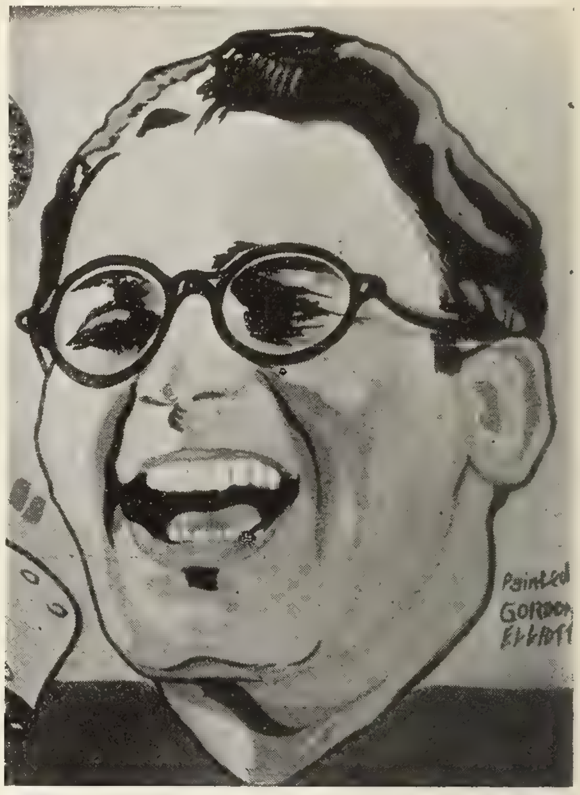
Radio Activity!

Another radio stunt that did its share to arouse interest in the picture was an announcement that a "Red Headed Woman was in circulation throughout the loop district." She was said to resemble the star in the picture and those who identified her were entitled to apply at the box office for a pair of guest tickets. Ten pair were actually given out.

Additional effort included the spotting of special quarter-sheet cards in various downtown circulating libraries located in office buildings and department stores; the spotting of 22x28's in downtown hotels and gratis ads in local publications in return for guest tickets.

ELLIOTT TURNED OUT THIS PIECE OF WORK FOR MANAGER SMITH

Here is a sample of the art work being turned out by Gordon Elliott, of the Art Sign Service, Lawrenceville, Ill., in this instance used by George Smith, manager of the Avalon Theatre in that city. The head of Harold Lloyd was painted on the right hand side of a large poster made by Elliott for "Movie Crazy."



Another photo we have at hand, too faint to reproduce, shows the attractive poster he made of "Big Broadcast," which featured the head of the star, title in large staggered letters and a circular design in keeping with radio theme of the picture.

Elliott is a newcomer to the ranks of the Round Table army and we are glad to show his fellow members the kind of work he's turning out. We will be glad to receive additional photos which will reproduce clearly.

STAGE WEDDINGS GOOD AT THIS TIME!

An old reliable, but one that rarely fails to deliver at the box office and all along the line of good showmanship. The early winter months of the new year are the best times to get behind a stunt of this sort and work it successfully, but, it differs from many other stunts in this respect: unless it is well planned far in advance, carefully engineered and closely watched, it may have a disastrous effect.

While most every type of stunt calls for care and good judgment, the stage wedding more than most others require diplomacy and tact. The reason is simple. You have too many slants that must be handled with care, and unless you do your advance planning and promoting in the proper manner you are apt to run up against many obstacles and sometimes local disfavor.

We hesitate to emphasize these points because it is apt to discourage some from trying to put over a good Stage Wedding, but we have witnessed several unforgivable blunders last winter and thought that a word of caution would be worth while at this time.

Details of successfully handled stage weddings have appeared time and again on the Club pages. If you cannot locate the particular issue just drop us a line and we'll post you or maybe dig up a reprint or two.

YES, MONTY MAC LEVY IS BUSY! CLUB SLEUTH HOLDS HIM FOR FACTS

Anyone familiar with the movements of one Monty MacLevy, general manager of the Round Table Circuit, Queens, L. I., can fully appreciate what a difficult task it is for anyone, not excepting newspapermen, to make him stand still long enough to extract a few notes on what has beeen going on in showbusiness in the Long Island communities he operates in. However, the Club's Roving Reporter succeeded in getting a firm hold on his coat-tail the other day, manoeuvred him into a corner and, from the following data, reached the conclusion that he has been making things hum since he left his old Randforce stronghold in Brooklyn.

First let's put the spot on the St. Albans Theatre, St. Albans, where the energetic Monty makes his headquarters. We have his word for it that a Benefit campaign was recently brought to a most successful finish with the cooperation of local welfare organizations and aid of trailers, form letters and program announcements used in the several houses.

Junior Orchestra!

He also recently announced formation of a Junior Orchestra, whereby aspiring junior musicians may now have opportunities to obtain actual orchestra instruction and experience by applying to Musical Director Jacob Worth. Practice is held every Saturday morning at 10:30.

In addition to the Benefit show held under the auspices of welfare committees, he tied in with the local Lions Club to sponsor a free food matinee, which also turned out to the gratification of all concerned.

Another stunt, and one that has scored an outstanding hit, was the inauguration of showings of a German picture at approximately 11 P. M. each Saturday night, when patrons see both regular show and the German film for one admission. There is a considerable portion of German-Americans in and around St. Albans and they've gone for the idea like wild-fire. This should be a great gag for any other manager similarly situated.

His Buck Jones Rangers Club, which was mentioned in these columns some time ago, is in a flourishing condition. Meetings are held every Saturday at 12:30 and the youngsters are entertained with a good show, contests and games. The largest newspaper in Queens is sponsoring this move, due to MacLevy's good salesmanship when he called on the newspaper management with the idea.

Request Features!

In addition to holding a "Request-Feature" balloting campaign, which was recently brought to a conclusion, Monty has under way a corking "Buy American" campaign among the merchants at the present time. We'll tell you more about this one just as soon as we receive full details.

Now let's take off for Springfield Gardens, another Queens community and where Charlie Sheerin manages the Garden Theatre. This village has been rather hard hit by the business depression, which, of course, does not make promotion of free give-aways from merchants an easy matter. Despite this condition, however, Sheerin featured his anniversary Week with the gifts of $400 worth of coal, electrical apparatus, food, etc. Twenty thousand tickets were distributed in the usual fashion by theatre and merchants and a very attractive lobby display was made of the different articles. The theatre's cost of the campaign was confined to $20 for printing of tickets. In connection with Anniversary Week the theatre front was decorated with flags and a large four-foot cake was placed in the lobby. An added attraction of a "Mystery Man" (magician) also helped Saturday trade along.

Other recent activities of Sheerin at the Garden include a Free Food Matinee held with the cooperation of all local churches, which netted the theatre a large amount of good will; toy matinees; meeting of the Buck Jones Club every Saturday, with opportunity contests for the youngsters, and other good will moves.

Big Gift Nights!

Goodwill is also an important factor in the affairs of the State Theatre, located over on Rockaway Boulevard and managed by Jesse T. Bonney. In addition to Kiddie Club toy matinees, held every Saturday, he has been running special Gift Nights of merchandise amounting to $75 on one night each week. Tickets are given merchants for distribution and the deal has worked out to excellent advantage for both theatre and merchants. Here, again, the policy of showing a German picture after the regular performance Saturday nights has made a decided hit with the German-American element.

The same Junior Orchestra scheme, described in foregoing paragraphs dealing with the St. Albans Theatre, has turned out equally well for the State. Another move which Bonney recently executed in a particularly effective manner was handling of the propaganda dealing with the announcement of a price reduction, a move made necessary because of a new competitive situation in his neighborhood.

So with Monty MacLevy at the helm and Russell Cohen taking an active part in the important phase of booking, these two and and their house managers are building up a smooth running theatre organization. The answer to this is that every man is taking a keen interest in his work, which, after all, is the keynote of success in any business. More about these Round Tablers in forthcoming issues.

"MICROBES" FOR THE BOX OFFICE!

The Metropolitan Life Insurance Company is now offering, free of all costs, including transportation charges, a most interesting one-reel subject, entitled "Man Against Microbe."

As the official information bureau for some four thousand members of the Round Table Club, we would have you know that this subject is absolutely free of all advertising and is as beneficial to every other insurance company as it is to Metropolitan.

From the box office point of view it affords you a swell opportunity to tie up with some twenty-five thousand insurance agents of the sponsoring company and through them the various child and health organizations and groups, local health authorities, newspapers, doctors and countless others, all good medicine for your box office.

"Man Against Microbe," as far as we are concerned, is one of the most interesting and entertaining subjects ever screened. It was produced in a strictly professional manner, and the photography, recording and direction leave nothing to be desired.

Also furnished free of charge with each play date are posters for store window and sniping purposes and a snappy little press book chock-full of foolproof suggestions for merchandising a free subject that will get you more dough-re-mi at the box office than most of those expensive percentage pictures you have to play.

By all means write to the Metropolitan at One Madison Avenue, New York City, and arrange for the showing of this picture. Then get in touch with your local Met. agent and work out a campaign that will give you one of the best publicity and tie-up breaks that you ever had. **"CHICK"**

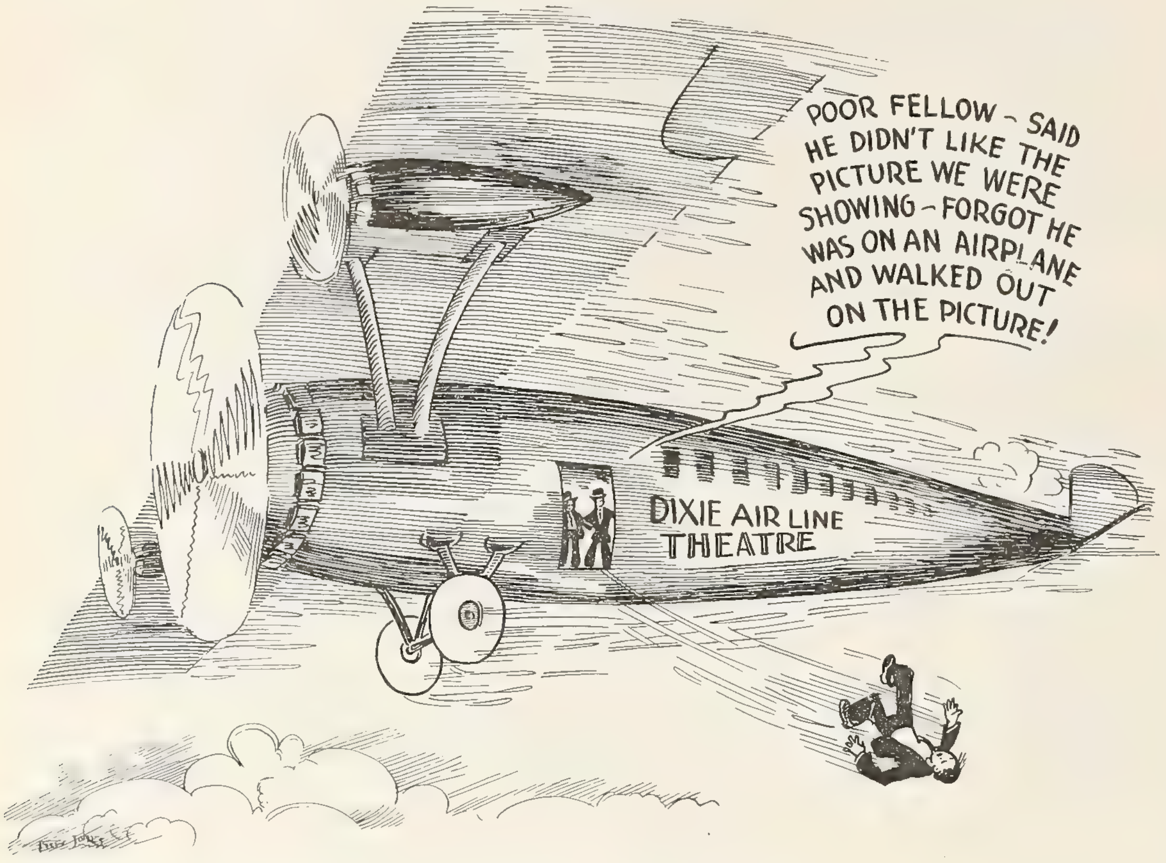
BRAWARSKY GETTING OUT A NICE PROGRAM FOR BELLEVUE HOUSE

A very neat looking program is being published in the interests of the Bellevue Theatre, Bellevue, Pa., by Harry Brawarsky, manager of the house. It is called "Talkie Topics" and is edited by Howard Lichey, a well known publicity man in this business. While the program does not carry any advertising, nor have any merchants been solicited in this respect, space will be sold at a price in keeping with its class and the large mailing list of 3,000 weekly. The front page of the issue we have at hand is devoted to a sketch of Clara Bow; there is a page for editorial comment; the back cover carries programs two weeks in advance and the remaining six pages are filled with interesting notes for the fan, small boxes of institutional copy and scene and star cuts.

Incidentally, the Bellevue is located in one of Pittsburgh's choice suburban sections and caters to a wealthy clientele; that is, as Lichey points out, if there are still people left with bank accounts a good proportion of them live in the Bellevue's neighborhood. The house is therefore operated in keeping with this class of patronage, a fair price of admission is maintained and pictures are selected with utmost care. We can add that the program follows out the general scheme, as to appearance, care in editing, etc.

KEEPING UP WITH THE TIMES!

By GUY JONES


POOR FELLOW – SAID HE DIDN'T LIKE THE PICTURE WE WERE SHOWING – FORGOT HE WAS ON AN AIRPLANE AND WALKED OUT ON THE PICTURE!
DIXIE AIR LINE THEATRE

Looking Far into the Future with Cartoonist Jones.

NAT WOLF AND SID DANNENBERG WAGED EFFECTIVE CAMPAIGN

Once again we receive word of Sid Dannenberg and Nat Wolf's activities out in Cleveland, and as usual they still are doing big things. When "Silver Dollar" played the Lake, Variety and Uptown theatres in Cleveland, Dannenberg and Wolf tied up with the Cleveland Public Library. They distributed 10,000 book marks and plastered the entire branch with stills and displays on the picture. A special screening was held for the leading members of the city's women's clubs who later went out and did plenty of talking for the picture.

All people celebrating their Silver Anniversary during the week the film was shown were invited to the theatre. They had to show their marriage certificates at the door. A special want ad was placed in all three Cleveland papers one week in advance of playdate: "Have You an Old Silver Dollar? In conjunction with the playing of Edward G. Robinson in SILVER DOLLAR, Warner Bros. Theatres are searching for the oldest Silver Dollar in greater Cleveland. Apply now with your coin either at the Lake, Variety or Uptown Theatres." When the people came with their coins, their name, address and the date of the coins were recorded and at the end of the week a swell feature story was used in the papers on the stunt.

A tie-up was effected with a large bakery company in which they distributed 10,000 Edward G. Robinson pictures in their cakes and 1,000 window cards in the finest grocery stores through greater Cleveland. Another tie-up was with the Bailey Company's three department stores on a "Silver Dollar Guessing Contest" in their store windows. Candy silver dollars were distributed in the stores and theatres. Bailey's took a lot of space in the newspapers to merchandise this tie-up and also gave the theatre plenty of space in the best windows of their stores.

Five thousand music wrappers were distributed by McCrory's and over 300 Street Car Cards were used. A Magic Square contest was used in the Cleveland Plain Dealer and proved to be the most sensational newspaper-theatre hook-up that has ever happened. Answers just poured in by the carload. Here is the story that ran in the Plain Dealer:

"You've heard of cross-word puzzles, word games and jigsaw puzzles—but have you ever heard of the 'Magic Square'? Maybe not. Well, 'Magic Square' is something in a new game in which a complete sentence is hidden within a square resembling a cross-word puzzle.

"Warner Bros. Lake and the Plain Dealer introduce this new craze to Cleveland in conjunction with the showing of Edward G. Robinson's latest vehicle, 'Silver Dollar,' which starts next Saturday at the Lake Theatre. Hidden in the magic square is an eleven word sentence which has to do with the plot of 'Silver Dollar.' This is the way you go about solving it: Begin with the square which is circled. Move one square up, down, right or left (not diagonally) and spell out the sentence which is descriptive of the hero of 'Silver Dollar.' End at the square which had a period in it."

Cash awards and guest tickets were given for correct solutions.

One of the biggest tie-ups in the campaign was with the Postal Telegraph for insertion of 25,000 midget telegrams in all wires throughout greater Cleveland and using ten displays on their counters. A popular restaurant featured a special "Silver Dollar" dinner. All patrons that gave cashiers of all three theatres five dollar bills for tickets received a silver dollar in their change.

FRANK BOUCHER WAGED GREAT CAMPAIGN FOR GREATER SHOW SEASON

It's taken us quite some time to get around to setting down a brief account of the fine campaign worked out on Greater Show Season by Frank Boucher, manager of the Capitol Theatre, Winchester, Va., and we'll just have to fall back on the old alibi of "better late than never."

He lined up merchants and newspapers solidly behind the idea by selling them the Prosperity, or Trade Revival idea. A merchants' section in the paper was promoted and generously supported with a large amount of free space, even to the point of editorial mention on several occasions. A full page Warner ad also appeared at this time.

Additional advertising and exploitation included a variety of special heralds; special trailers; other co-operative advertising; listing and advertising of special attractions during Greater Show Season; window cards; door knob hangers; special programs; front and lobby especially decorated for the occasion; tie-up with certain merchants for distribution of autographed prints of star's photos with tie-up ad on back; lavish use of pennants and burgees; use of special posters; wide circulation of messages by bannered trucks, and a big parade on opening night.

Any one who has followed Frank Boucher's work will at once recognize from the above that he went about Greater Show Season campaign with his customary thoroughness. While we haven't attempted to cover every detail, the plan of campaign is there and other Club members may find it helpful when mapping out similar moves.

Schwartz Check-Up!

As a means of checking up on a large weekly program mailing list in a city where people are constantly on the move, A. H. Schwartz, head of the Schwartz Theatre Circuit, Brooklyn, N. Y., recently mailed postal return cards to obtain information before a designated time as to whether continued mailing of the programs was desired by patrons.

Although quite an expensive item on account of its make-up and postage covering a vast circulation, it is generally conceded that the Schwartz type of weekly program is a most valuable advertising medium in that it lays out the weekly changes of all houses in the various neighborhoods. The check-up, however, is instrumental in killing off all dead timber.

It was recently announced on the screen at the Farragut Theatre, A. H. Schwartz house on Flatbush Avenue, Brooklyn, that "Jadite" night would be held one night (Wednesday) each week, on which ladies would be presented with one of a large assortment of useful kitchen articles, suitable either for culinary work or for use in electric refrigerators. No drawings or numbers are used in making the gifts. Eddie Lewis is manager of the Farragut.

Allison Honored!

George Allison, manager of the Warner-Ritz Theatre, Jersey City, N. J., was awarded 2nd Prize in the Christmas Drive made by managers in the Warner-Stanley-Fabian division. He was formerly associated with Lee Ochs' theatres in uptown New York City.

personalities

BARNEY KILBRIDE

formerly associated with a radio broadcasting station in Detroit, Mich., and who recently took over the Strand, a neighborhood house in that city, has also acquired the Alhambra, a de luxe Detroit neighborhood theatre, operated by Publix until a few weeks ago.

▽

ORVILLE ENLOE

owner of the Criterion Theatre, El Reno, Okla., announces that he will rebuild the house which was gutted by fire several weeks ago.

▽

SUE HARLOW

daughter of A. J. Harlow, pioneer exhibitor and former Mayor of Orangeburg, Va., was recently made assistant manager of the Pitts-Madison Theatre in that city. Her brother Wilbur is at the helm.

▽

J. J. FRANKLIN

city manager for RKO in Cleveland, recently announced that the Palace Theatre in that city would resume vaudeville on Feb. 17.

▽

GUY KENIMER

district manager for Sparks down in Florida, is in charge of the seven weeks' tour of the Eddie Cantor-George Jessel roadshow over the Sparks Circuit.

▽

MILTON H. CHAMBERLAIN

recently rejoined Leo Brecher as managing director of the Plaza Theatre, New York City.

▽

BILL ROBERTS

is again back on the job of managing the Shawnee Theatre, Plymouth, Pa.

▽

J. LEVY

is now managing the Kent Theatre, Philadelphia, Pa. He was formerly in charge of the Park, another local house.

▽

ISADORE WIRNIK

former manager of the Strand Theatre, Philadelphia, Pa., is now at the helm of the Sedgwick, also in Philly.

▽

J. L. MULHALL

formerly in charge of the Arcadia Theatre, Wilmington, Del., has been made manager of the Stanley Theatre, Chester, Pa.

▽

CHAS. H. MOYER

has been appointed manager of the State and Strand Theatres, Hanover, Pa. He was formerly in charge of the Rialto Theatre in Woodbury, N. J.

▽

RAY MEYER

until recently manager of the Northeastern Theatre, Philadelphia, Pa., is now in charge of the Orpheum, same city.

▽

C. A. DAVIES

of Westerville, Ohio, has remodeled his Perry Theatre and will operate on a picture-vaudeville policy.

▽

EDWARD A. ZORN

manager of the Boston Met, has been on the sick list for the past two weeks.

▽

R. T. DANIELS

recently leased the Rex and Washington Theatres, Toronto, Canada, two houses formerly operated by George Manos.

▽

ROBERT HARPER

has acquired the Blackstone Theatre, New Rockford, N. D., from John Gariepy.

RICHARD R. ADAMS

formerly publicity director of the Paramount Theatre, Denver, has been appointed manager of the America Theatre in Colorado Springs.

▽

RICHARD RAUB

who has been handling publicity at the Denver Theatre, Denver, has been transferred to a similar post at the Denver Paramount. E. Patchen, of the local staff, takes over Raub's old job.

▽

LARRY STARSMORE

who has been supervising management of the America and Paramount Theatres in Colorado Springs, will now devote his full time to management of the Denver Paramount.

▽

L. R. PEARCE

manager of the Orpheum Theatre, Memphis, is reported in a deal to arrange independent operation of the house as the result of RKO's announced intention to turn the Orpheum back to its owners, the Memphis Theatre and Realty Company.

▽

HARRY R. MOORE

formerly with Fox at Great Falls, Mont., has succeeded L. M. Harris as manager of the Fox-Egyptian Theatre in Delta, Colo. Harris has been transferred to the west coast.

▽

WALTER M. SHELTON

formerly assistant manager of the Orpheum Theatre, Wilkes-Barre, Pa., was recently appointed manager of the Luzerne Theatre, Luzerne, Pa.

▽

FRED HERMAN

former district manager for Publix in the Wilkes-Barre, Pa., zone, is now managing the Irving Theatre in Wilkes-Barre.

▽

JOHN COMERFORD

until recently manager of the Shawnee Theatre, Plymouth, Pa., is now in charge of the Orpheum Theatre, Wilkes-Barre, Pa.

▽

E. F. STANLEY

recently purchased the Strand Theatre, Defiance, Ohio, from Mr. and Mrs. F. M. Miller.

▽

RAY GROMBACHER

well known exhibitor in the Northwest, has installed sound apparatus in the Post Street Theatre, Spokane, Wash.

▽

CHARLES MARSEY

recently tendered his resignation as manager of the Strand Theatre, Seymour, Conn.

▽

MORRIS KAPLAN

Cleveland theatre operator, has taken on a Kentucky bred race horse and will try the animal out this season.

▽

G. B. JEFFREY

is the new manager of the recently reopened Arcade Theatre, West Palm Beach, Fla.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquisition of theatres, etc., etc., is the type of material we want.

ARTHUR S. METZGER

formerly manager of the midwest division of Paramount Publix real estate department, Kansas City, recently became associated with a local bank as business manager. He is a brother of Lou Metzger, well known exhibitor on the west coast.

▽

E. C. AND E. B. HARTMAN

former operators of the Nomar Theatre, Wichita, Kans., have acquired the Murray Theatre, Kansas City, until recently operated by Jay Means, owner of the Oak Park and Bagdad Theatres and president of the Independent Theatre Owners of Greater Kansas City.

▽

LOYCE ROCKHOLD

manager of the Fox-Vista Theatre, Kansas City, was recently elected general chairman of the Prospect Centre Business Club, a neighborhood booster organization.

▽

F. M. WESTFALL

has replaced William Hughart, resigned, as manager of the Skouras house in Herkimer, N. Y. Westfall hails from the Skouras-Milwaukee division.

▽

JAKE ROSENTHAL

(The Great Jake) of Waterloo, Iowa, fame, has returned to his home town after spending several days with his brother Barney, of Premier Pictures Corporation, St. Louis.

▽

JAY GOLDEN

manager of the RKO Palace Theatre, Rochester, N. Y., is reported convalescing from four operations resulting from a fractured arm which has confined him to a hospital for the better part of two months. He has been keeping up with the parade through especially installed film screen and projection machine in the hospital room.

▽

RAY GROMBACHER

who recently assumed management of the Post Street Theatre, Spokane, Wash., is operating under a cooperative plan that is proving successful.

▽

CARL PORTER

has been appointed manager Capitol and Elsinore Theatres at Salem, Ore.

▽

MR. AND MRS. J. MILLER

are operating the Cameo Theatre at American Fork, Utah.

▽

R. H. METCALF

has acquired the Mars Theatre, Hazen, N. D., from F. W. Hass. Improvements will be made and the house redecorated.

▽

J. P. BROULX

has taken over the management of the Eagle Theatre at Austin, Minn., from Ed Daniels.

▽

NATHAN GOLDSTEIN

has named John Skiffington manager of the Broadway Theatre at Springfield, Mass.

▽

HENRY J. LAZARUS

has reopened his newly remodeled Coliseum Theatre at New Orleans to pleasing business. The house has been redecorated and new equipment installed throughout.

▽

PAUL ROSENBLUM

with Metro-Goldwyn-Mayer theatre interests in Paris, France, and a recently elected member of the Round Table Club, is still confined to a hospital in that city, according to recent word from the invalid.

EVENTUALLY—WHY NOT JOIN NOW!

RODERICK "DUKE" KING

is house manager of the Latonia Theatre, Oil City, Pa. He and his partner, Elmer Amidon, teamed up late in '32 and took over operation of this house, one formerly managed by Fred Johnson, who is another member of the Round Table Club and now located in Reynoldsville, Pa. We are glad to have "Duke's" application for membership at hand and to note that he and Amidon have already found this department beneficial in the matter of getting under way. We will watch with interest their career and hope both will find time to keep their Club posted on what stunts are being used to develop trade.

▽

KEITH CHAMBERS

is the house manager and assistant to George Delis, city manager for A. G. Constant, operator of the Palace Theatre, Canton, Ohio, and he's another new member in line for introduction to his host of fellow Club members. We're glad to acknowledge Keith's application and to list his name among the large army of Round Tablers. It's a foregone conclusion he is in sympathy with the aims of this organization and we'll be on the lookout for his contributions. Between Chambers and his chief the Club should be able to keep a line on what's going on among Constant houses.

▽

ELMER AMIDON

is "Duke" King's partner in management of the Latonia Theatre, Oil City, Pa., and we're also mighty glad to acknowledge his application of Club membership. While "Duke" is in charge of the house proper, Elmer takes care of the office, does the booking, etc., and also takes a fling at display work. Both are licensed projectionists and divide time in the booth. Seems to us they've got a pretty strong combination and one which ought to work out to excellent advantage in these days when everyone is trying to reduce overhead. Between the two of these new Round Tablers, the Club ought to be kept informed.

▽

JOHN WOYTINEK

hails from out in North Judson, Indiana, where he is managing director of the Gayble Theatre, and we're also glad to acknowledge his recent application for membership in the Round Table Club. Now that you're on the active list of contributors, John, let's see what you can do to help keep these pages full of interesting slants on what's going on in showbusiness. What was that last stunt you used to swell box office receipts? Shoot along an account of it.

▽

J. P. VOGT

manager of the Rialto Theatre, Gladstone, Mich., sent his application for membership in the Round Table Club along the way we like to see them come in—request for Club pin, an account of a recent campaign and approval of the good work being carried on by the rest of the fellows in this organization. Okay, Vogt, and we're mighty glad to have you with us to keep the ball rolling along. Now that you've started off on the right foot, let us know from time to time what you are doing to boost box office trade out your way.

▽

J. KENNETH HENRY

hails from up in the Bronx section of New York City, where he manages the Park Plaza Theatre for the Skouras Brothers. "After all these years," as he states, he at last enters the fold and promises to become an active contributor to this department. He handles a big house, which is first run up in his neighborhood, and we certainly believe the Club is in line for some first class yarns on how showbusiness is handled in a large New York City neighborhood house. Shoot along your ideas, Ken.

HARRY PICKETT

has the job of helping Eddie Hough manage the Rivoli Theatre down South in Greenville, S. C., and his boss is sponsoring Harry's application for membership in this showmen's Club. According to Eddie, this newly elected Round Tabler has about everything it takes to make a theatre man, so with Hough's able coaching it probably won't be long before we'll be sending out another "framed certificate". At any rate, you're all familiar with Eddie Hough's brand of showmanship, so draw your own conclusions. Between the two of these Round Tablers the Club ought to be able to keep informed on showbusiness in Greenville.

▽

H. E. "HANK" NEWBERRY

is the manager of the Y. M. C. A. Theatre in what he terms the best "little town in the South"—Ware Shoals, S. C., and we're taking this opportunity to acknowledge his application for membership in this ever-increasing organization of showmen. He admits he's been following Club doings for quite a long time and now wishes to repay his fellow Round Tablers by contributing some gags of his own. Okay, "Hank", and we'll be awaiting your next communication. Unless we're very much mistaken, we've heard of you before in showbusiness.

▽

C. W. MILLS

operates the Arcade Theatre up in the town of Sodus, N. Y., and since his application for membership in this Club doesn't state his official capacity, we'll set him down as owner-manager. Glad to have you with us, Mills, and we hope you will also do your full share to keep these columns full of show-selling tips for your fellow Round Tablers. What have you been doing of late to bring in patrons? Jot down an account of your operating plan and shoot it in to Club headquarters. We'll gamble you have some dope which will be appreciated by others in this organization. Let's hear from you.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club,
1790 Broadway, New York)

GEORGE A. GOOKIN

is the advertising and publicity manager for the Majestic Theatre down in Johnson City, Tenn., and at this writing it is officially recorded that he is a full fledged member of the Round Table Club. This acknowledgment is really a little tardy in some respects, since George has already made a number of contributions to these columns, but he's in the army now and his "framed certificate" will shortly be on its way. He's a seasoned showman, having managed a number of houses before going into the advertising game on his own. At present he is acting as "all-around man," specializing as musical director and manager of vaudeville attractions, which he coaches and develops into acts that register with Majestic patrons. We'd like to have a special article from him on his complete plan of production.

▽

ROBERT S. ROGERS, JR.

owns and manages the Carolina Theatre down South in Kingstree, S. C., and we're glad to report that he, too, has become a member of this organization. The Club is deeply indebted to many South Carolina showmen for a whole flock of interesting show-selling slants and we're going to take it for granted that Rogers fully intends to do his share toward keeping up the good work. When the opportunity comes along, Robert, jot down an account of what you're doing and shoot it along. We'll do the rest.

▽

J. T. ADAMS

is located out in Oglesby, Ill., where he manages the Aida Theatre, and the Welcome sign is also out for this newly elected Round Tabler. Now that your application has been duly recorded, Adams, get the good, old Club spirit firmly intrenched in your mind and put your shoulder to the wheel of progress. What was that last stunt you used to such excellent effect at the box office? Shoot along an account of it so that we can pass the tip along to your brother managers.

▽

EDITH MASON FORDYCE

operates the Princess Theatre down South in Selma, Louisiana, and Mrs. Fordyce is another lady-manager to join the ranks of the Round Table Army. The ladies certainly have a reputation for instilling new ideas in showbusiness and we will look forward with much interest to receipt of her next communication to Club headquarters, in which we hope she will let this department know what methods she is using to boost box office trade down in her section of the country.

▽

GEORGE W. LAKE

is located over in Athol, Mass., where he has the job of helping T. H. Newton operate the Lyric Theatre. George not only functions as advertising manager but holds a projectionist's license as well. He's an old timer in this game, having operated a flock of one-night stands in the days of silent pictures, and we want him to know that we're very glad to list his name among this department's newly elected members. Let's hear what you, George, and your chief are doing to boost box office trade at the Lyric.

▽

VERNON W. FISK

is the lessee and manager of the Blue Water Theatre, Kincardine, Ontario, Canada, and it's a pleasure to list his name among the many fellows in the Canadian contingent of this organization. He is thoroughly in accord with the work being carried out by this department and proposes to do his share to keep the old ball rolling along. Let the Club know your operating plan, Vernon, and if you have any good show-selling tricks up your sleeves, shoot them along.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 28	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
A Shriek in the Night	Ginger Rogers-Lyle Talbot			
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson			
Eleventh Commandment	Marian Marsh-Theo. Von Eltz			
Midnight Alarm				
Nestors, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Cornered	Tim McCoy	Aug. 5		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 19		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Maye Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Destroyer, The				
Fever	Jack Holt-Lilian Bond			
Free Ranger	Tim McCoy-Alice Dahl			
Lost Valley	Buck Jones			
Mike				
Murder of the Circus Queen	Adolphe Menjou-Greta Nissen			
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rex, the Wild Stallion	Wm. Janney-Dorothy Appleby			
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemed to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept 10
Central Park	Joan Blondell	Dec. 10	55	Nov 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years In Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33		
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33		
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 2
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat			
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 24,'33		
Five Cents a Glass	Marian Nixon	Mar. 24,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
House of Refuge	Dorothy Jordan-Alex. Kirkland			
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33		
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 31,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Warrior's Husband	Elissa Landi-Ernest Truex-David Manners			
Zoo In Budapest	Gene Raymond-Loretta Young			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Black Cat, The				
East of Sudan				
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	

Coming Feature Attractions

Title	Star	Rel. Date
Back Stage Mystery		
Free Love		
Public Be Damned, The	Pat O'Brien-Evelyn Brent	
Sing, You Sinner		Mar. 1,'33
Woman in the Chair, The		Feb. 15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ine	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

Coming Feature Attractions

Title	Rel. Date
Justice Takes a Holiday	Feb. '33
Revenge at Monte Carlo	Feb. '33

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Outsider, The	Harold Huth-Joan Barry		90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date
Bombshell	Jean Harlow	
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33
Dancing Lady, The		
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Mar. 24,'33
La Tendresse	Norma Shearer	
Man on the Nile	Ramon Novarro-Myrna Loy	
Peg O' My Heart	Marion Davies	
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	
Rivets	John Gilbert-Mae Clarke	Mar. 17,'33
Soviet	Clark Gable-Wallace Beery	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Today We Live	Joan Crawford-Gary Cooper	Mar. 10,'33
Tugboat Annie	Marie Dressler-Wallace Beery	
Turn To the Right		
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33
What Women Give	Phillips Holmes-Diana Wynyard	Feb. 17,'33
White Sister, The	Helen Hayes-Clark Gable	Mar. 3,'33

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33		
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Title	Star	Rel. Date
Black Beauty	All Star	Apr. 1,'33
Breed of the Border	Bob Steele	Mar. 1,'33
False Fronts		
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
	Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 24,'33		
Curse of Sunken Gold				
Dead Reckoning (Tent.)	Wynne Gibson-Cary Grant	Mar. 24,'33		
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33		
King of the Jungle	Frances Dee-Buster Crabbe			
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Pick Up	Sylvia Sidney-George Raft	Mar. 31,'33		
Story of Temple Drake, The	Miriam Hopkins-George Raft			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 10,'33		
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33	73	Feb. 4,'33

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Mole (Reviewed—German version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Declasse	Ann Harding			
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33		
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33	57	Jan. 21,'33
Successful Blunder, A	Junior Durkin-Charlotte Henry		68	Feb. 4,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		
Topaze	John Barrymore-Myrna Loy	Feb. 17,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33

(THE RELEASE CHART--CONT'D)

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Dangers of the Arctic		Exp. Film Co.		58	July 9
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb., '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront	Claudette Colbert-Rich'd Arlen-Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard			
Style	Lilyan Tashman			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Terror Trail, The	Tom Mix	Feb. 2,'33		
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	68	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The	Anita Page-Clyde Beatty			
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 16,'33		
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 2,'33		Jan. 28,'33
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 30,'33		
Laughing Boy	Zita Johann			
Left Bank, The				
Lucky Dog	Charles "Chic" Sale			
Niagara Falls	Summerville-Pitts			
Only Yesterday				
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	94	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Jean Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Mar. 11,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33		
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33		
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney-Glenda Farrell			
Picture Snatcher	James Cagney	Jan. 28,'33		
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33		
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Auction in Souls	Conrad Nagel-Leila Hyams	Feb. 16,'33		
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Study in Scarlet, A	Reginald Owen	Mar. 12,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Night in Paradise	Anny Ondra-Herman Thimig	American-Roumanian			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	American-Roumanian	Jan. 16,'33		
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Enchanted Escapade	Kaethe von Nagy	Protex Trading	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 16
Love is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claud Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show		1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Paperhanger	June 21		
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury In Wildwest	Aug. 11	1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury In Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats			
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes			
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
I'm a Fugitive From a Chain Store			
Mind Doesn't Matter	Nov. 21	19½	
The Curse of a Broken Heart			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	19	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov 13	14	
On the Brink of Disaster	Feb 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
MACK SENNETT COMEDIES			
Alaska Love Andy Cldye	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Pest, The Harry Langdon			
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
Wise Dummies			
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
Flying Heels			
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33		
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Technocrazy Monty Collins-Billy Bevan			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississipi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33		
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31		
Twice Two			
ODDITIES			
Chili and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17		
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles			
Bone Crushers			
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork			
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks			

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	1 reel	
No. 7—This is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass-Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—	Mar. 17,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2.		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS

Title	Rel. Date	Running Time Minutes	Reviewed
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

CHARLIE CHAPLIN SERIES (Re-issues)

Title	Rel. Date	Running Time Minutes	Reviewed
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher-W. Catlett	Jan. 27,'33	21	
No. 3—So This Is Harris		3 reels	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Merchant of Menace, The			
Parlor, Bedrom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Running Time Minutes	Reviewed
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		

SILLY SYMPHONIES

Title	Rel. Date	Running Time Minutes	Reviewed
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24

UNIVERSAL

OSWALD CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	

POOCH CARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	

RADIO STAR REELS

Title	Rel. Date	Running Time Minutes	Reviewed
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	2 reels	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33		
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

STRANGE AS IT SEEMS SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	

UNIVERSAL BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	

UNIVERSAL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
(1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	2 reels	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	

BIG V COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10 Wrongorilla Jack Haley			

BOOTH TARKINGTON SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

BROADWAY BREVITIES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		

HOW TO PLAY GOLF—

Title	Rel. Date	Running Time Minutes	Reviewed
BOBBY JONES		1 reel (each)	

LOONEY TUNES SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			

LOONEY TUNES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			

MELODY MASTERS (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			

MERRY MELODIES (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			

THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH

Title	Rel. Date	Running Time Minutes	Reviewed
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30

NOVELTIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			

ORGAN SONG-NATAS

Title	Rel. Date	Running Time Minutes	Reviewed
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Moving In		2 reels	
Rough Sailing		18	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			

SPORT THRILLS SERIES TED HUSING

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			

S. S. VAN DINE MYSTERY SERIES

(Donald Meek-John Hamilton)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10

TWO-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			

WORLD TRAVEL TALKS— E. M. NEWMAN

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29

WORLD ADVENTURES E. M. NEWMAN (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Tall Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept 12	20 (each)	
Phantom of the Air	May 22,'33		

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 159:—(A) Give us your idea of the damage likely to be inflicted upon film if its rewinding and repairing be entrusted to an usher or other well meaning but incompetent man. (B) Name all those various things which may inflict damage upon film during the process of projection. (C) Name the various possibilities for damage to film in the process of rewinding.

Answer to Question No. 153

Bluebook School Question No. 153 *was*: "*(A) Name the various things which will operate to increase resistance in a water pipe. In an electrical conductor. (B) What determines the necessary size of a water pipe or electrical conductor? (C) At what point does overload begin in an electrical conductor? Name the various reasons why an electric conductor should never be overloaded.*"

Wilbur Ostrum sent a most excellent answer to Question 152, too late for publication. We trust he will continue with the school. Judging by the excellence of his one letter, such continuance will be of real value. The following made acceptable answers to No. 153:

C. Rau and S. Evans, Lester Borst, Dale Danielson, T. Van Vaulkenburg, J. Cermak, G. E. Doe, J. Wentworth, W. Ostrum, H. D. Schofield, H. Edwards, I. E. Rayner, W. Broadbent, J. B. Buckley and D. Singleton, Nic Granby, G. Harrison and F. Harlor, S. Howard and D. Kurts, A. Bailey, T. M. Vinson, H. B. Coates and D. Coates, D. Lalley and F. Ferguson, A. Wells, D. Holler and D. R. Peters, N. McGuire, W. R. Lemke, T. L. Danielson and H. Pilson, P. R. Fox, C. L. Cyrus and B. Olmsby, L. G. Gregeson and J. Hendershot, L. N. Traxler, F. F. Franks, H. Rogers, R. Wheeler and R. Schuler, M. R. Davidson and R. O. Tanner, D. L. Blinkendorfer, L. B. Bryant and D. L. Monehan, L. Thomas and D. D. Davis, R. G. Patterson, L. D. Simmons, M. Spencer and D. T. Arlen, G. Tinlin, M. Henderson and K. L. Knight, B. Jones and D. K. Ormie, W. T. Granger and A. Wythe, J. B. Nalley and M. D. Olewon, E. Rymer, and B. L. Tanner, W. D. Love and W. Love, M. H. Lonberger, J. L. Hanson and F. Hanson, H. D. and B. L. Palmer, D. Haber and D. Breaston, D. U. Granger, U. L. Tipton, R. L. Mitchel, T. Turk, D. L. Sinklow, F. B. Klar and T. H. Morton, D. V. Peterson, L. Jones and B. L. Banning, L. M. Richards, L. Hutch and D. Goldberg, K. Griener, H. R. Baldwin, G. Thompson, A. R. Roseley, L. Thomas and D. D. Davis, F. L. Granby, J. Daniels, D. Michelson, M. Henderson, E. L. Richardson, T. McGruder, R. Geddings and L. Grant, R. Simms and O. L. Davis, P. L. Jensen, K. L. Hess, M. Gregg and L. D. Rubin, H. D. Tyler, G. H. Spencer, J. H. Rathburn and D Little, F. L. Granby, D. Emmerson, J. Lansing and R. D. Oberleigh, O. Allbright and J. Williams.

Only one man out of them all made a really complete answer to Section A. It was J. Wentworth, who says: "Those various things which will increase resistance in a water pipe are (1) decreased diameter of pipe (2) increased length of pipe, diameter unchanged, (3) increased roughness of interior wall of pipe, diameter remaining unchanged. (4) added impurities in water, (5) added pressure—though of the last I am not altogether certain, nor have I been able to find any citation of authority on the point. It seems reasonable to presume added pressure would not only increase internal friction of the water itself, but also would add to the resistance offered by the pipe walls."

That last is an interesting point. I have myself searched authoritative text books for light on this question, without result. I have also called up the office of the New York City water department without result, except that the engineer with whom I talked was "inclined to believe Wentworth to be correct in his assumption that increased pressure would increase resistance as stated."

Continuing Wentworth's reply: "Those things which would increase electrical resistance, assuming constant current flow, are decreased diameter or increased length of conductor, diameter remaining constant; use of conductor having lower conductivity because of different materials used in its making; and increased temperature, except in the case of carbon."

We will let T. Van Vaulkenburg tackle Section B, which he does as follows: "The necessary size or cross section of either a water pipe or electrical conductor is determined by the volume of water or current to be carried. If the volume of flow be too great, excessive resistance will result. The point where excessive friction is generated marks the point where normal capacity is reached. This point is determined by the National Board of Fire Underwriters in its wire capacity tables, though in them some slight allowance is made as a factor of safety. In other words the tables fix points slightly below the actual safe carrying capacity.

Section C also was completely answered by only one person, G. E. Doe. All but Doe neglected to note the fact that heating of wires would operate to increase resistance permanently. Doe says: "Overload in an electrical conductor begins when its temperature is increased above a certain figure fixed by the National Board of Fire Underwriters. The reasons for avoidance of overload are (a) waste of power dissipated in heat, (b) possible weakening of conductor through excessive heat, (c) possible injury to insulation through excessive heat, (d) possible permanent increase in resistance set up by excessive heat, (e) danger of fire through overheated conductors, (f) possible fusing of conductor through excessive heat (which item would include fuses), (g) possibility of trouble for the one permitting overload, especially if a licensed employee."

Government Opens Educational Unit

The motion picture activities of the United States Government have been expanded by a new service to the nontheatrical industry. Producers, distributors and users of educational films will be supplied with a monthly bulletin on current activities in this field. The information will be gathered by and issued through the Motion Picture Division of the Department, which is in charge of C. J. North and N. D. Golden. Eugene I. Way will have direct supervision of the new activities.

The department now is surveying the field with a view to ascertaining the extent of operations. Preliminary investigation indicated that approximately 500 concerns are engaged in some form of nontheatrical or educational motion picture endeavor.

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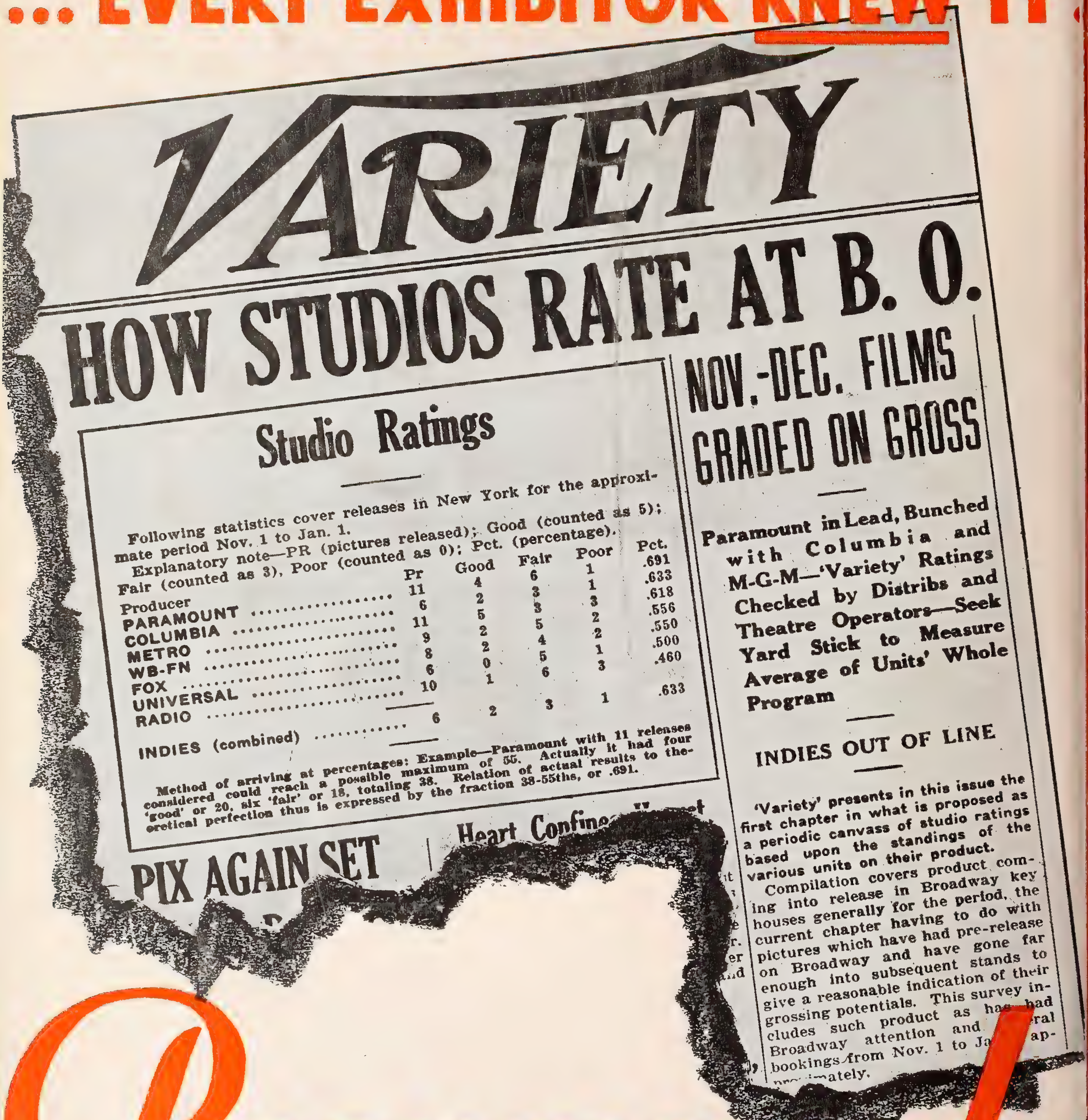

VARIETY

HOW STUDIOS RATE AT B. O.

Studio Ratings

Following statistics cover releases in New York for the approximate period Nov. 1 to Jan. 1.

Explanatory note—PR (pictures released); Good (counted as 5); Fair (counted as 3), Poor (counted as 0); Pct. (percentage).

Producer	Pr	Good	Fair	Poor	Pct.
PARAMOUNT	11	4	6	1	.691
COLUMBIA	6	2	3	1	.633
METRO	11	5	3	3	.618
WB-FN	9	2	5	2	.556
FOX	8	2	4	2	.550
UNIVERSAL	6	0	5	1	.500
RADIO	10	1	6	3	.460
INDIES (combined)	6	2	3	1	.633

Method of arriving at percentages: Example—Paramount with 11 releases considered could reach a possible maximum of 55. Actually it had four 'good' or 20, six 'fair' or 18, totaling 38. Relation of actual results to theoretical perfection thus is expressed by the fraction 38-55ths, or .691.

PIX AGAIN SET

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NOV.-DEC. FILMS GRADED ON GROSS

Paramount in Lead, Bunched with Columbia and M-G-M—'Variety' Ratings Checked by Distribs and Theatre Operators—Seek Yard Stick to Measure Average of Units' Whole Program

INDIES OUT OF LINE

'Variety' presents in this issue the first chapter in what is proposed as a periodic canvass of studio ratings based upon the standings of the various units on their product.

Compilation covers product coming into release in Broadway key houses generally for the period, the current chapter having to do with pictures which have had pre-release on Broadway and have gone far enough into subsequent stands to give a reasonable indication of their grossing potentials. This survey includes such product as ha[illegible] had [illegible]ral Broadway attention and [illegible] bookings from Nov. 1 to Ja[illegible] approximately.

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MOTION PICTURE HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

SHOW BUSINESS IN EUROPE

what an American theatre architect found

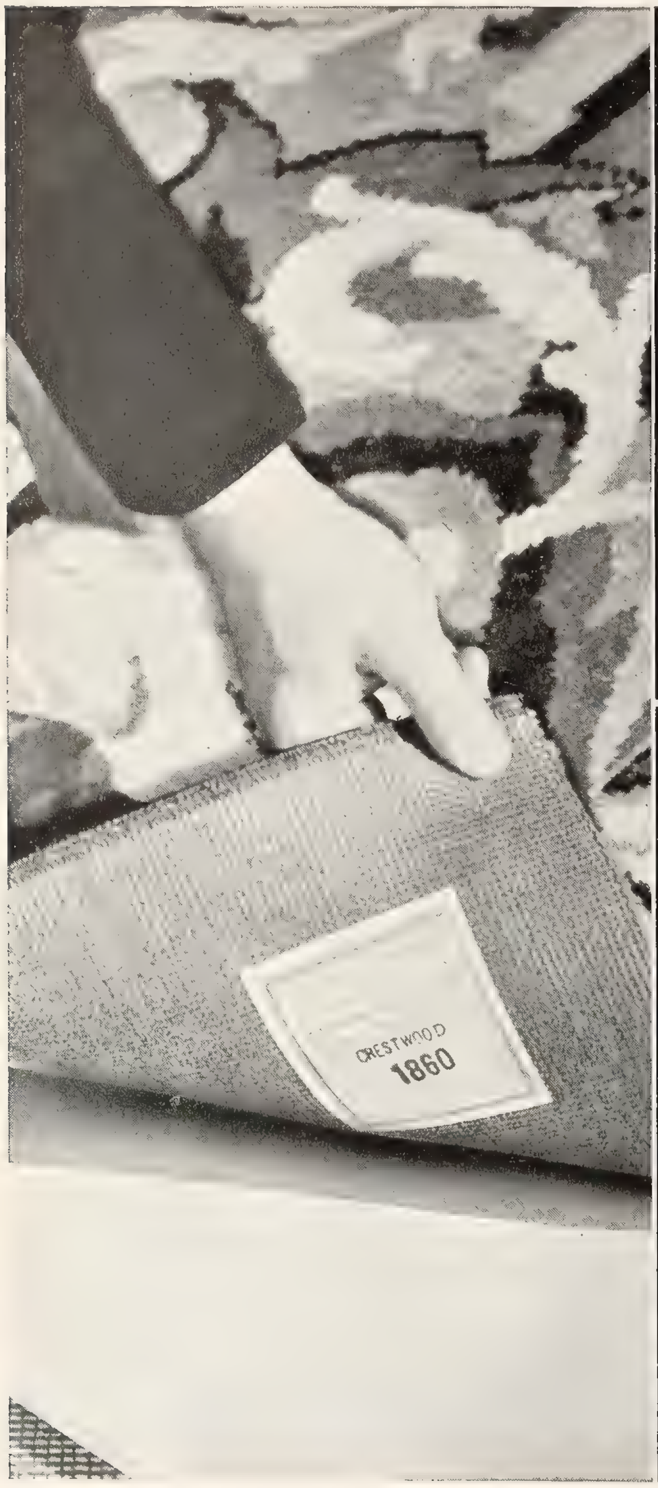
THEATRE FORMS IN RADIO CITY

are they adapted to motion pictures?

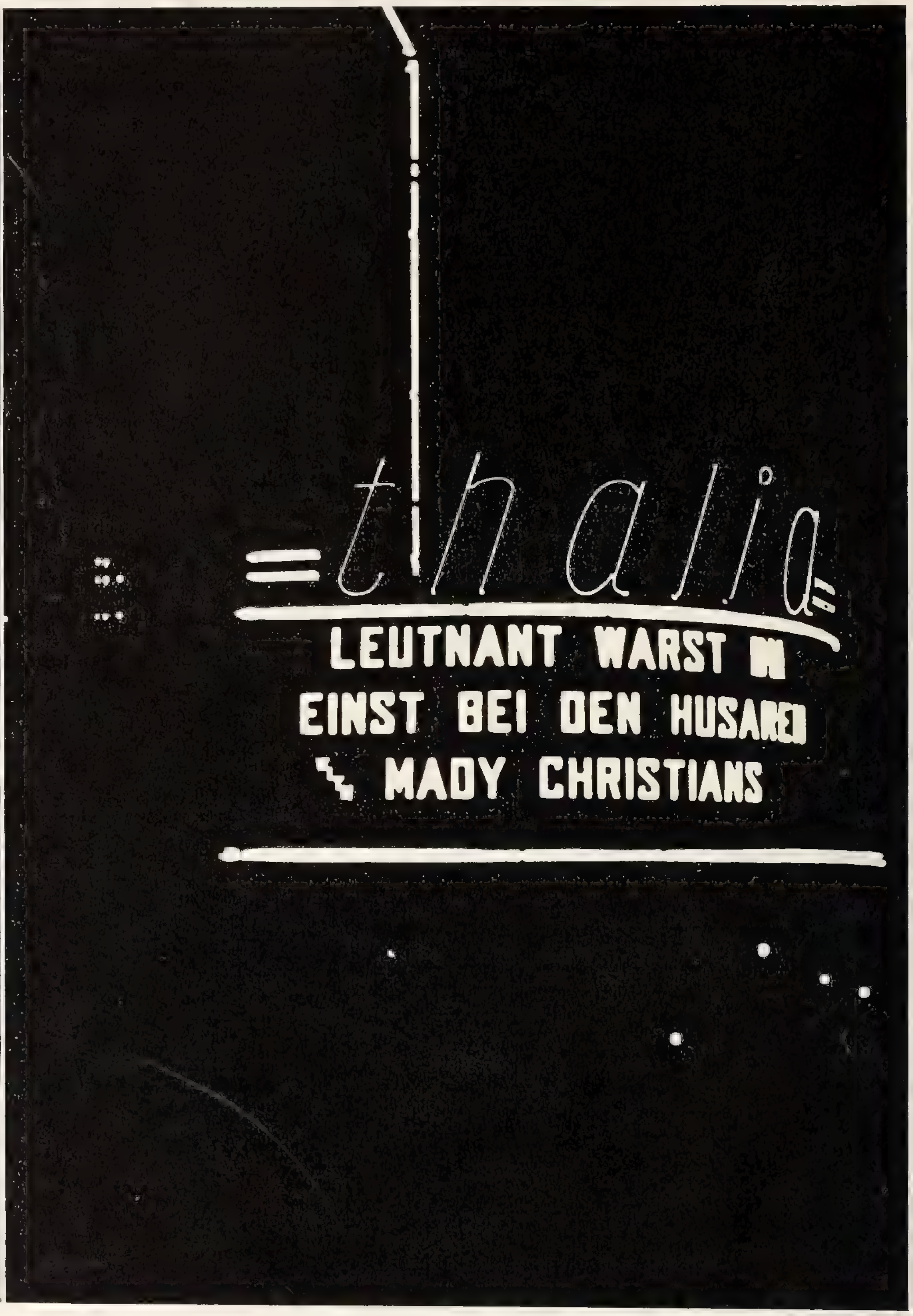
In 2 Sections—Section 2 Vol. 110, No. 7 Issue of February 11, [illegible]

The Majority of the Country's Most Successful Theatres Use

ALEXANDER SMITH CARPET



CRESTWOOD — *No. 1860, one of the most popular of Alexander Smith Theatre Carpets.*



The Thalia, New York City, one of the many successful theatres using Alexander Smith carpet.

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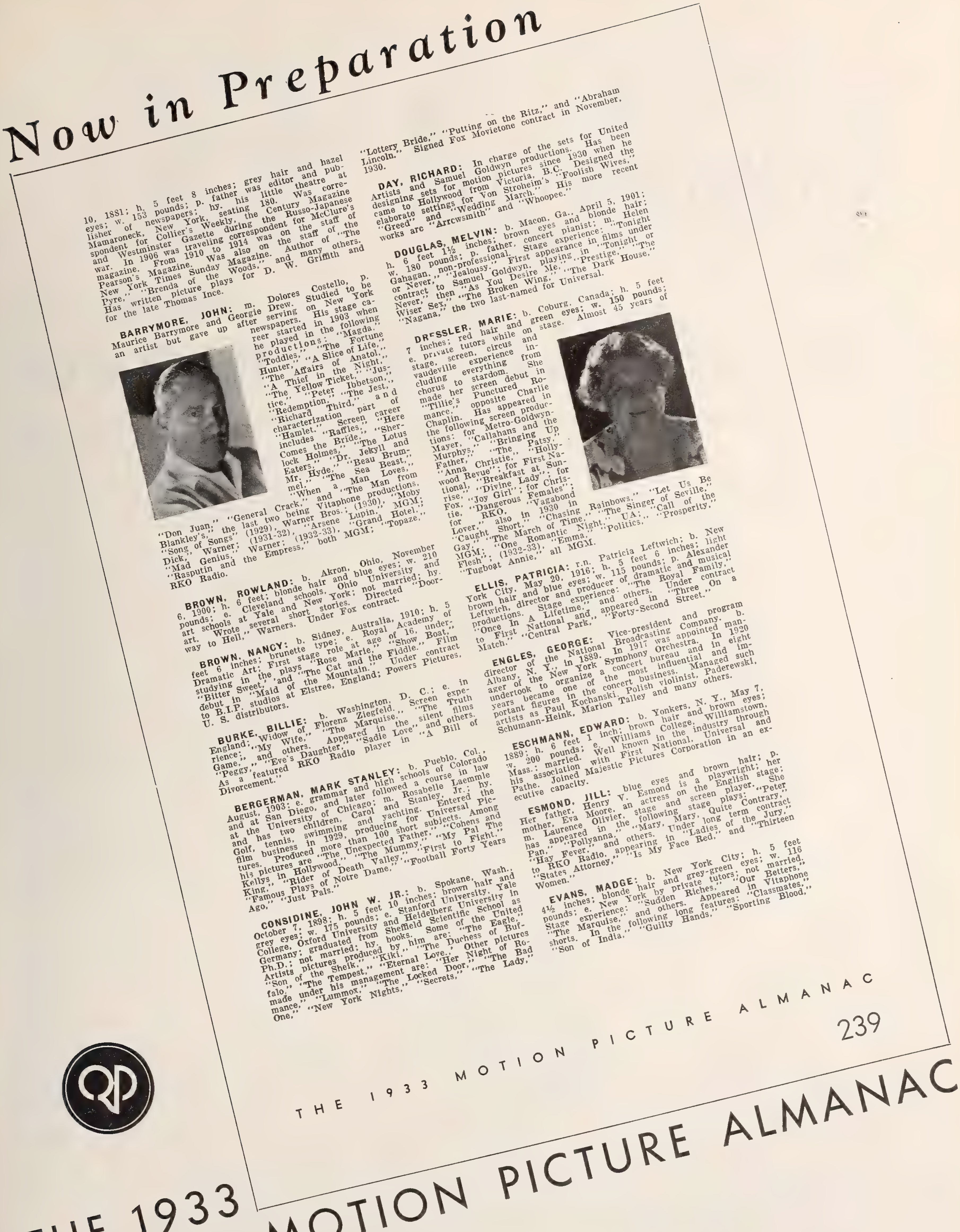

10, 1881; h. 5 feet 8 inches; grey hair and hazel eyes; w. 153 pounds; p. father was editor and publisher of newspapers; hy. his little theatre at Mamaroneck, New York, seating 180. Was correspondent for Collier's Weekly, the Century Magazine and Westminster Gazette during the Russo-Japanese war. In 1906 was traveling correspondent for McClure's magazine. From 1910 to 1914 was on the staff of Pearson's Magazine. Was also on the staff of the New York Times Sunday Magazine. Author of "The Pyre," "Brenda of the Woods," and many others. Has written picture plays for D. W. Griffith and for the late Thomas Ince.

BARRYMORE, JOHN: m. Dolores Costello, p. Maurice Barrymore and Georgie Drew. Studied to be an artist but gave up after serving on New York newspapers. His stage career started in 1903 when he played in the following productions: "Magda," "Toddles," "The Fortune Hunter," "A Slice of Life," "The Affairs of Anatol," "A Thief in the Night," "The Yellow Ticket," "Justice," "Peter Ibbetson," "Redemption," "The Jest," "Richard Third," and characterization part of "Hamlet." Screen career includes "Raffles," "Here Comes the Bride," "Sherlock Holmes," "The Lotus Eaters," "Dr. Jekyll and Mr. Hyde," "Beau Brummel," "The Sea Beast," "When a Man Loves," "Don Juan," "General Crack," and "The Man from Blankley's," the last two being Vitaphone productions, "Song of Songs" (1929), Warner Bros.; (1930), "Moby Dick," Warner; (1931-32), "Arsene Lupin," MGM; "Mad Genius," Warner; (1932-33), "Grand Hotel," "Rasputin and the Empress," both MGM; "Topaze," RKO Radio.

BROWN, ROWLAND: b. Akron, Ohio, November 6, 1900; h. 6 feet; blonde hair and blue eyes; w. 210 pounds; e. Cleveland schools, Ohio University and art schools at Yale and New York; not married; hy. art. Wrote several short stories. Directed "Doorway to Hell," Warners. Under Fox contract.

BROWN, NANCY: b. Sidney, Australia, 1910; h. 5 feet 6 inches; brunette type; e. Royal Academy of Dramatic Art; First stage role at age of 16, understudying in the plays "Rose Marie," "Show Boat," "Bitter Sweet," and "The Cat and the Fiddle." Film debut in "Maid of the Mountain." Under contract to B.I.P. studios at Elstree, England; Powers Pictures, U. S. distributors.

BURKE, BILLIE: b. Washington, D. C.; e. in England; Widow of Florenz Ziegfeld. Screen experience: "My Wife," "The Marquise," "The Truth Game," and others. Appeared in the silent films "Peggy," "Eve's Daughter," "Sadie Love" and others. As a featured RKO Radio player in "A Bill of Divorcement."

BERGERMAN, MARK STANLEY: b. Pueblo, Col., August, 1903; e. grammar and high schools of Colorado and at San Diego, and later followed a course in law at the University of Chicago; m. Rosabelle Laemmle and has two children, Carol and Stanley, Jr.; hy. Golf, tennis, swimming and yachting. Entered the film business in 1929, producing for Universal Pictures. Produced more than 100 short subjects. Among his pictures are "The Unexpected Father," "Cohens and Kellys in Hollywood," "The Mummy," "My Pal The King," "Rider of Death Valley," "First to Fight," "Famous Plays of Notre Dame," "Football Forty Years Ago," "Just Pals."

CONSIDINE, JOHN W. JR.: b. Spokane, Wash., October 7, 1898; h. 5 feet 10 inches; brown hair and grey eyes; w. 175 pounds; e. Stanford University, Yale College, Oxford University and Heidelberg University in Germany; graduated from Sheffield Scientific School as Ph.D.; not married; hy. books. Some of the United Artists pictures produced by him are: "The Eagle," "Son of the Sheik," "Kiki," "The Duchess of Buffalo," "The Tempest," "Eternal Love." Other pictures made under his management are: "Her Night of Romance," "Lummox," "The Locked Door," "The Bad One," "New York Nights," "Secrets," "The Lady,"

"Lottery Bride," "Putting on the Ritz," and "Abraham Lincoln." Signed Fox Movietone contract in November, 1930.

DAY, RICHARD: In charge of the sets for United Artists and Samuel Goldwyn productions. Has been designing sets for motion pictures since 1930 when he came to Hollywood from Victoria, B.C. Designed the elaborate settings for Von Stroheim's "Foolish Wives," "Greed" and "Wedding March." His more recent works are "Arrowsmith" and "Whoopee."

DOUGLAS, MELVIN: b. Macon, Ga., April 5, 1901; h. 6 feet 1½ inches; brown eyes and blonde hair; w. 180 pounds; p. father, concert pianist; m. Helen Gahagan, non-professional. Stage experience: "Tonight or Never," "Jealousy." First appearance in films under contract to Samuel Goldwyn, playing in "Tonight or Never," then "As You Desire Me," "Prestige," "The Wiser Sex," "The Broken Wing," "The Dark House," "Nagana," the two last-named for Universal.

DRESSLER, MARIE: b. Coburg, Canada; h. 5 feet 7 inches; red hair and green eyes; w. 150 pounds; e. private tutors while on stage. Almost 45 years of stage, screen, circus and vaudeville experience including everything from chorus to stardom. She made her screen debut in "Tillie's Punctured Romance," opposite Charlie Chaplin. Has appeared in the following screen productions: for Metro-Goldwyn-Mayer, "Callahans and the Murphys," "Bringing Up Father," "The Patsy," "Anna Christie," "The Hollywood Revue"; for First National, "Breakfast at Sunrise," "Divine Lady"; for Christie, "Joy Girl"; for Fox, "Dangerous Females"; for RKO, "Vagabond Lover," also in 1930 in "Caught Short," "Chasing Rainbows," "Let Us Be Gay," "The March of Time," "The Singer of Seville," MGM; "One Romantic Night," UA; "Call of the Flesh"; (1932-33), "Emma," "Politics," "Prosperity," "Tugboat Annie," all MGM.

ELLIS, PATRICIA: r.n. Patricia Leftwich; b. New York City, May 20, 1916; h. 5 feet 6 inches; light brown hair and blue eyes; w. 115 pounds; p. Alexander Leftwich, director and producer of dramatic and musical productions. Stage experience: "The Royal Family," "Once In A Lifetime," and others. Under contract to First National and appeared in "Three On a Match," "Central Park," "Forty-Second Street."

ENGLES, GEORGE: Vice-president and program director of the National Broadcasting Company. b. Albany, N. Y., in 1889. In 1917 was appointed manager of the New York Symphony Orchestra. In 1920 undertook to organize a concert bureau and in eight years became one of the most influential and important figures in the concert business. Managed such artists as Paul Kochanski, Polish violinist, Paderewski, Schumann-Heink, Marion Talley and many others.

ESCHMANN, EDWARD: b. Yonkers, N. Y., May 7, 1889; h. 6 feet 1 inch; brown hair and brown eyes; w. 200 pounds; e. Williams College, Williamstown, Mass.; married. Well known in the industry through his association with First National, Universal and Pathe. Joined Majestic Pictures Corporation in an executive capacity.

ESMOND, JILL: blue eyes and brown hair; p. Her father, Henry V. Esmond is a playwright; her mother, Eva Moore, an actress on the English stage; m. Laurence Olivier, stage and screen player. She has appeared in the following stage plays: "Peter Pan," "Pollyanna," "Mary, Mary, Quite Contrary," "Hay Fever," and others. Under long term contract to RKO Radio, appearing in "Ladies of the Jury," "States Attorney," "Is My Face Red," and "Thirteen Women."

EVANS, MADGE: b. New York City; h. 5 feet 4½ inches; blonde hair and grey-green eyes; w. 116 pounds; e. New York by private tutors; not married. Stage experience: "Sudden Riches," "Our Betters," "The Marquise," and others. Appeared in Vitaphone shorts. In the following long features: "Classmates," "Son of India," "Guilty Hands," "Sporting Blood,"

THE 1933 MOTION PICTURE ALMANAC

11,162
EXHIBITORS*

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MOTION PICTURE HERALD

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because it is their paper, a publication which has grown up in and with the industry, a product of the same constructive process. Twenty-five years of showmanship and publication experience have gone into the making of the screen theatre since the nickelodeon age of 1907, and that was the year of the founding of the experience and traditions embodied in this journal of the industry.

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New England	978		978
New York	1,666	16	1,682
New Jersey	316		316
Pennsylvania	855		855
Middle Atlantic	2,837	16	2,853
Delaware	16		16
Maryland	135		135
District of Columbia	85		85
Virginia	120		120
West Virginia	125		125
North Carolina	165		165
South Carolina	65		65
Georgia	141		141
Florida	161		161
South Atlantic	1,013		1,013
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Indiana	336		336
Illinois	614		614
Michigan	462		462
Wisconsin	349		349
East No. Central	2,424		2,424
Kentucky	145		145
Tennessee	107		107
Alabama	95		95
Mississippi	76		76
East So. Central	423		423
Minnesota	310		310
Iowa	353		353
Missouri	333		333
North Dakota	75		75
South Dakota	118		118
Nebraska	256		256
Kansas	262		262
West No. Central	1,707		1,707
Arkansas	95		95
Louisiana	136		136
Oklahoma	178		178
Texas	490		490
West So. Central	899		899
Montana	71		71
Idaho	70		70
Wyoming	38		38
Colorado	131		131
New Mexico	38		38
Arizona	53		53
Utah	82		82
Nevada	15		15
Mountain	498		498
Washington	205		205
Oregon	132		132
California	1,024		1,024
Pacific	1,361		1,361
Unclassified			
United States	12,140	16	12,156
U. S. Territories	101		101
Canada	623		623
Foreign	858		858
Miscellaneous			

MOTION PICTURE HERALD: A Quigley Publication
1790 Broadway, New York

Better Theatres

February 11, 1933
Vol. 110, No. 7

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Two Late Theatre Forms: A Criticism: *By Ben Schlanger* 8
The New 2,700-Seat Midway in Philadelphia 10
A Theatre Architect Visits Europe: *By S. Charles Lee* 12
Recent Litigation Involving Theatres: *By Leo T. Parker* 14

DEPARTMENTS

Modern Projection (16)
Musical Acoustics of Auditoriums 16
F. H. Richardson's Comment 20
New Theatre Projects (30)

MISCELLANEOUS

Editorials 7
Is Your Theatre Legally Safe? 15
Index to Advertisers 31
Where to Buy It 32
BETTER THEATRES Catalog Bureau 33
New Inventions 34

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Better Theatres

February 11, 1933

Observations

¶ Of all the money spent by Americans for amusement in 1930—somewhat over ten billion dollars—a billion and a half was spent for motion picture entertainment. In fact, this nation averaged that amount yearly for motion picture entertainment during 1928, 1929 and 1930. And this billion and a half is by far the greatest portion of the $2,214,725,000 expended for commercial amusements of all kinds.

Since 1930, of course, there has been a sharp drop in the amount of money spent for amusement. But these figures, just released by the President's Research Committee on Social Trends, indicate what must still be the truth—that the motion picture is most emphatically the principal modern means of entertainment provided by institutions organized for profit.

These commercial institutions, moreover, are headed in recreational importance by only one activity, this being motoring and other forms of travel. "Travel and mobility," as the committee puts it, represented during the three years named, an annual cost to the American people of $6,492,151,000. Automobile touring alone cost $3,200,000,000. A total of 40,000,000 people regularly seek much of their recreation along the highways, but the committee found that 100 million people are regular patrons of motion picture theatres.

¶ The ways of the law makers are not generally pellucid, but sometimes they are more impenetrable than usual. For example, there has come to hand this ruling of the federal tax department regarding the admission tax:

"Where a ticket of admission is sold for the total sum of $1, including tax, the tickets should be printed so as to show 'admission price 91c, tax 10c, total $1.01, reduced price $1.' The tax of 10c must be paid on each admission ticket. If the admission price is shown as 90c, the tax is 9c, and it is not permissible to collect the tax of 10c on such admission."

Thus, by a most ingenious legislative contrivance, the cumbersome and psychologically adverse method of pricing admissions in odd pennies, is made unavoidable unless the theatre operator is willing to pocket a penny loss on each flat admission charge of $1. This is because the tax was put at 10%, and those elected to make our laws could not think around this rigid, elementary convention. It so happens, however, that the motion picture theatres are little affected, few of them daring to charge more than a half a dollar per admission.

¶ The past few weeks, introducing a new year, have as usual afforded occasions for the issuance of statements commenting on the state of the union and offering assorted prognostications concerning the coming months. In times like these such statements take on an extra degree of interest, but this writer, for one, has yet to be convinced that they mean anything at all.

No one, of course, should be censured for expressing hope for betterment, and there would be no point in referring to these annual messages of business leaders were it not for the fact that just now they seem to have significance not intended. So many of them show that our industrial and financial leadership is still inclined to believe that bad times are merely an inexplainable state of inertia which, by the action of some mystic force, will sooner or later be overcome, whereupon trade will begin to move, and by the accelerating action of his own vitality, gather momentum toward Normalcy — which is to say, toward a broad and lavish Prosperity.

Business is not likely to improve by the action of any dynamic spark within itself. Trade is in a condition of basic maladjustment, first within a domestic field, and secondly as domestic economics are involved in international relations. It is possible for certain efforts at artificial respiration to succeed to some extent, but it is extremely doubtful if the effect can be permanent and really constructive. Starvation prompts emergency measures. A moratorium on mortgages may prevent utter chaos. But absolutely nothing is thus accomplished toward giving the farmer, for example, a market, the lack of which caused his plight in the first place.

¶ Perhaps that suffices to illustrate the point here in mind, which is that the causes of the current maladjustment must be hunted out and removed. In the meantime, financial institutions and industrial organizations cannot draw within themselves, denying trade the stimulation they can afford to give and substituting for this positive material influence laboriously composed statements of belief that times are getting better. What is needed is a lot of truth and the willingness to do something actually about it.—*G. S.*

TWO LATE THEATRE FORMS: A CRITICISM

By BEN SCHLANGER

An examination of the theatre designs in Radio City, with special reference to their adaptability to motion picture exhibition as an art

THE MANNER in which entertainment will be presented in the future will probably not be at all affected by the newly opened theatres in Radio City of Rockefeller Center, but it is more than likely that these theatres will be affected by the progress made in the methods of delivering entertainment to theatre patrons. The two Radio City theatres were originally intended to be part of a great amusement center. But the question arises, "what is an *amusement center?*" Literally, it is a place which attracts to it masses of people for entertainment of a kind or in a quantity unobtainable elsewhere.

In the planning of the Radio City theatres—Music Hall and the Roxy—it was assumed that the spectacular stage show would be the strong attraction, so these houses were built to incorporate the best devices known for making the stage show truly spectacular. If in the future the public should be attracted to such entertainment more than to any other kind, then these theatres will have been properly conceived, will be correct in their functional design, and will therefore then serve their original purpose. But it is common knowledge that the motion picture has already become a very vital part of the policy of each of these theatres, while the importance of the stage show has been diminished, thus making the entertainment policy of this *amusement center* essentially no different from that of the many other deluxe theatres in New York City and elsewhere, of which there is at present a surplus. And like all of the deluxe houses, these Radio City theatres are now faced with the situation of having been designed for the stage performance while forced to depend largely upon the film to insure adequate income.

This lack of recognition of the importance of the film on the part of the sponsors of these two new theatres is demonstrated in the finished theatres themselves. They are incapable of presenting effectively the motion picture performance. In a scientifically planned motion picture theatre, the screen must predominate, and the auditorium must be made secondary to it. This should be so regardless of linear size or seating capacity. Such a condition, however, is unobtainable in the Radio City theatres because the size of the screen in either theatre is lost in the distracting volume of space surrounding it. (*See Figure* 4.) The screen in either theatre can be enlarged only at the expense of rendering a large part of the seating capacity undesirable for proper vision due to the fact that these theatres were not designed scientifically to accommodate an enlarged screen.

The smaller theatre, the Roxy, which was originally intended as Radio City's home for the motion picture, has a deep stage and an extremely wide auditorium and a general form which are mute evidence that it's conceivers still felt that the motion picture play would not be the star attraction. The Music Hall, however, was admittedly planned solely for the stage performance, although it has a fully equipped projection room. Both theatres opened up with elaborate stage shows, the smaller theatre having the motion picture performance added. Very soon, however, the larger theatre began to present the motion picture, and both theatres reduced their elaborate stage shows.

IF IT WERE more possible than it is to build a theatre that would function equally as well for the motion picture as it would for the stage show, then the situation would be quite different. However, either the motion picture or the stage performance must be favored as the

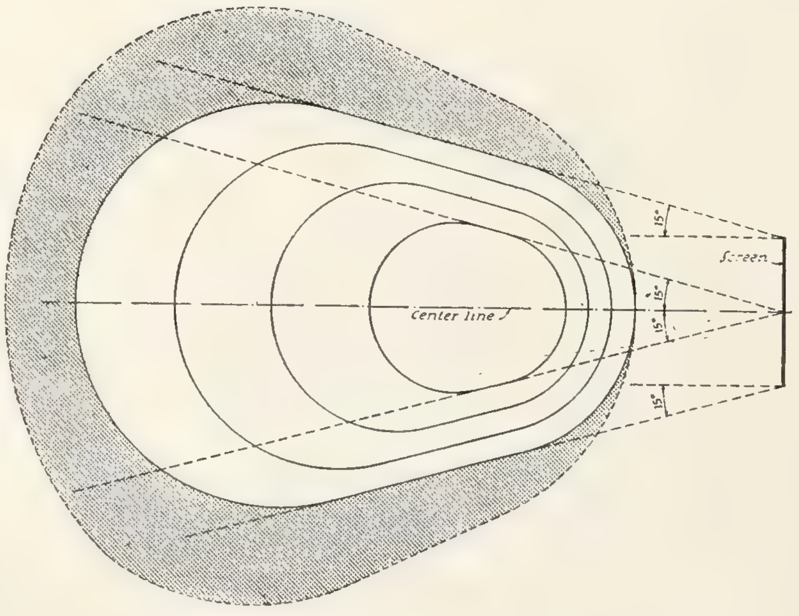


Fig. 1.—A valuable area diagram for the floor plan of a motion picture theatre. The shaded area is one in which seating provides only fairly good vision of the screen image. The unshaded portions show desirable seating.—AUTHOR.

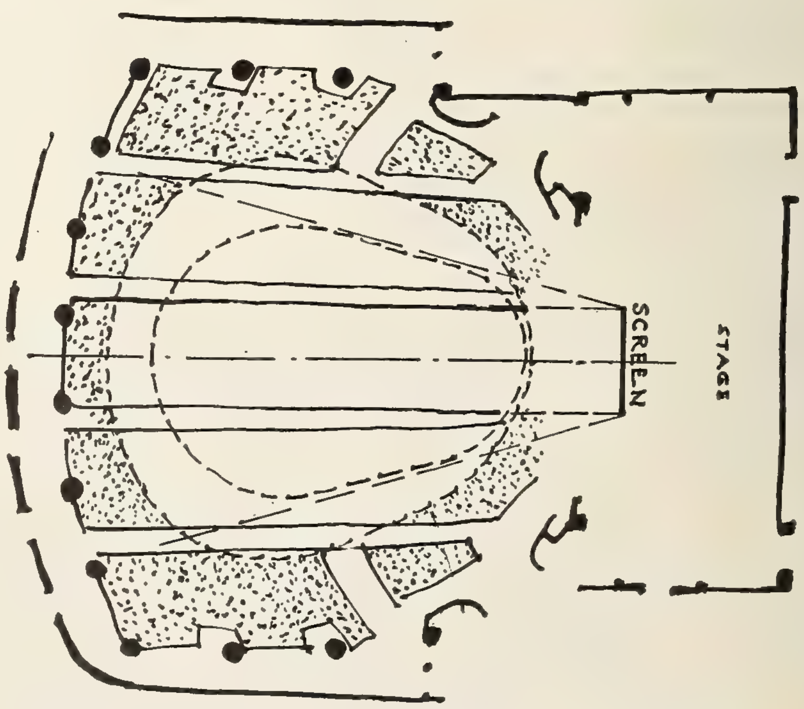


Fig. 2.—Floor plan of the RKO Roxy theatre. The approximate screen size is also shown. In this sketch, the valuable area diagram in Figure 1 is superimposed to show the area from which proper vision is unobtainable.—AUTHOR.

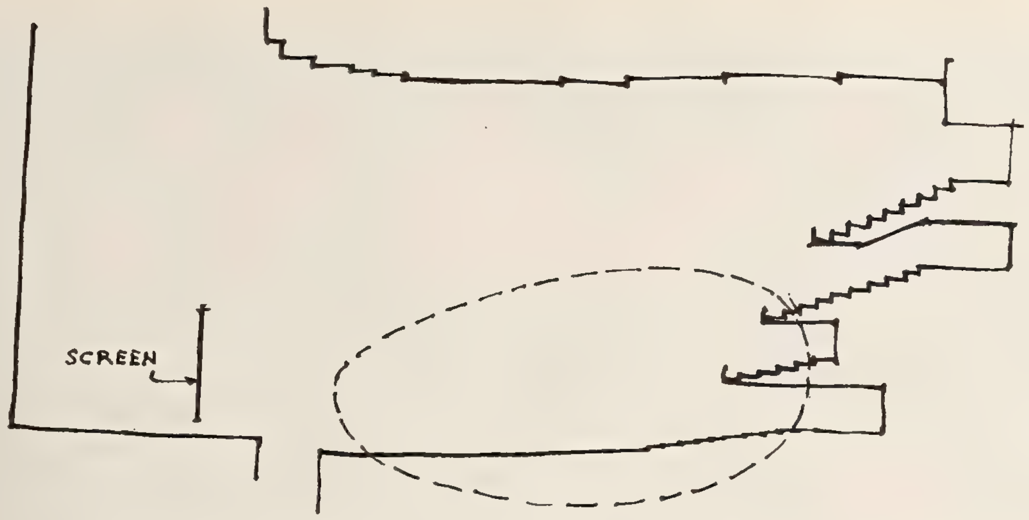


Fig. 3.—Longitudinal section of the RKO Roxy theatre, showing the approximate size of the screen being used. The dotted outline superimposed shows the approximate area desirable for seating. Note the disuse of good areas and the use of undesirable areas.—AUTHOR.

principal influencing factors in determining the theatre form. It would be best if every consideration possible were given to one or to the other, admitting that the stage theatre cannot serve the motion picture. The sponsors of the Radio City theatres might have planned differently had they accepted the importance and position the motion picture has attained in relation to the stage performance.

Although the smaller theatre was supposed to be planned for the motion picture, and the larger theatre for the stage performance, yet both theatres are essentially alike in form and seating arrangement. The differences lie merely in the size and in the sheer architectural treatment. There is not a single bit of evidence to show that any *special* provision was made for the motion picture in the small theatre, as compared to the large theatre. As a matter of fact, it so happens that the angle of projection for motion pictures is better in the Music Hall than in the Roxy because of the longer throw from the projection room to the screen.

The auditorium seating plan in each theatre is that of a fan-shaped room which has too great a spread in width in comparison to its depth. Such a shape is not adaptable to a motion picture theatre plan because it produces a high percentage of undesirable seats at the sides, from which only a distorted view of the images on the screen is obtainable. (*See Figure* 1)

Both theatres have very large stages, which at the present time are utilized during the motion picture performance for preparation of stage presentations, thus forcing the screen much too close to the first row of seats. A screen large enough to accommodate the patrons farthest away from it must be kept as far from the first row of seats as possible, the minimum distances being approximately the width of the screen. The screens in both theatres, and especially that in the smaller theatre, are hardly large enough for the remote seats. Thus both the remote seats and the seats close to the screen are undesirable. Enlarging the screen for the sake of the remote seats would increase the undesirability of the front seats. In a properly planned cinema space is left between the screen and the first row of seats to overcome the difficulty of accommodating equally well those seats near to and remote from the screen. This space is as important to the cinema as the stage is to the stage show theatre.

EVEN WHEN the screen is kept sufficiently away from the first row of seats in most all of the existing theatres, a full view of the entire height of the screen is obtainable only by painfully keeping the head thrown back to see upward. Yet in both the Roxy and the Music Hall the screen is close enough to make this condition even worse than it usually is. A good many rows of seats in the front are affected in this way. This condition is especially noticeable in the Music Hall when the magnascopic screen (which is nearer than the regular screen to the size of screen needed for this theatre) is used during part of the performance.

Both the RKO Roxy and the Music Hall have three shallow shelf-like balconies hugging the real wall. These are called "mezzanines," a term which is somewhat misleading because it is usually associated with that part of the theatre containing the best seats. In both these theatres, the first or lowest mezzanine is the only mezzanine close enough to the screen and at a level near enough to the level of the performance to justify the term "mezzanine." Indeed, in the Music Hall, the first mezzanine is too far from the screen to be actually considered as lying within the most desirable seating area.

The second and third mezzanines in both theatres are too far from the screen and too high above the level of the performance to afford desirable seating positions. Especially is this true of the third mezzanines, which hold positions that are no better than the old-fashioned second balcony or than the top of a vast first balcony. In the Music Hall the second and third mezzanines are even less favorable than those in the Roxy, because they are even more critically remote from the screen and high above the performance.

Patrons viewing the motion picture performance from these mezzanines cannot in any way feel intimately connected with the screen performance—a psychological factor which is of great importance. The screen appears as a tiny focal area made insignificant by the tremendous surfaces which sur-

(*Continued on page* 28)

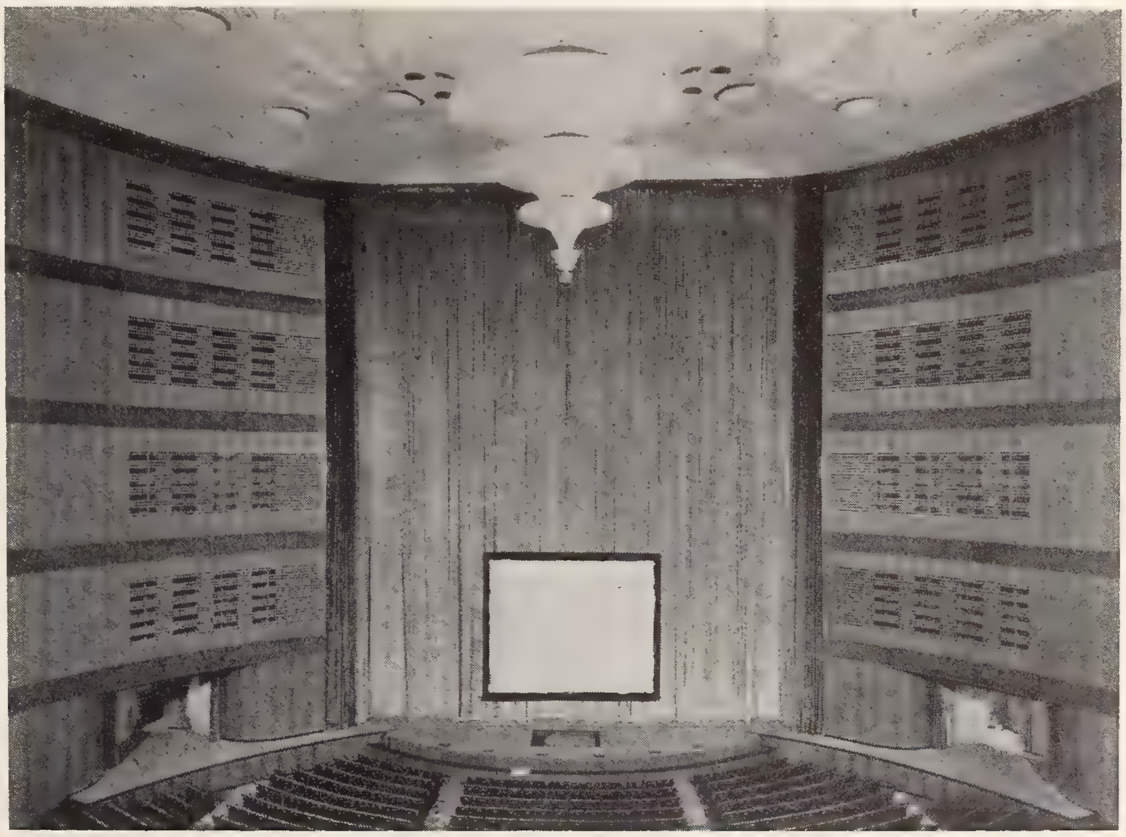
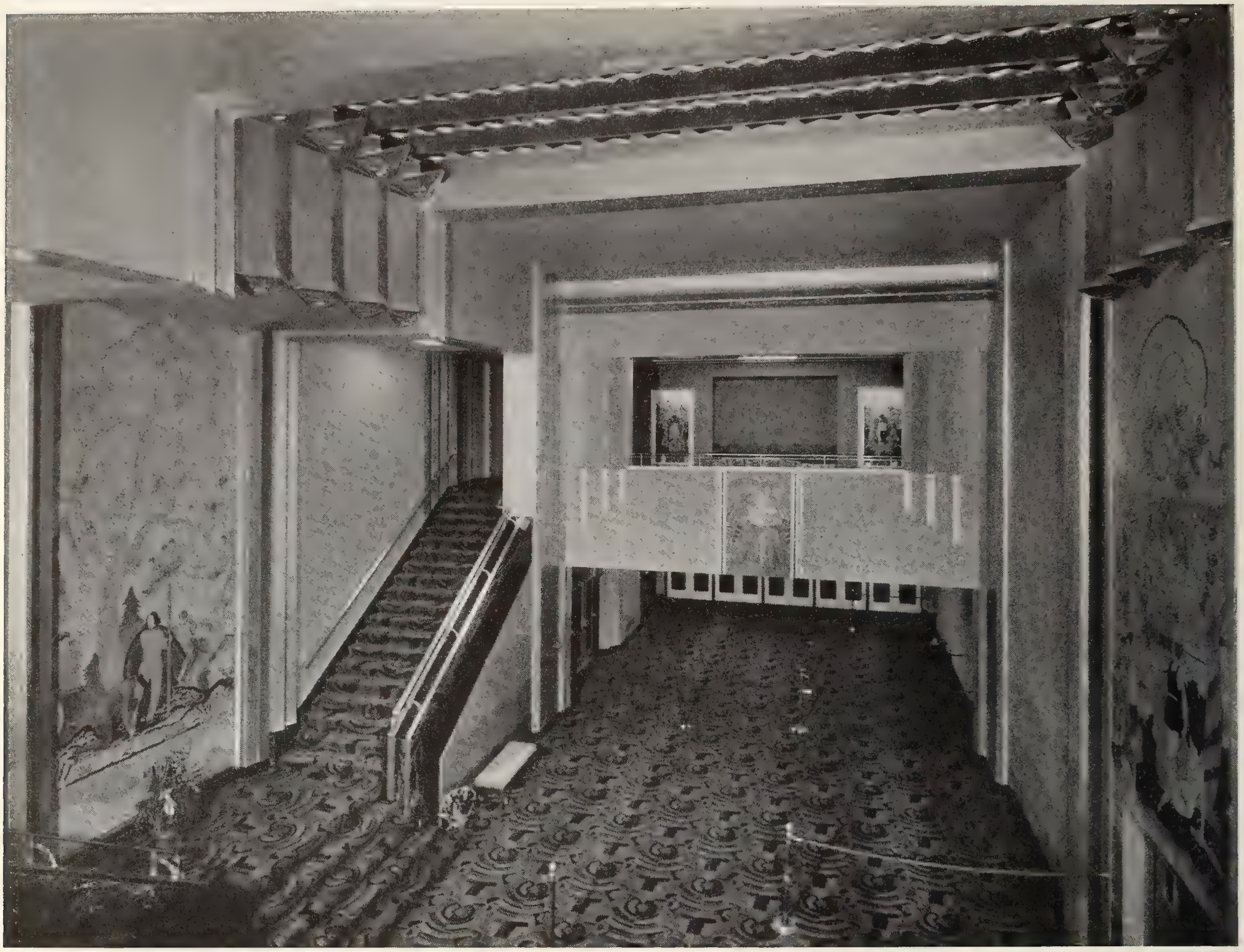


Fig. 4.—A reproduction of a photograph of the RKO Roxy auditorium, showing the proscenium and indicating by a superimposed sketch, the size of the screen being used. See text.



View of the main foyer looking toward mezzanine level.

THE NEW 2,700-SEAT MIDWAY IN PHILADELPHIA

THE MIDWAY theatre in Philadelphia is a 2,700-seat neighborhood house in modern style, designed by Magaziner & Eberhard for the Keystone State Theatre Company of Philadelphia, and leased and operated by Stanley-Warner.

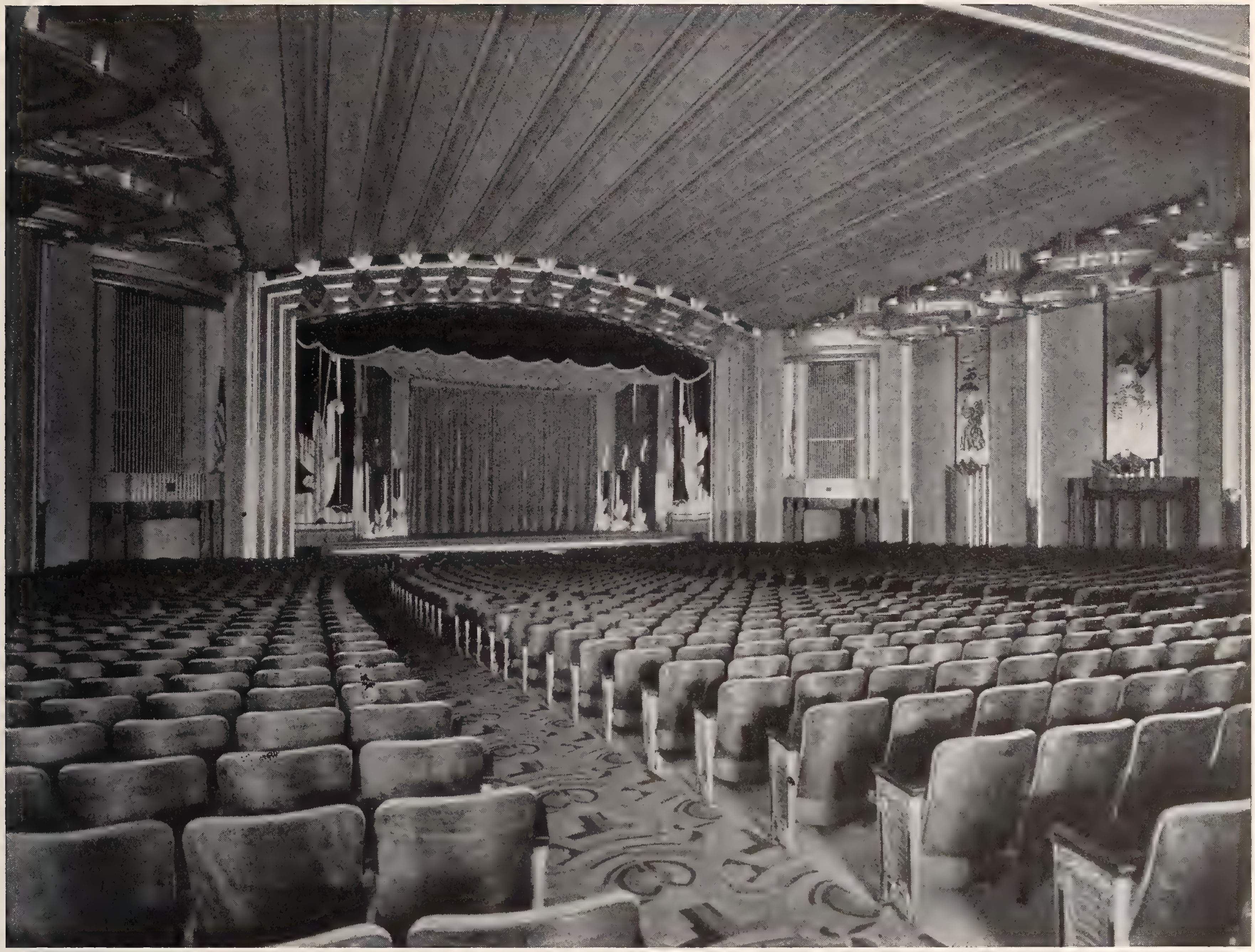
The overall dimensions are 202 feet, 6 inches in depth by 154 feet, 4 inches in width. It is faced in light buff brick with black and silver terra cotta trim and is fireproof throughout. An interesting feature of the exterior design is the 100 foot electric sign above the light-flooded marquee. The sign constitutes a conspicuous beacon to residents of the northeast section of Philadelphia.

Seating in the Midway is divided between two floors, 2,538 chairs being on the main level, and 200 in the balcony. The former are arranged in 49 rows, while the balcony has 5 rows. The seats, which are by the American Seating Company, are full-upholstered with coverings in harmony with the decorative scheme.

The projection room is 45 feet across and 12½ feet in depth. Equipment includes three Powers projectors, two spotlights and an effect machine. The projection room walls and ceilings are treated for sound absorption and are painted green. The generator is located in the boiler room in the basement.

The angle of projection in the Midway is 10°, and the distance from the first row of seats to the screen is 25 feet. "Kalite" is used for acoustical treatment of the walls and ceiling of the auditorium.

The heating system uses coal. The ventilation system is of the plenum type, with electrically-driven fans bringing washed, tempered and sterilized air to all parts of the building. Provisions have been made for summer cooling by a Typhoon refrigeration system.



View of the auditorium from beneath the balcony.

The entrance lobby is decorated in blue, gold and silver, with indirect lighting in plaster coves. The floor is of terrazzo with passage lanes of hard rubber inserts in light red.

The foyer extends for approximately 100 feet across the width of the auditorium and has walls and ceiling in tones of coral, oyster gray, lavender, silver and gold, ornamented with modeled plaster.

In order to eliminate any noise in the auditorium created by patrons waiting for seats, the auditorium is separated from the foyer and promenade by a solid masonry wall, opposite which is the grand stairway leading to the balcony promenade. The manager's office, toilet rooms and usher's rooms are located on the balcony. The stairway is finished in black and gold and is fitted with a machined handrail of aluminum, while on the stair landing is a mural entitled "Autumn," by Arthur Crisp. Over the middle entrance door of the auditorium is a complementary mural by the same artist entitled "Spring." Both of these murals reflect the spirit of the modern movement in technique, color and composition. There are also two murals by Neandross.

The promenade is in warm tones of brown, flamingo and coral red, with black and silver accents. The luxurious furnishings are in German modern style with covering of crushed velvet in harmonizing colors, lending a warm, rich atmosphere to the room.

The auditorium is modern in design and color harmony, the decorative treatment being combined with lighting and acoustic provisions. It is equipped with facilities for colored lighting. Tints of Italian red are used on the side walls, and an arched ceiling is in blue with silver longitudinal plastic beams. The whole is interwoven by a network of silver rays and stars, concealed lights playing on murals of silver satin in side wall recesses.

The richly decorated proscenium arch is 66x31 feet. It forms a frame for a colorful hand embroidered main curtain and side curtains. Dressing rooms are located in the gallery at the side of the stage.

The women's lounge is decorated in horizontal stripes of prismatic colors and silver, while the men's lounge is in subdued tones of brown.

The approximate cost of furniture and equipment was $75,000.

●

A THEATRE ARCHITECT VISITS EUROPE

By S. CHARLES LEE

The first of three genial reports on theatres and show business abroad by one of America's most eminent theatre designers

WHAT! You've never seen the Roman Forum?

Don't you know that the Germans are years ahead of us in everything they do?

My answer to these questions has always been, "No, I don't know, so you may speak freely."

However, I have been getting just the least bit fed up on the superiority of those people who have amassed such a tremendous amount of knowledge by making a Cook's tour, so that I felt the only way to combat such a situation was to take a look myself.

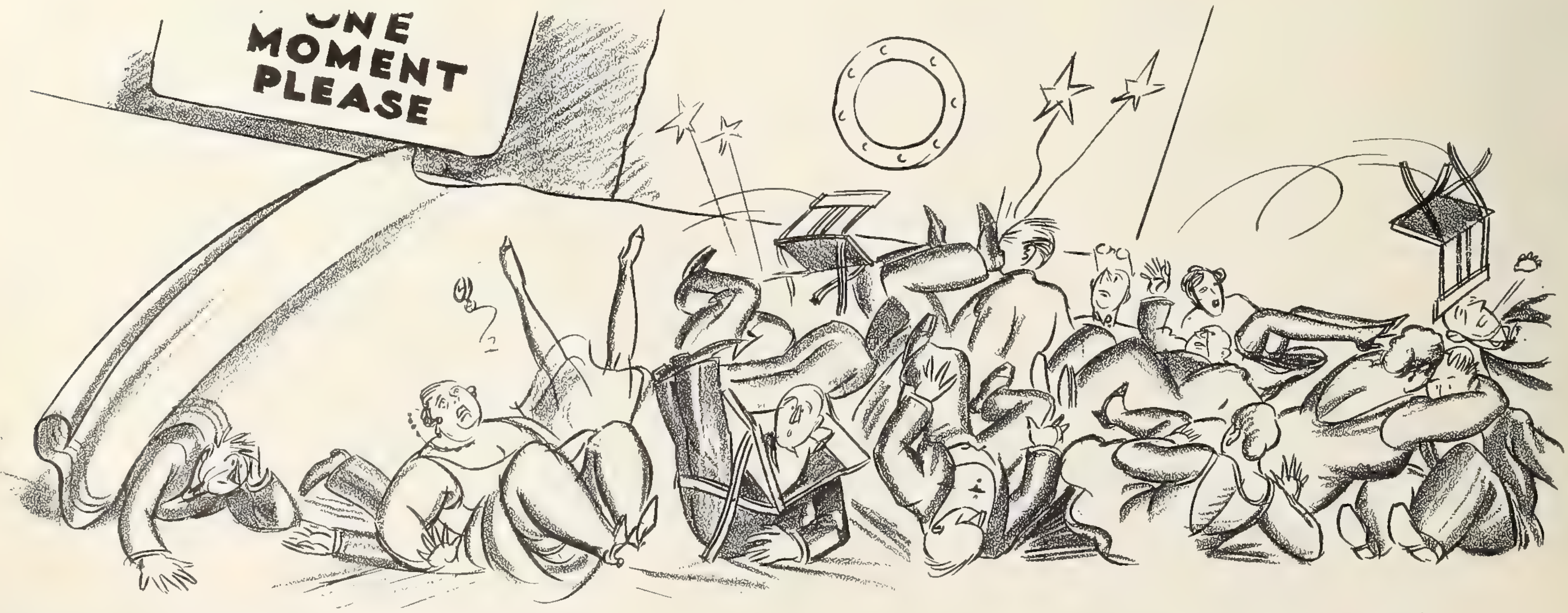
Armed with a knowledge that I would miss no business while away, and having in the back of my mind the dizzy recollection that all my past investments were "gone the way of all flesh," I figured I might just as well sell my $100,000 nest egg—invested in those gilt-edge securities that America blindly purchased in 1928—and doing so, I took the $3,000 that my investments liquidated at and decided to invest them in something I couldn't lose, which would be an attitude that I could assume when telling other people how ignorant they must be, never having been abroad.

Of course, this was going to be a business trip, which made it necessary for me to investigate all the ramifications of architecture and the entertainment "racket" outside of the U. S. A. Immediately, lots of parties had to be given, because I was then on the verge of becoming a "big shot." Anyone announcing their intentions to go to Europe is entitled to all the consideration of a "big shot," which includes dinner parties, stuffed shirts and bad liquor.

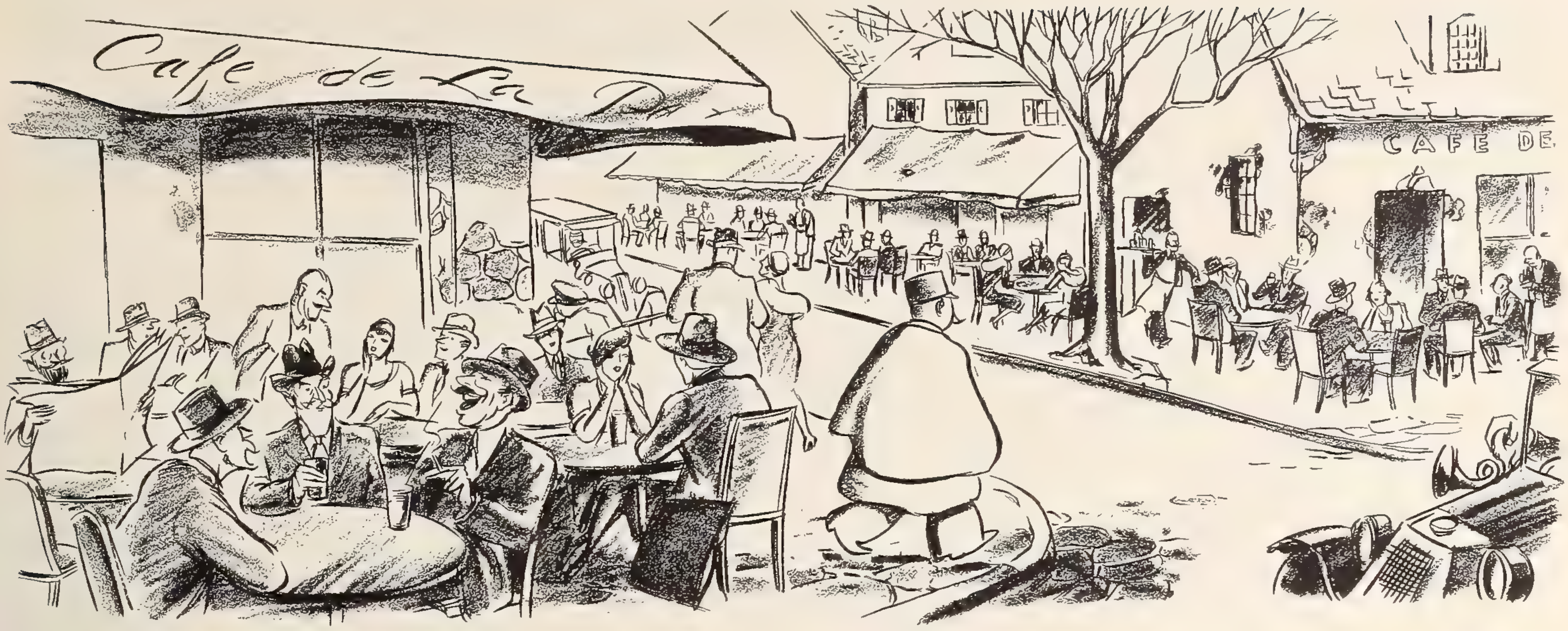
Finally the day of departure arrived. . . . We crossed the gangplank onto that famous new liner that boasts of all the comforts of home (plus the added convenience of not having to walk from your home to the curb to get into your car), and luxury and convenience are handed to you in such measure that it would make Roxy himself blush with shame. Being in league with the show business, I could see many improvements that could be made in the opening act of getting aboard. For instance, the captain and crew should all come down the deck doing an "off to Buffalo" routine, followed by the second line, which should be composed of stewards and cooks; then the black gang should form a third line and kneel before the passengers singing *Mammy* as the boat pulls away from its mooring.

The ushering system of the boat seemed however, to be quite parallel to our beloved show business. First a page boy takes you part way down the deck, turns you over to an older boy, who, seemingly having more experience, will direct you to your part of the boat, whereupon you are turned over to a steward and stewardess, whose business it will be to see that you do not fall out of bed for the next seven days. I often wondered how much the ship owners save on the food that never leaves the kitchen, paid for with your transportation. After the third day the passengers figure they have lost enough money by staying in their cabins, so they are going to eat if only just to get even with the management!

THE PASSENGERS must be entertained, so the afternoons are usually devoted to bridge or an inane form of horse-racing, which is one step ahead of the pari-mutuel machines: they throw the money up against the ceiling and the portion that sticks goes to the winning horse and the balance goes to the seamen's charities. This being a brand new boat on its maiden voyage, it boasts all the latest motion picture equipment, and as a special feature of this crossing, they are going to show a moving picture not more than four years old. This is an unusual event because most of the boats do not have talking picture equipment, and the pictures to be seen are the same ones that could have been seen on previous crossings six or seven years ago, the only difference being that the film, now being thoroughly scratched, has a slightly different appearance from that when formally projected. The rolling curtain is smooth—in certain spots.



There was more entertainment than they had announced. . . . The ship made one terrific leap and rolled to the starboard side.



This cafe business is a great competitor to the show business in Europe.

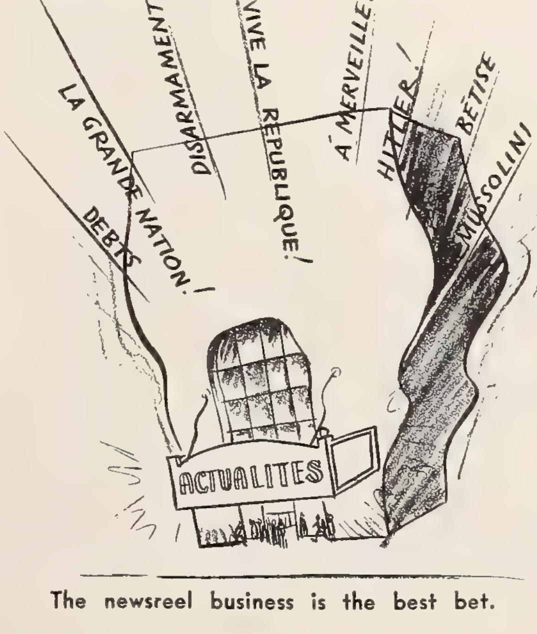
At 8 o'clock we are to be favored with this "show of shows," and 300 first-class passengers are allowed seats in the ballroom, which has been converted this night into a motion picture salon. The slick dance floor is carpeted over, and folding chairs are neatly arranged in rows. The first-class passengers come in, the men in their tuxedos and the women in décollete, their wraps and coats spoiling all their chances to show what the osteopath has been able to accomplish on their vetebrae. Second-class passengers occasionally wander into this exclusive exhibition, or are even invited, in which case they huddle like starving Armenians in the back of the hall and brace themselves against the paneling. After much fluttering around over the more wealthy passengers by the lounge steward and cabin boys, the lights are put out and a ten-minute period of darkness with an occasional flicker from the projection booth ensues. Finally the title to the picture is flashed on the screen, and with a lurch of the ship the film is broken and there are ten more minutes of darkness.

The sea is constantly getting rougher. In fact, as is always the case, the captain has never experienced a rougher crossing in his 30 years of traveling this particular lane. While the ship has all the scientific devices designed to prevent pitching and rolling, it seems to me that it would be better if we were on a flat-bottomed scow without so much science connected with it. At last the picture flashes on, and the first reel is projected without further mishap. As the projection booth contains only one machine, there is the old-time delay while reels are being changed. However, there was more entertainment this night than they had announced on their bulletin board, for the ship made one terrific leap and then rolled to the starboard side. Immediately the rug on the polished floor began to slip to starboard; in fact, it not only *began* to slip, but it *continued* to slip until all of the passengers were in a heap along one side of the salon. The ship righted itself and then rolled to the port side. Immediately everyone was thrown to that side of the boat, with the carpet rolling up over chairs and passengers as the ship continued its arc. This was a form of entertainment I had never experienced before, and whether it would be advisable to build auditorium floors so that they could be jacked up on one side and the other so as to give patrons the sensation we experienced, is still a question in my mind.

The *unannounced* feature ended the entertainment for the evening, to the satisfaction of all concerned with the exception of the ship's doctor. A few nights later the balance of the film was run off for the passengers who still had a desire to see it, but as everyone on the boat had seen the picture many years before, they continued to play bridge.

A FEW DAYS later finds us in Paris. Do not think that it is possible to get to Paris without excitement—the arguments start the moment you set foot in France. Money is the only thing that a Frenchman likes better than arguing, the two go hand in hand, and they are constantly arguing with you over money.

When you tip the boy who carries your bags from the boat, if the usual tip is 10c and you tip him 20c, he immediately asks you for 50c, but if you tip him 10c he is not quite so apt to argue with you. The taxi driver will give you your next argument, and you find yourself at your hotel desk quite educated as to the right attitude, and the sooner you make up your mind to fight back and enjoy it, the sooner you participate in the pleasures of Paris.


LA GRANDE NATION!
DEBTS
DISARMAMENT!
VIVE LA REPUBLIQUE!
A MERVEILLE!
HITLER!
BETISE
MUSSOLINI
ACTUALITES

The newsreel business is the best bet.

Well, we came here to see things, so let's go out and march down "ze famous boulevard." The streets are truly beautiful, well laid out according to a particular plan. They converge in a very artistic manner, some intersections having as many as six fountains symmetrically arranged, making a most interesting vista. The buildings are only six stories in height, having a uniform cornice line, and the ratio of the width of the streets to the height of the buildings on the main thoroughfares is truly magnificent. Where a street terminates into a large concourse, it is flanked with buildings of uniform architecture and the monuments are well in scale with their background.

The city is alive with taxicabs, and the visitor always reports that they travel at a terrific rate of speed. I discovered, however, that this was an error, as these taxis are of only six to twelve horsepower and are, therefore, unable to travel at a great rate of speed. They seem to be moving very quickly because they pass so many horses drawing heavily loaded, clumsy two-wheeled wagons which move at a speed of about three miles an hour. The taxis are all equipped with trick horns like the one on Junior's automobile. The only time you notice them is when they keep you awake nights, not when you are crossing the street. They all sound alike and it seems as though there are millions of them.

The sidewalks are actually littered with restaurants. The seating capacity of the

(*Continued on page 27*)

RECENT LITIGATION INVOLVING THEATRES

By LEO T. PARKER

Another group of late court cases selected and analyzed for their interest to operators of motion picture theatres

A GREAT DEAL of controversy has arisen recently over the question of whether or not a motion picture theatre can be termed a legal nuisance when operated in violation of a Sunday closing law. Therefore, it is important to know that a legal nuisance is such an inconvenience or troublesome offense as annoys the whole community in general and not merely some particular person. For this reason a theatre cannot be held to be a public or legal nuisance on mere complaint of *one or a few persons who may live in the immediate neighborhood.*

Another important point of the law is that a city ordinance is not valid which endeavors to construe the meaning of a word or a phrase where the construed meaning differs from the meaning defined by a state law, or from the meaning interpreted by a higher court which has already rendered a decision on the subject.

For illustration, in the late case of State v. Barron Theatre (15 P. [2d] 456), it was disclosed that a city enacted an ordinance which prohibited operation on Sunday of any business "not for necessity or charity."

Legal action was filed against the owner of a motion picture theatre in which it was alleged that the theatre was operated continuously on Sundays for more than a year past in violation of the Sunday labor and Sunday laws. It was further alleged that the operation of the theatre openly, publicly, repeatedly, continuously, persistently, and intentionally in violation of the Sunday laws is a public or common nuisance.

Evidence was introduced during the trial showing that the theatre was open from 2 p. m. until 11 p. m. on Sunday, and persons entering paid 20 cents at the window and entered without tickets being issued, and that in front was a sign stating "Open today" and giving the name of the attraction. In holding the theatre not a public nuisance, the court stated the following important law:

"A public nuisance is one that injures the citizens generally who may be so circumstanced as to come within its influence. The test as to whether a nuisance is a public nuisance or not is not the number of persons annoyed, but the possibility of annoyance to the public by the invasion of its rights. . . . The rule, apparently well settled, that courts of equity will not interfere by injunction merely to prevent the commission of a crime, has been applied or approved in a number of cases involving alleged violation of Sunday laws, so that it is held, unless the acts complained of constitute a nuisance, or some other ground exists for granting the injunction than that a violation of the law will result unless the writ is granted, injunction will not lie."

ELIMINATION OF ANNOYANCE

THE OWNER of a theatre is bound to exercise care to operate it so that citizens will not be unreasonably annoyed. On the other hand, many courts have held that persons who live in a neighborhood where annoyances are to be expected are bound to adjust themselves to the *ordinary* discomfort of the circumstances. In other words, the courts will not as a rule grant an injunction against operation of a theatre unless it is shown to the satisfaction of the courts that the cause of the annoyance *cannot* be eliminated.

For instance, in the recent case of Reichle v. Senger (153 Atl. 263), it was shown that a citizen filed suit alleging that operation of a business was a legal nuisance.

During the trial it was shown that considerable money had been expended to eradicate or minimize the conditions objected to. Notwithstanding this expenditure the citizen contended that the injunction should be issued. However, the higher court refused to grant an injunction, and said:

"An injunction to restrain a lawful business as a nuisance should not be granted, unless the conduct of the business invades a clear legal right of another, resulting in serious and permanent injury, which cannot be adequately compensated at law. . . . Therefore, considering the fact that defendant has made, since last April, sincere and serious effort to satisfy objections at a large monetary cost . . . I am of the opinion that complainant has not established his right to an injunction, and that the bill of complaint should be dismissed."

Also, in the leading case of Hennessy v. Carmony (50 N. J. Eq. 616), the court said:

"There is a distinction between an action for a nuisance in respect of an act producing a material injury to property and one brought in respect of an act producing personal discomfort. As to the latter, a person must, in the interest of the public generally, submit to the discomfort of the circumstances of the place, and the trades carried on around him."

INJUNCTION AGAINST OPERATION

USUALLY the courts will issue an injunction to restrain a criminal prosecution, or where failure to issue the injunction will result in destruction of property or irreparable injury to the complaining party. However, the court will not grant an injunction to prevent municipal officials from interfering with operation of a theatre on Sunday, although the ordinance prohibiting conduction of amusement places on Sunday is invalid.

This rule is based on the fact that although municipal officials may arrest a theatre owner or his employes under an invalid ordinance, it is impossible to secure conviction and the theatre owner and his employes have adequate relief by suit and proof during the trial that the ordinance is void.

For example, in City v. Griffith Amusement Company (16 P. [2d] 233), it was shown that a theatre owner filed suit and requested the court to grant an injunction against the city, its mayor, chief of police, and the city commissioners, to enjoin them from enforcing an ordinance requiring theatre owners to close picture shows on Sunday, and to enjoin them from arresting and prosecuting its employes for operating the show on Sunday in violation of law.

The theatre owner alleged that he had invested large sums of money in the picture show business in the city and has made preparation for operating his show on Sunday; that he has a right under the state laws to so operate and that the city has enacted an invalid ordinance which prohibits him from operating his show on Sunday. However, the court refused to issue the injunction, saying:

"If the ordinance be invalid and the employes prosecuted thereunder the invalidity thereof would constitute a complete defense to the prosecution. . . . In the instant case, the showing as to destruction of property or the infliction of irreparable injury is insufficient to authorize the granting of the injunction."

MAYOR NOT LIABLE FOR REFUSING LICENSE

GENERALLY SPEAKING, a municipal official, such as a mayor, is not personally liable for refusal to issue a license for the conduction of a theatre or other place of amusement. This is particularly true if the mayor acted by authorization of a state law or city ordinance, although the refusal to issue the license was based upon bad faith, ignorance, or unfairness.

For illustration, in Jaffarian v. Murphy (183 N. E. 110), it was disclosed that a state law provides: "The mayor or selectmen may . . . grant, upon such terms and conditions as they deem reasonable, a license for theatrical exhibitions, public shows, public amusements and exhibitions of every description . . . and the mayor or selectman may revoke or suspend such license at their pleasure . . ."

The owner of a place of amusement filed an application with the mayor for a license to operate his place of business. The mayor refused to issue the license. The proprietor of the amusement place filed suit against the mayor to recover damages on the grounds that the refusal was based upon bad faith and with malicious intent to injure the proprietor. However, in view of the above mentioned state law the court refused to hold the mayor liable, and said:

"In passing upon applications under the statute the mayor is acting in a quasi judicial capacity and is bound to exercise his discretion impartially. . . . The defendant (mayor) is not shown to have acted in such way as to render him liable to this action. . . . The defendant was acting within his jurisdiction. . . . It is not always the unrighteous who are unfair, capricious and arbitrary. It is conceivable that an honest mayor, overzealous for the public welfare, might from entirely pure and upright motives take action in order to accomplish ends regarded by him as highly desirable which might be so described."

Price Fixing Held Illegal

AN IMPORTANT subject of law particularly interesting to theatre owners is price fixing. Various courts have held that price fixing agreements, when entered into by owners of competing theatres for the purpose of maintaining higher prices are illegal. The reason for this decision is that the public is entitled to have competition among individuals and corporations, irrespective whether the price fixing agreements are reasonable or unreasonable.

For instance, in the recent case of Buckelew v. Martens (156 Atl. 436), it was shown that a number of proprietors in the same county entered into a price fixing agreement providing for a minimum price to be charged. The contract provided for liquidated damages amounting to $1,000 in the event of breach of the price fixing agreement by any proprietor.

One of the owners violated the terms of the agreement and suit was filed by the other proprietors to recover the $1,000 liquidated damages specified in the contract. The owner against whom suit was filed defended the case on the grounds that the contract was void and unenforceable because it was intended to fix the prices. In upholding this contention and in holding the contract void, the court said:

"The question is whether this agreement, its effect, tended to put in the hands of the signers, the power to practically control prices and the trade to the detriment of the public. If it did, it is illegal. If it did not, it is legal. . . . The contract has no other purpose than the fixing of prices and the stifling of competition among signers."

What Is Unfair Competition?

THE LAW is well settled that a seller of theatre equipment or lessor of film plays may be liable for entering into contracts which are intended to restrain trade in violation to federal and other laws. However, it is important to know that a contract is *not* illegal by which a seller agrees *not* to sell or lease his product to other theatre owners in a specified territory. This point of the law was discussed in the late case of Howle v. Mountain (165 S. E. 724).

In this case it was shown that two firms entered into contracts by the terms of which they agreed not to sell or lease their product in any town or territory occupied by the other. Suit was filed by certain purchasers on the grounds that the above contracts were invalid. However, after considering all phases of the case, the higher court refused to hold the firms liable, and stated the following important law:

"Transactions in connection therewith stand on the same basis as those in any other business of a purely private nature.

(*Continued on page* 26)

IS YOUR THEATRE LEGALLY SAFE?

By M. MARVIN BERGER

Member New York Bar

ASSUME, Mr. Exhibitor, that John Jones sustains an accident in your theatre by tripping in an aisle. He claims that you were at fault in failing to provide proper aisle lighting and he can prove as a matter of fact that you were using a 10-watt bulb in your aisle lights. Assume further that the Code of Ordinances of your city provides that all aisles in theatres be lighted by 15-watt aisle lights. Having proved that you were using 10-watt bulbs, all Mr. Jones need do is to call the court's attention to the above ordinance and he has won his case.

Now why should evidence of violation of an ordinance be sufficient to conclusively prove negligence? Before answering that let me first explain the nature of an ordinance. An ordinance is a law, made by your city's board of aldermen or town council and is effective only within the city or town limits. A law made by your state legislature is effective throughout the state and is known as a statute.

As a rule, the greater portion of law applicable to theatres is in the form of ordinances, which prescribe, for example, the methods and standards of theatre construction, lighting, heating and ventilating, and methods of safeguarding projection rooms. I am not going to deal here with such purely regulatory ordinances, familiar to every exhibitor, as provide for the time of opening and closing, age of children to be admitted without escort, etc., but rather with those ordinances directly designed for public safety.

To return to Mr. Jones' case: The ordinance providing for the use of 15-watt bulbs fixed a definite standard of care. In the absence of the ordinance, you might have very properly raised the point that you were not negligent in lighting your theatre aisles and that a 10-watt bulb, such as you used, provided sufficient aisle illumination. But the existence of the ordinance shut off that argument, and the ordinance became the last word on the subject of aisle lighting in your city.

When a statute or ordinance fixes a standard for the protection of the public, upon proof by an injured person that his injury arose as the direct result of the violation of that statute or ordinance, he has conclusively and unquestionably proved the negligence of the defendant. And the defendant's ignorance of that particular statute or ordinance will not avail to protect him from the consequences of its violation.

My example merely illustrates the possibility of sustaining civil liability as a consequence of failure to observe a statute or ordinance. But violation of statutes or ordinances, particularly those designed for fire protection, may also subject the exhibitor to criminal liability with a resulting fine or even jail sentence.

Discover what ordinances and statutes govern your theatre and familiarize yourself with them. If you have no local attorney, consult the city or town clerk, who will point them out to you. A letter to the Secretary of State of your State will probably bring forth the necessary information regarding the statutes applicable to theatres. Having found the law, study it.

It is possible that a particular law was enacted in the era of the nickelodeon and provides unnecessary restraints on the method of running your theatre. In that case you can combine with the other theatre owners of your city in a petition to the local lawmakers to have the burdensome ordinance repealed or changed. The complex ordinances covering the building and fireproofing of theatres had best be left to your architect. But as to the ordinances and statutes that cover the actual operation of your theatre, get to know them, get your subordinates to know them, and then observe them to the letter.

MUSICAL ACOUSTICS OF AUDITORIUMS

[The following article offers the unique suggestion that on account of the variation in the time between beats in music, more effective rendition of music could be accomplished by varying the time of reverberation of the auditorium or room in which the music is played. The discussion is reprinted from the Journal of the Society of Motion Picture Engineers, February issue, to which it was contributed by Peter Caporale of the Electro-Acoustical Engineering Company of America, of Philadelphia.]

THE IMPORTANCE of increasing the usefulness of enclosures such as sound motion picture studios, recording studios, broadcasting studios, theatres, music halls, etc., by controlling the time of reverberation is being recognized more and more. In all these types of rooms music of some form is performed, and the control of reverberation may add considerably to the artistic presentation of such music. Thus, the effects of large tone or fine definition or articulation may both be achieved by suitable control. The following is a brief discussion of some of the important factors to be considered in controlling reverberation for musical purposes.

Music is a unique art in that a third person (or group of persons) is necessary to convey the composer's thought to his audience. In particular cases it may happen that the third person and the composer are one, as, for example, when Kreisler plays his own compositions. But even in these cases Kreisler the violinist is not the same as Kreisler the composer. In other words, composition and expression are neither the same nor are they simultaneous. To speak of this situation in more familiar engineering terms, we may think of the history of a musical composition as divided into four stages. The first, which we shall call *A*, is the conception of the composition in the mind of the composer. The second, *B*, is the transcribing of this concept into a form known as the score. The third, *C*, is the transference of the concept from the score to the mind of the player, or interpreter; and the fourth, *D*, the transmission of the concept, by means of sound, to the audience. It must be obvious that in such a complex transition it is rare that a listener will sense the same musical thought (*i.e.*, the same physical sound as conceived originally) that the composer had in mind, and we may therefore speak (rather loosely, of course) of the efficiencies of the various stages of the transition. For example, there are some effects that can not be indicated by the usual musical notation; hence the efficiency of transition *B* is less than unity. Similarly, the score may be ambiguous in certain parts, or in some respects; therefore, the efficiency of transition *C* is also less than unity. Very little has been done to increase these various efficiencies. Reverberation control, however, offers the possibility of increasing the efficiencies of both transitions *B* and *D*.

The combinations of sound that reach the audience are determined not only by the nature of the source of the sound (orchestra, organ, violin, etc.) but also by the character of the enclosure within which the sound occurs and the audience is located. This fact has been known from the most ancient times, but no direct use was made of the knowledge. For instance, when Bach wrote the *Mass in B-minor* he was acquainted quite intimately with the acoustical properties of the Leipzig Thomaskirsche and could foresee the approximate effect of the music. It was obviously impossible for him to foretell the effect in some other church or auditorium. Recent progress in acoustics, particularly as regards reverberation, has made it possible to control the acoustical properties of an auditorium so that a musical composition may be rendered in such a manner as to accord very closely with the wishes of the interpreter. Furthermore, the control of the auditorium might be placed in the hands of the composer, so that not only is efficiency *D* increased, but also that of *B;* or, more specifically, the composer might indicate on the score just what the acoustical conditions should be for any particular passage.

The technical problem of controlling reverberation is this: given an auditorium having a certain volume and exposed wall surface, to vary the total sound absorption of the room so as to vary its period of reverberation. Several times the idea has been suggested, and in fact, a definite system has actually been proposed, whereby various surfaces of different coefficients of absorption could be exposed. None of these systems, however, could have been readily adaptable to the kind of control required for musical purposes.

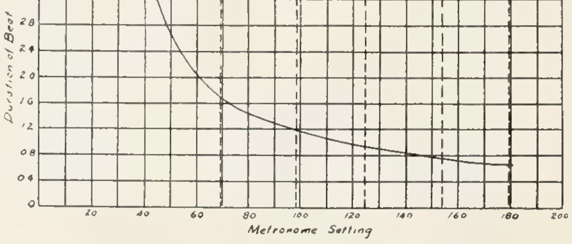


Fig. 1.—Chart showing duration of musical beats for metronome settings.

The realization of such a scheme, of course, would involve not only the designing of appropriate equipment by the engineer, but as well the training of the musician so that he might understand the full possibilities of the system. The latter problem is, of course, not of interest to us here. This discussion will be limited to the musical requirements from an engineering standpoint. It must be noted that in many cases it might not be practicable to vary the time of reverberation during the performance of a piece of music; but it might even then be practicable to vary it *between* successsive pieces.

In general, musical compositions may be very roughly divisible into two classes—solo and ensemble, each of which is further divisible into slow and fast music. The crudity of this classification is obvious, but it is at least indicative of the range of types of music. It is rare to find rapid, brilliant passages for one instrument in orchestral works (with the possible exception of solos for the first violin). Music is, moreover, characterized partly by *rhythm,* of which the elementary component is the *beat.* [The word "beat" must be distinguished from the common acoustical beat. As here used it has the more common musical meaning, indicating the instant of *beginning* a certain time interval in music. The rapidity or slowness of a passage depends upon the lapse of time between beats.] *Figure* 1 shows a curve indicating the duration in seconds, between beats produced by a standard metronome. For convenience the corresponding musical terms are also given. Now, since the deleterious effect of reverberation is to cause overlapping of successive sounds, the problem becomes that of reducing the time of reverberation sufficiently to avoid undesirable overlapping. But it must be remembered that not in all cases is overlapping to be completely avoided. If successive sounds pertain to the same harmony, some overlapping is in fact desirable. This, however, is a problem for the composer rather than the engineer.

It will be evident from *Figure* 1 that.

besides *ease* of control (a special member of the ensemble may be assigned to the control box with its own score), *rapidity* of control is an important factor in the design of reverberation control equipment. Another determining factor is *range* of control; and finally, the control must be *silent* in operation. These factors are determined by musical requirements. There are also the usual factors of economy of installation, operation, and maintenance, which determine to what extent the other requirements can be fulfilled.

(*A*) *Ease of Control.*—Several reverberation control systems have been proposed or tried, all of which have been manually operated devices. A notable example is the installation of the National Broadcasting Company in its Chicago studios. It is quite evident, however, that for our purpose we must have recourse to remote control, and by using flexible cables the control box might be one of the instruments of the ensemble. There would thus be a musician "playing the auditorium," under the supervision of the conductor. For organs this would mean additional buttons for its already complex control panel.

(*B*) *Rapidity of Control.*—To understand the problem fully, it will be necessary to consider briefly the musical forms giving rise to it. The required speed is a function, not of the rapidity of the music itself, but of the quickness with which the tempo changes.

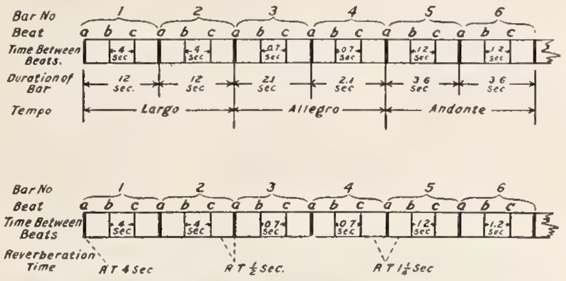


Fig. 2.—Upper chart: Showing the relation between the intervals between beats and the duration of the bar for different tempos. Lower chart: Indicating the manner of changing the time of reverberation when the tempo is changed.

As has already been indicated, music is characterized among other things by rhythm and a composition must for this reason be divided into beats, which are grouped into larger units called *bars*. It is the latter grouping that gives to a passage a large part of its rhythmic character. A waltz, for example, is distinguished by having three beats to a bar, etc. But also, and more important from our standpoint, the bar is the unit to be considered in the transition from a slow to a rapid tempo or *vice versa;* that is to say, the tempo changes from bar to bar rather from beat to beat, the first beat of a bar coming at the beginning of the bar. In other words, the tempo, or the rapidity of succession of beats, does not usually change within the bar, but *between* bars. For example, in *Figure* 2 (upper chart) which is a schematic indication of a sequence of bars, each having three beats *a, b,* and *c,* we have the first two bars marked *largo.* From *Figure* 1 we see that the time between successive beats for this tempo is four seconds, and hence the length of each bar is twelve seconds. The third and fourth bars being marked *allegro,* the time between beats is only 7/10 second, each bar representing, therefore, 2.1 seconds, or less than one-fourth the duration of each of the first two bars. Similarly the fifth and sixth bars are marked *andante,* with 1.2 seconds between beats and 3.6 seconds to each bar. Let us examine the conditions such a sequence would impose on reverberation control.

The first two bars (*largo*) being very slow, the music therein contained depends for its effect on *largeness of tone* rather than on rhythm. [*Largeness of tone* is concerned mainly with amplitude of sound as opposed to rhythm. A full definition would involve considerations of musical tradition and custom, as well as an analysis of psychological reaction to sound. *Largeness of tone* involves not only the amplitude of the sound, but the wave-form as well. Thus, we hardly speak of the largness of tone of the oboe, or tympani, or cymbals; but we do speak of the largeness of tone of a cello or bass viol, or of the viola, or violin, or of some of the wind instruments. The vernacular of music contains many terms that are perfectly clear to musicians, but yet defy simple and concise definition for the layman.] The time of reverberation should therefore be comparatively long. In such cases, the harmony also warrants long re-

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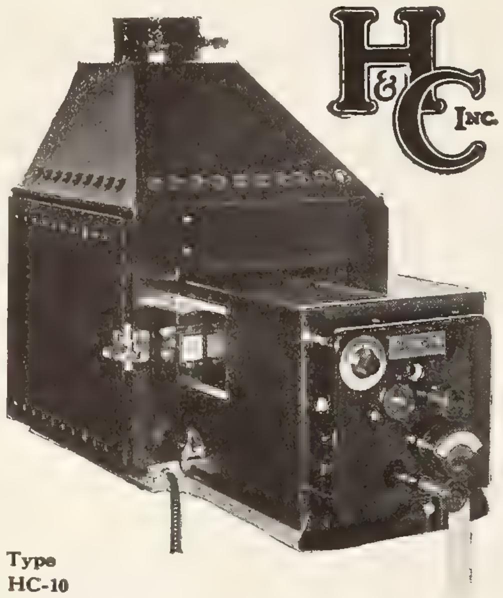
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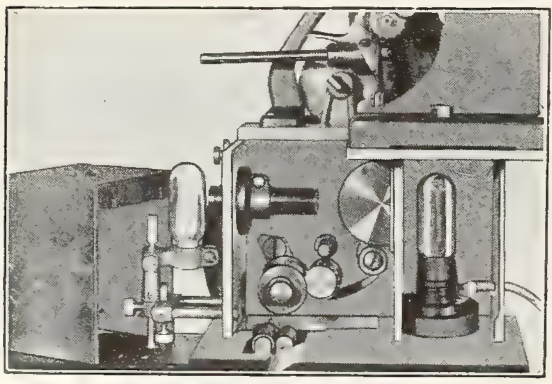
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verberation time. Certainly 3 or 4 seconds (usually a large value for an auditorium containing an audience) would not be too long for these bars. But as soon as we get to bar No. 3 (*allegro*) the bar duration becomes only 2.1 seconds, and the period of reverberation must be reduced to prevent the successive beats from overlapping. Actually, whether the indicated time of 3 or 4 seconds is too long or not, is determined by the music itself. For the case referred to, this time would cause two successive beats to overlap. This is permissible and even desirable in those cases where the successive beats form part of the same "harmony." In other cases, the time would naturally have to be shorter. The time mentioned, however, is intended only to indicate the possible range, and is not necessarily correct for all music marked *largo*. The actual value must be determined by the composer who has been taught reverberation control and its principles. In addition, it must be remembered that as the duration of a bar decreases, the music usually depends more and more on rhythm and definition. This requires a still shorter reverberation time, and for bars No. 3 and No. 4 its value will have to be of the order of 0.5 second for best effects. In bars No. 5 and No. 6 we are again permitted to increase the reverberation time, but in this case to about 1.25 seconds (the optimum in all cases will obviously depend upon the nature of the music itself). There is one difference between these two changes. In changing from bar No. 2 to bar No. 3 we had to make the change *before* the beginning of the third bar to avoid bad effects in the more rapid passage. This means that the end of bar No. 2 must be borrowed for this change, and if the change can be made in 2 seconds it will not be noticeable (the duration of the last beat of bar No. 2 being 4 seconds). In changing from bar No. 4 to bar No. 5 we should, analogously, borrow time from bar No. 5 which is slower; but it is a fact that most music is so arranged that the transition from a rapid to a slower tempo is never sudden, passing through a *rallentando* or gradual slowing up. Hence, the conditions imposed by this change are never severe, time being available from both bars. Since the power requirements of the control system are determined by the rapidity of the control, we may say that it is the change from slower to more rapid tempo that is the controlling factor. From a consideration of the musical literature we may state that the time of change from maximum to minimum reverberation should approach, as a working value, one second. It is evident that economic considerations will determine how closely this value may be approached; a slower control will not be a serious handicap except in certain special musical forms. *Figure* 2 (lower chart) shows the same sequence of bars of *Figure* 2, with the reverberation time indicated, and a possible way of indicating the interval over which the change may be effected.

(*C*) *Range of Control and Silence of Operation.*—This is a subject that always arouses comments due to the contradictory requirements of large tone and good articulation. The writer's experience with outdoor concerts, however, has shown beyond a doubt that maximum absorption is most desirable for passages requiring good articulation. In general such passages do not require large tone but only *crispness* and *brilliance*. The ill effects of open-air theatres are evident only in slow movements where the chief emotional medium is tone. For a given size of auditorium the maximum value of reverberation time will be limited by the audience, the orchestra personnel, and the wall surfaces; similarly, the minimum value will be limited by the maximum obtainable absorption in the given volume, though this lower limit is less definite than the upper limit. These limits prevent the same absolute range of control from being applicable in all cases. However, the control equipment should be calibrated in time units for uniformity and to minimize troubles in scoring. Most concert halls designed for the same size of orchestra should have similar characteristics; hence, the above-mentioned limitations imply simply that the scoring for the control should depend on the size of orchestra, just as at present there are different arrangements of the same composition for different sizes of ensembles. For convenience the approximate relation between the size of orchestra and the volume of the auditorium is shown in *Figure* 3.

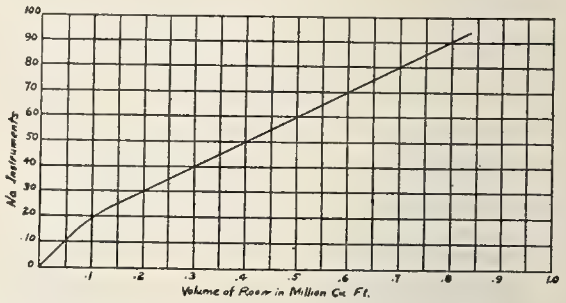


Fig. 3.—Approximate relation between size of orchestra and volume of auditorium (from information given in Circular 300, U. S. Bureau of Standards, 1926).

One thing is to be pointed out relative to this use of reverberation control. It is the use of absorbents having approximately flat frequency characteristics. In other words, if a control key represent a reverberation time of T_1, say, for the notes of a piccolo, it must represent the same time for the notes of a bass tuba or a bass viol. [Note that this does not refer in the least to the desirable characteristic of an auditorium having no reverberation control. Several investigators have already studied this problem. What is referred to here is the fact that a given key or switch on the reverberation control box must, if it is marked T_1, produce that reverberation time under any circumstance. If then, it is desirable to have a reverberation time, T_1, for the bass viol, and a time, T_2, for the piccolo (other conditions being equal) then, that means that T_2 should be called for when the piccolo is playing and T_1 when the bass viol is playing. The case of ensemble is more complex, and as to what is the optimum time for a given pas-

SUPPLIED SEATING

The Irwin Seating Company of Grand Rapids, Mich., manufactured the theatre chairs installed in the Melrose theatre in Dallas, described in the November 19th issue of BETTER THEATRES. *According to information supplied by the architect, W. Scott Dunne, credit for the seating was erroneously given to another manufacturer.*

sage involving certain given instruments is a problem to be analyzed separately.] If this is not the case, it is possible to score correctly provided the actual frequency characteristic is known, but this introduces undesirable complications, inasmuch as two halls possessing different frequency characteristics would require separate scoring.

The silent operation of the equipment is, of course, necessary to avoid disturbing or distracting factors during the rendition, and is an end to be attained through the proper mechanical design of the system and the proper sound-proofing of the prime movers.

Use of Reverberation Control for Solo Work.—It has already been pointed out that, except for organs, the instantaneous control of reverberation by instrumental soloists is impracticable. The best that can be done in such cases is to provide the best *average* reverberation time for the given composition; this is a problem for the musician, not the engineer. It is interesting to the latter to know, however, that having met the requirements already outlined, he will have covered the requirements for solo work which therefore, does not require his special attention.

Conclusions.—To sum up the basic requirements for a reverberation control system for the continuous control of auditorium acoustics from a musical standpoint, we have:

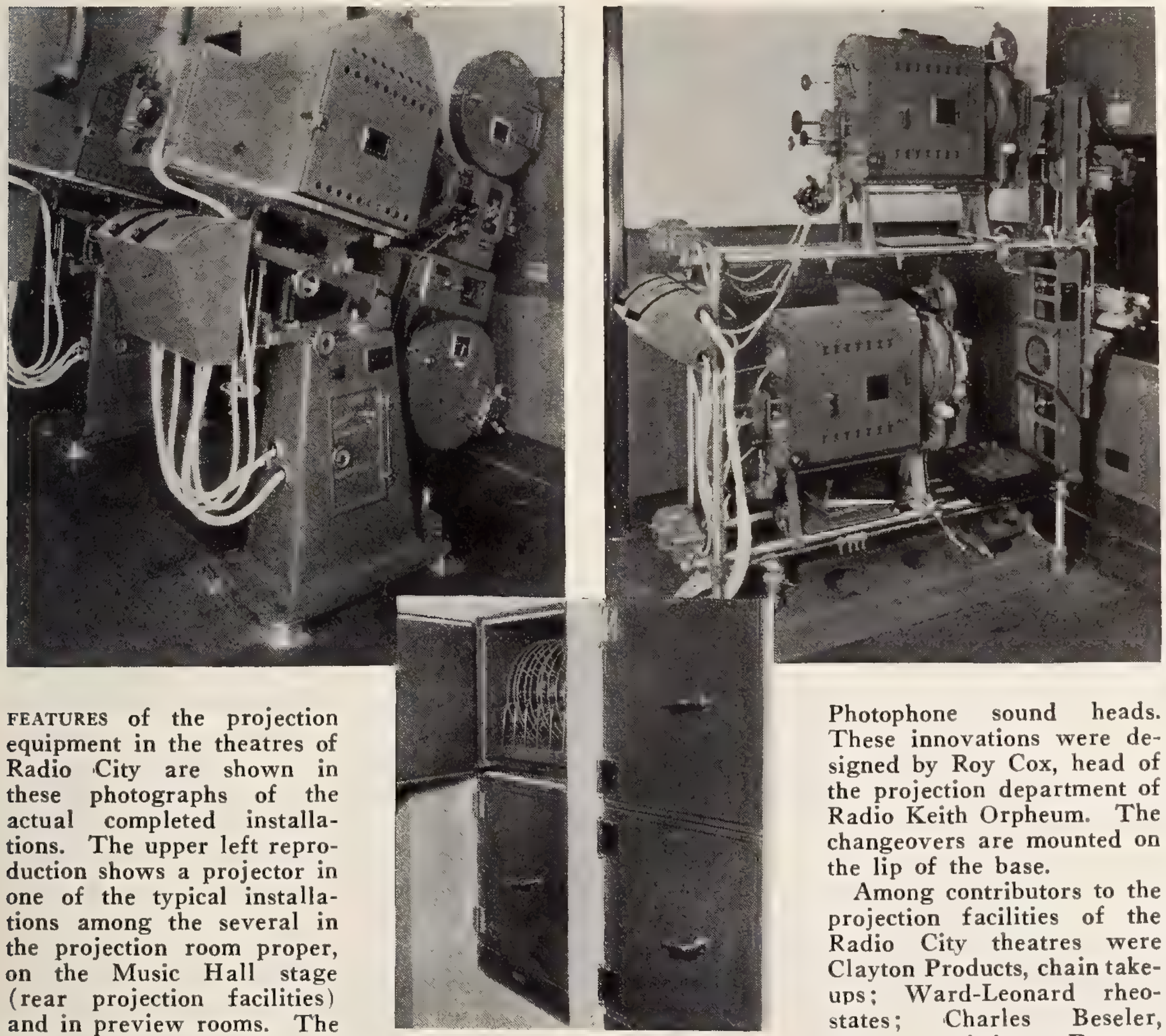
(*a*) Ease of operation.

(*b*) The time required to pass from maximum to minimum reverberation should approach one second; a value less than this would impose too severe economic requirements.

(*c*) The range of control should be a maximum, and be covered by steps, the number of which should be experimentally determined.

(*d*) The operation of the equipment must produce no disturbing or distracting noises.

TYPICAL INSTALLATIONS IN RADIO CITY



FEATURES of the projection equipment in the theatres of Radio City are shown in these photographs of the actual completed installations. The upper left reproduction shows a projector in one of the typical installations among the several in the projection room proper, on the Music Hall stage (rear projection facilities) and in preview rooms. The upper right photograph pictures one of the Brenkert effect machines, while the lower view is of two of the inset film cabinets.

The projector mechanisms are Simplex, and with the Hall & Connolly arcs, are mounted, as shown, on Chicago Cinema bases. The bases are of special design for this installation, incorporating concealed wiring, starting switches and a special arm to accommodate the new type RCA Photophone sound heads. These innovations were designed by Roy Cox, head of the projection department of Radio Keith Orpheum. The changeovers are mounted on the lip of the base.

Among contributors to the projection facilities of the Radio City theatres were Clayton Products, chain take-ups; Ward-Leonard rheostates; Charles Beseler, booster switches; Dowser, changeovers and foot switches; Brenkert, effect machines and hylow projection lamps, and Neumade Products, film cabinets.

There are 14 film cabinets installed, as shown in the photograph, in the two Radio City theatres. Each is separately ventilated by outdoor air, and each holds six 2,000-foot reels. Projection equipment was supplied through Continental Theatre Accessories, Inc.

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

PRACTICAL APPROVAL OF SOLID SCREENS

NOT LONG ago I announced my opinion that the perforated screen is unnecessary; that exactly as good results may be had by *properly positioned* horns located at the top or the bottom of a solid screen, or possibly at both top and bottom in theatres having a rather high balcony. The first direct confirmation of the correctness of that opinion comes from Mr. Kenneth Dowling of the Vashon theatre in Vashon, Washington. Mr. Dowling says:

"I wish to commend your stand regarding solid versus perforated screens. When sound was first installed here (Vashon theatre) we were faced with the necessity of purchasing an expensive perforated screen and higher powered light sources (lamps). We decided before going to all this expense to try an experiment. We raised the screen sufficiently to place two sound projectors under it, with black cheese cloth suspended from the bottom of the screen and in front of the sound projectors.

"We found it necessary to tilt one sound projector slightly to take care of the balcony. [Exactly the plan I have suggested. —F. H. R.]. The results were so excellent that it has been left that way for two years, with sound projectors *under* the screen only. We thus have been able to retain our old lamps and solid screen. *The illusion is perfect.* I am able myself, with full knowledge of the location of the sound projectors, to enjoy the show here just as well as where perforated screens are used.

"True, the auditorium is a small one (about 30 feet wide by 80 feet deep, seating 270 on the main floor), but I see no reason why the same plan might not be used in large theatres."

Nor am I, Friend Dowling. The perforated screen is, in my opinion, a totally unnecessary, highly expensive luxury, sound experts to the contrary notwithstanding.

EFFECTIVE LIFE OF A SCREEN

THOMAS L. DAVIS of Little Rock, Ark., writes, "Will you be good enough, to advise me as to how one may determine whether or not an expensive screen has passed its limits of useful life. Surely there must be some way of determining the matter, but although I have asked many, no one seems able to answer with much confidence, or to really talk very intelligently on the subject."

There is really no way of testing exactly, except through actual photometric measurements, and that is not a practicable thing for exhibitors. It requires an expensive instrument, plus experience in using it.

Paint and calcimine screen surfaces are known to fall off about 15% per year in powers of reflection. Presumably other surfaces will either equal or pretty nearly equal that performance, except in the case of glass bead screens. These latter may be washed quite effectively, though not so that their original reflection powers will be restored. That portion of the surface which is glass can be fully restored. The rest cannot be. It must be remembered, however, that deterioration will vary rather widely in different localities. In Pittsburgh, for example, where there is much smoke and carbon dust, it would be very, very much more rapid than in Montrose, Colo., where the air is very pure.

But in any case I would not regard a screen surface as fit for use for more than six months. In places where the air is laden with dust and smoke the period would be shorter—probably as low as 90 days. Of course a screen may be used much longer, but only at the expense of loss of light through failure of the surface to reflect the percentage it should and did reflect when new.

As to cleaning, if you think what I say is not correct, then when you have cleaned your screen, suspend at its center a sample of the original surface, say, one foot square, which every wise exhibitor will insist upon having delivered to him when a new screen is installed. (He will lay this sample away in a dry, dark place, such as a shelf in a dark closet, first having wrapped it carefully in two or three thicknesses of black cloth. He is then always in position to test his screen surface intelligently and without cost except for a bit of trouble.) He has only to suspend the sample at about the screen center and turn on the white light from the projection lens. At the end of 90 days he is likely to discover quite a difference, especially if the air in his locality is not so good, or if smoking is permitted in his theatre. At the end of six months he may be astonished.

That is the only effective test I know of which the projectionist or theatre manager is in a position to make. If the sample is properly wrapped and stored, then unless the surface is subject to chemical changes and therefore is a very poor sample in any event, it should retain its full powers of reflection for a long while. When it is suspended upon the screen surface the projectionist and manager will be able to judge exactly as to the condition of the screen by the appearance of the sample and the surrounding surface—their relative brightness.

I have repeatedly warned exhibitors to insist upon the delivery of such a sample when buying a new screen. It should be supplied without cost, since screen factories always have scraps of material having no value.

POSSIBILITIES IN SCREEN PAINTING

FROM Jessie Philips, manager of the Sun theatre, Grand Lodge, Mich., comes this letter:

"Dear Mr. Richardson: We have a Walker screen that has been in use about 18 months. It is beginning to look somewhat streaked, though the picture still is fairly bright and is sharp.

"Last week something came into contact with it, leaving a dark spot which is quite noticeable, even when the picture is on. We cannot afford a new screen at this time and wonder if you can tell us what to do about it. Would it be possible to wash the screen all over and obtain satisfactory results? If not, would you suggest painting its surface? If you think so we would appreciate it if you would send us directions for painting a screen. You published something of the kind some while back, but we cannot seem to locate the particular issue. Your kindness will be appreciated."

As to washing the screen surface, if you try that it would be best to obtain instructions for doing it from the maker of the screen. Possibly it could be done with a fair degree of efficiency, possibly it could not. Anyhow you could not hope to bring it back to its original reflective power, for any one of several reasons.

Were the screen my own I believe I would try paint. Better have your local painter do the job though. Have him mix the paint as follows: one half white lead and one half zinc white, both ground in oil, of course. Aside from the oil contained in the pigment, the thinning should be done with a mixture of approximately one-fourth boiled oil and three-fourths turpentine. Mix it quite thin, adding sufficient ultramarine obtainable at any paint shop (Prussian blue will do if ultramarine is unavailable) to give the paint a decided blue tint while in the pot. Don't over-do it. Your painter should know how much. The point is, use enough blue to whiten the paint thoroughly.

Don't use the paint too thick or you will plug up, or at least largely reduce the area of, the perforations. Use it quite thin, and if necessary apply two coats.

Secure a good vacuum cleaner, and reversing its action by removing the dust bag and attaching a hose to the hole it covered, blow the surplus paint out of the perforations as you paint. If you can get the cleaner behind the screen you can suck the paint out. If you use the paint quite thin and the painter is careful, the blowing or sucking will perhaps not be necessary.

JUST ANSWERS? OR THE KNOWLEDGE?

J. L. HOLBROOKE of New York City, writes, "I have been a regular student of the Bluebook School for some months; also, I read, with much interest and benefit your department in Better Theatres. I have the Bluebooks, so you see I am in every sense your student. I am at present an usher. I took the job five months ago as the best available position in a theatre, with the view of studying and observing as I might be able, to fit myself to become a projectionist.

"I have studied hard. Through the kindness of the projectionists, have been able to learn enough so that I have hopes of being able to pass the New York City projectionist examination.

"And now, while it is true you are author of projection books yourself, still I have every faith to believe that you will give me a straight, honest answer to the following question. I have just read an advertisement of a book claiming to supply answers to projectionists' examination questions. Do you or would you recommend such a book? Do you think it would aid me in passing an examination? It claims to supply answers to one thousand examination questions. Living on the wage of an usher I have no money to waste, nor

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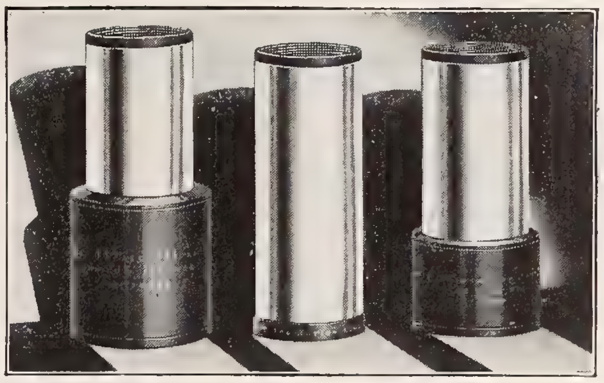

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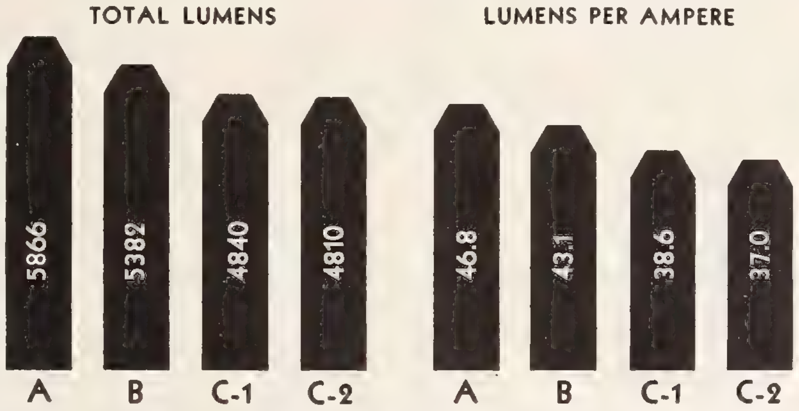

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would I, above all things, wish to give such a thing a try unless sure it would be really helpful."

Friend Holbrooke has the right idea from the start to finish. I only wish all candidates for projection were willing to act as wisely as he seems to have. Because of the fact that a quick answer should be returned, I have mailed Friend Holbrooke a letter conveying the following thoughts on the matter:

From your letter I get the idea that you have brains and inclination to put them to useful use. I therefore suggest that you examine the matter in the light of cold reason and common sense. Assuming the examination questions contained in the book to be correctly answered therein, which may or may not be wholly true, of what real benefit is it to a man to find the answer to a question and learn it "by heart?" Aside from a possibility that it might aid an incompetent applicant to "get by" unfairly in examination, of what value is such an answer to the man?

Answers to questions must be the direct result of understanding and ability to "dig up" the said answer out of knowledge acquired by study or experience, or out of a combination of both. It seems to me such books set out with a dishonest purpose. On the face of it they propose to supply answers, not understanding or knowledge. Their very purpose, viewed in the light of reason, is to enable incompetents to dump themselves upon the already overcrowded field of projection and upon an industry, much of the finished product of which is being sadly depreciated by incompetent work in projection.

But be that as it may, the thing is foolish. Examinations are not conducted by any set series of questions. True, in Canada (or is it Ontario only) a list of examinations questions exists. But it is not used in the way many applicants for license think it is.

Here is how the thing is done: The examiner asks a question. It may be in optics, in electrics, in acoustics or in mechanics. What the next question will be depends wholly upon how the first one is answered. It is a verbal examination and the examiner, for example, asks, "What is the effect of resistance in a conductor?" and the one being examined answers without hesitation, "Resistance produces heat; it reduces the voltage and therefore the current flow," the examiner instantly concludes the one being examined understands the matter and is not likely to ask anything more along that line. However, if the applicant hesitates, or makes a questionable answer, then the examiner may and probably will ask further questions on that topic, to determine whether or no the hesitation or questionable answer was due to lack of knowledge or to inability of the applicant to express himself clearly.

What is true of the question quoted is true of all examination questions. The examiner seeks to ascertain what the applicant really knows. If the examiner is himself competent, or even near-competent, he can quickly detect the "learned-by-heart" answer.

No, Friend Holbrooke, I most certainly would not commend a book made up of examination question answers. Better be honest with yourself and with the industry you seek to serve. Anyhow, in my opinion such a book will not help you in the least. It might even defeat you in the effort to pass the examination. Don't for one moment imagine that if such books exist and are advertised, examiners do not know of it and are not watching for the "by-heart" answers. If you do you may be due for a rude, unpleasant awakening.

INSULATING BARRIER

JOHN L. GLINDO of Houston, Texas, writes, "Like many of the others, I guess, I write our best friend only when I want something. I want you to tell me, if you will, just what an electrical barrier is. It was sprung on me yesterday, and I have been unable to find out what the thing is. Will you oblige me?"

Certainly. An electrical "barrier" is an insulating partition. It is used to insulate (to *isolate*) an electric circuit, and occasionally for other things, such as, for example, an electric arc. It is seldom or never used in motion picture theatres, so far as I know.

QUESTIONS ABOUT THE INTERMITTENT

JOHN DAVIS, of St. Louis, Mo., writes, "I am new in the profession of projection, which, by the way, I intend to regard and treat as a profession, and not merely a 'trade,' as many projectionists seem to do. May I ask your advice on two points?

"First, I would like to know at just what point a projector intermittent movement should be replaced with a new one. In other words, how may the projectionist determine with certainty just when an intermittent is worn out, or has passed its point of usefulness? Secondly, when adjusting an intermittent of any make, just how snugly should the star be adjusted to the cam?"

Friend Davis, you are starting along the right path. Don't get switched off into the road that leads to Lazy Hills. The fact that some men insist upon regarding projection as merely a trade tends to justify the criticism of a man who recently said to me, "They are not projectionists! Don't try to kid us, Richardson. Nine out of ten are still machine operators and nothing more."

And now as to your questions: An intermittent movement may be said to need replacement when the slot in the star, and/or the actuating pin on the cam show evidences of wear. Incidentally, this costly assemblage of equipment will last much longer if a high-grade lubricant be used than it will otherwise. I would put it this way: If the picture as a whole has movement on the screen which cannot be otherwise accounted for, the intermittent movement should be examined for signs of wear. If wear as before set forth is evident, I would conclude the movement should be replaced. Of course, so long as the picture is perfect there is nothing to worry about, though it is well to examine the movement, say, once each month after it has been in use for about six months. Given adequate lubrication with a high-grade lubricant, an intermittent should show no appreciable wear in six months, even in a ten-hour-a-day house.

As to your second question: You should make the adustment after a run while the movement is still warm. Set it up until there is no perceptible "rock" in the intermittent sprocket, being very careful not to get it tight enough to bind. Getting it just right calls for common sense and judgment.

HE BLAMES THE MANAGER

J. L. BRADY, of Chicago, has trouble, and he writes about it as follows:

"We have a new man as manager and I am in trouble. It is impossible to convince him that tubes and exciter lamps should be replaced before they give out entirely. I am now running with one exciter lamp sadly sagged, and you know what that means. He won't get me a new one (no spares carried) and says it is something else that causes the trouble. It is the same with everything. What am I to do?"

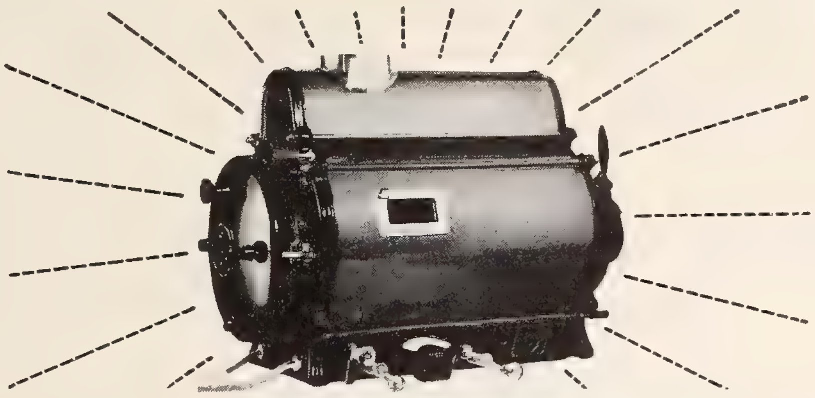
I don't know! Personally, I would pack up my tools and tell the manager to project his own pictures if he knew so much more than I did about it. However, times being what they are, that is not a practicable thing for you to do. It seems to me if you are working in Chicago and are a member of Local 110, it would be perfectly right and proper for the business representative of the union to hold converse with your manager, since he is making it impossible for one of the members of the organization to place good results before the public. However, possibly you are in some suburb or nearby town and not a member. I do hold, however, that it is perfectly right and proper to insist that union members be supplied with equipment repairs at least to the point where they may produce good results.

Your manager, Friend Brady, is making it impossible for you to deliver the goods, and in so doing he is taking a slap at his own box office. There is little that can be done about it, however. He is the boss.

SOUND AND HEAT INSULATION

JOHN L. MAWBERRY, of Chicago, has a problem which he sets forth as follows:

"Dear Mr. Richardson: While I expect my trouble is outside your field, still I would prefer to depend upon your judgment than that of anyone else I know. I own two theatres located near this city. In both of them there is ample height of ceiling, but when I had them built I did not understand things as well as I now do.



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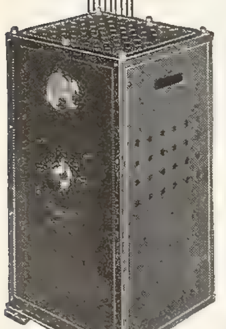

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One acquires knowledge very often at high expense.

"My present problem is this: Both houses are covered with tin roofs, between which and the auditorium ceiling there is a small air space. The theatre ceiling is of thin boards nailed to ceiling joist supported at their center by slats set at an angle, their bottom ends nailed to the joist, the top ends to the rafters.

"The trouble is two-fold. First, when there is a heavy rain the sound of the falling water comes into the auditorium sufficiently to sometimes almost drown out the sound. Second, the ceiling lets in a great deal of heat in summer, and of cold in winter. Can you advise me as to what, if anything, I might do to remedy this latter condition and deaden the sound of rain. I am very willing to pay a reasonable sum for competent advice."

No pay is accepted for service through this department. I note your statement that there is ample ceiling height. I am not an expert on such matters, but it seems to me if you suspend a ceiling, say one foot, below the present one and seal it with some suitable material, your troubles will cease.

You have not given me the width of your auditorium, but it would be well to have little or no connection between the new and the old ceiling. This might very possibly be accomplished by using, say, 2x8-inch joist, carried by the side walls and supported by inverted truss rods. Rods ⅝-inch in diameter should be sufficient.

Another way it might be done would be to tie the center of each joist to the rafter above by means of an iron rod in which a coil spring one foot long, of suitable wire, is inserted. This would not be expensive and it certainly would work, because those springs would absorb any possible vibration. Still another way would be to slope the ceiling sufficiently to compel the joist to carry themselves, though this may be done only provided the side walls are able to withstand the strain.

However, as I said, I am no expert in such matters involving building construction.

[If Mr. Mawberry would like further opinion, he may address an inquiry, giving further details concerning the roof, ceiling and wall construction of his theatre, to the department, *Planning the Theatre*.—THE EDITOR.]

PROJECTION SPEED NOT VARIABLE

AN EXHIBITOR in, no matter where since he has asked for a private reply, writes as follows:

"Dear Mr. Richardson: I own and operate a little picture show in this town. I would like some by-mail advice, if it is not against your rules to answer such questions privately.

"I am going to buy new motors for my projectors. What I want to know is whether you would advise buying variable or constant speed motors? We are using variable speed motors now, but since installation of sound equipment they are too small. We have Powers projectors with Mellaphone disc equipment.

"Our present motors are 1/10-h.p., and we want to get ¼-h.p. We have been told we would get better results with constant speed motors. On the other hand we are told by others not to buy constant speed ones, as we are advised there will be times when it will be necessary to speed up or slow down the speed of projection. We will certainly appreciate such information as you may be willing to give us."

This department always has been and always will be glad to supply any legitimate information concerning projection matters. In cases where it is requested, we make private a reply if the matter seems for any reason not one suited for publication, possibly for the reason that something very similar has been published too short a time previously.

The fact has been referred to many times in these pages, that sound is recorded at the rate of 90 feet of film per minute. No variation is normally allowed.

If sound be recorded at 90 feet per minute, then any variation above or below that speed of projection will automatically alter the pitch of the sound.

Projection speed should always be exactly 90 feet per minute when sound accompanies the picture, and that nowadays is practically always. My advice to this correspondent therefore is to get constant speed motors which will run the projectors at that speed.

DAMAGE NOT DUE TO PROJECTION CAUSES

MR. PAT DUFFY, manager of the Rialto theatre in Mangum, Okla., hands me a film clipping, together with the following: "Am having a little argument with Metro concerning some film damaged as per attached clipping from 'Faithless.' While the first reel of this production was being projected the first time after receipt of the production, I heard a most unpleasant popping sound from the horns. Went immediately to the projection room to ascertain the cause. The projectionist showed me some dent marks on the sound track of the second reel of the production, which we had not as yet projected.

"Will you be good enough to advise me, Mr. Richardson, as to what caused these dents? Were they in the print when it came from the laboratory? I know positively that we did nothing to cause the damage here, but am unable to convince Metro of that fact. Please give me all the information you can."

Examination under a powerful microscope discloses nothing I am able to identify as a "dent." There are, however, a considerable number of pin holes in the emulsion, covering both sound track and picture area. These tiny holes would certainly cause popping a-plenty during the course of projection.

It is impossible to say with certainty just what caused the trouble, but most emphatically it was *not* done in the process of projection. The damage seems to have been due to one of three possible causes. First, defective emulsion. This we may, I believe, discard as one of the possibilities in this case for the reason that the print is not a new one, and even supposing such a fault would escape detection at the laboratory, it would be quickly discovered later and the reels containing the spots recalled and replaced with others.

Secondly, film wound into a roll before thoroughly—or perhaps I might better say, before being *sufficiently*—dry at the laboratory, might be a cause. This, too, is unlikely, for the same reason noted above.

Thirdly, and more probably, in some manner the film became wet, and in some spots wet enough to soften the emulsion. In this condition the emulsion adhered to the celluloid side of the next layer pressing upon it in the film roll, adhering at some spots sufficiently to be pulled away when the film was unwound.

That, Friend Duffy, in my opinion, after careful examination under a powerful glass, is how the damage was done. I might add that it is hardly possible that it could have been done in your theatre, since the wetting and drying out in a tight roll would require considerable time, and as I understand the matter, you had only just received the prints.

I add that certain areas of the clipping sent show evidence of having been considerably softened by water, whereas other areas do not.

EXTRA-WIDE FRAME LINES

WHATEVER VIRTUES producers have, and they have many, they outrage projectionists and projection by permitting prints to be sent out in which glaring preventable faults occur.

Before me lies a sample sent in by Dale Danielson, projectionist at the Main Street theatre, Russell, Ka., which any inspector not stone blind should have seen. Danielson says the fault occurred intermittently throughout the last half of the last reel of "Guilty as Hell."

Now the producer cannot be directly blamed for what was evidently the crass blunder, not to say stupidity, of some employee, who should be located and penalized sufficiently to insure much greater care in future.

The fault consists in dividing frame lines fully one-eighth of an inch wide. Looks to me like new style lines introduced into an old type print. Brother Danielson blames the cameraman, but in that he is in error. Whatever it is certainly occurred in the printing room. Either the print was not inspected or the inspector was, as I remarked before, not attentive. Anyhow, the projectionist and his audiences were the goat.

It is not unreasonable to expect that prints will be competently inspected before they are sent out. If they are supposed to be and are not, then the guilty party should be reformed or fired.

Danielson pays high compliment to Cameraman Karl Strauss on his universally excellent work and novel camera angles.

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Recent Litigation Involving Theatres

(*Continued from page* 15)

. . . Any one of the manufacturers concerned in the agreements referred to could have lawfully refrained from selling in any particular town or city, and the agreements not to sell in certain towns or cities merely evidenced the intention to do that which the parties had a right to do and appear to have been reasonably limited as to time and place and in general to have been such as are recognized as legal."

SELLER'S DEBTS AFTER SALE

VARIOUS COURTS have held that a purchaser of a theatre is not liable for debts contracted by the seller, unless he specificially agreed to assume these obligations. Also, where a purchaser of a theatre agrees to pay all debts owed by the seller, he is *not* liable for debts incurred between the date of the contract and the time he takes possession.

For example, in Grenon v. Emery (163 Atl. 177), it was disclosed that a person named Emery owned all of the capital stock of the Woonsocket Theatre Company and sold the same to a man named Grenon. When this contract was made Emery agreed to pay all of the obligations of the theatre company up to and including the close of business on May 21st. Another clause specified that Emery would not assume obligations on future contracts made by the theatre company.

After the contract was completed the Producers' Distributing Corporation brought suit against the theatre company to recover the sum of $2,608 for pictures contracted for by the company prior to the sale of its capital stock by Emery. None of the pictures included in the contract, which the theatre company had entered into with the Producers' Distributing Corporation, were exhibited prior to the date when Grenon purchased the stock.

Grenon contended that Emery should pay the full amount owed by the theatre company and suit was filed. However, the court held Emery not liable for payment, and said:

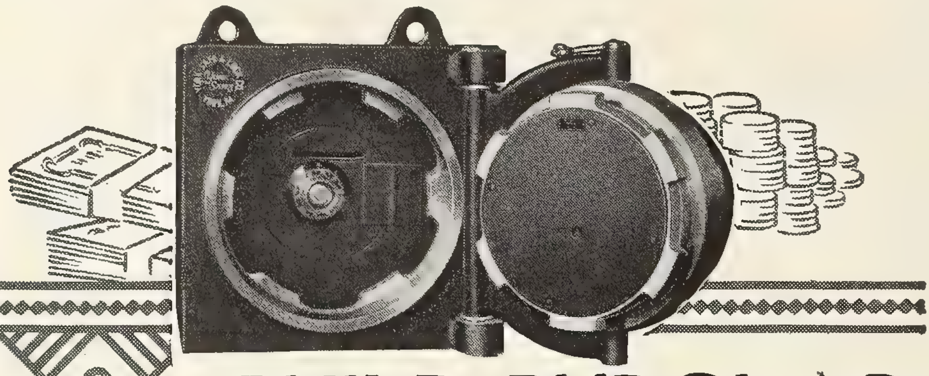
"Under the specific terms of the plaintiff's (Emery's) contract with the defendant (Grenon), he was not to be held responsible for the payment of any pictures not exhibited prior to May 21st."

FALSE ARREST LIABILITY

A THEATRE owner is liable in damages for causing the "arrest" of a patron without good cause. Generally speaking, the legal meaning of the term "arrest" is detaining any person without his consent. This point of the law was discussed in the late case of Whitmire v. Publix Theatre Corporation (162 S. E. 753).

The facts of this case are that complaint was made to the cashier of a theatre that a man dressed as a woman was in the rest room for women. A theatre employe named Campbell then inquired what the trouble was and instructed the ticket taker to go into the rest room and investigate, which she did. She saw a patron standing before a mirror arranging her hat, but did not question her to make known to her the reports about her being a man. The patron wore a dark purple velvet coat-suit, a man's striped shirt, with a turned down collar, and a four-in-hand necktie. Her hat was of blue velvet, her shoes size eight, and her hair was bobbed. Her dress and size caused the ladies in the rest room to suspect that she was a man. Without being questioned by the theatre employes the patron left the theatre and walked down the street. Campbell instructed a policeman to bring the patron to the theatre for questioning. The policeman overtook the patron, touched her on the arm and told her, "You are wanted at the Egyptian theatre." The policeman testified that he took her before Campbell at the theatre.

Later the theatre patron filed suit against the theatre owner to recover damages. After considering all testimony in the case the lower court rendered a verdict in favor of the patron allowing her $3,000. The theatre owner appealed to the higher court which, however, upheld the lower court.



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YORK SAFES

YORK SAFE & LOCK COMPANY
YORK, PENNSYLVANIA

MANUFACTURERS OF THE WORLD'S GREATEST VAULTS

A Theatre Architect Visits Europe

(*Continued from page* 13)

average restaurant is very small inside their doors, the majority of their tables being out on the sidewalk. What a swell time the lawyers could have in America if the restaurants littered up our sidewalks with tables and chairs! But it seems that no one pays any attention to this phase of living in Europe. If they have to have steps from a building above the sidewalk grade, they just build the steps out over the sidewalk and let the people walk around them. Many places that have their tables outside have a rail built out from the building and you have to walk almost into the street in order to get by the tables. However, it is very pleasant to sit there and watch the traffic and the girls go by. My wife informs me the traffic was particularly fascinating.

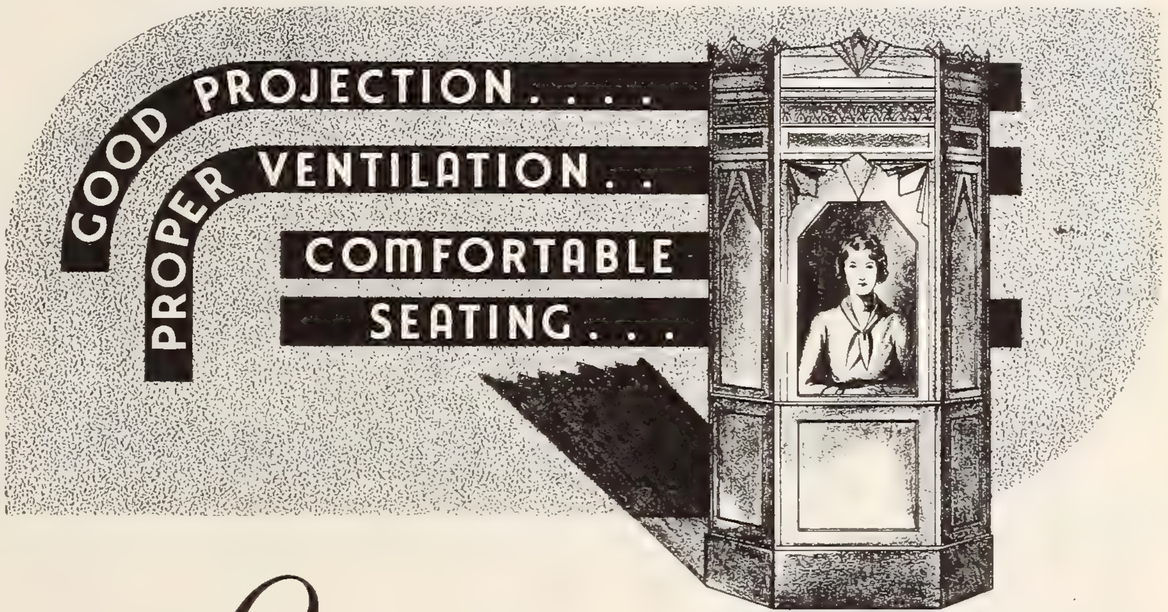
ALL THE SHOPS place steel shutters over their windows at 12 o'clock and reopen at 2 or 3 o'clock in the afternoon, their proprietors amusing themselves in the meantime at the sidewalk cafes. This sidewalk cafe business is a great competitor to the show business in Europe. It cuts in seriously on the matinee business, while in the evening great masses of people patronize these restaurants, beginning their eating at 9 o'clock and sitting until midnight. If they have their dinner at home, they order a drink at 9 o'clock, and by 11:30 they have almost drained their glass. The waiters will not bother natives making a drink last this long because they have lost *that* argument many years before.

The motion picture theatre business has many complications in Europe. The film problem in America is nothing compared with the one European showmen have to meet. There is not anywhere near the number of theatres now operating in Europe that there is in our country. The large cities boast of a few houses, but the small situations as we know them do not exist. Consequently firms making pictures in French, for instance, have a comparatively limited audience because the boundaries are so close together, and the language changes so completely once these are crossed that they cannot afford to make as many pictures as Hollywood.

Their pictures are generally poor, and while the audience prefers the American pictures, the government has an arrangement whereby only a percentage of American pictures can be shown in direct ratio to the number of domestic pictures that are exhibited. This makes a complicated arrangement and from a film standpoint has been very disadvantageous, but it has resulted in keeping down the building of houses so that when you do have good film, they put out the "S.R.O." signs.

European patrons are more interested in current events throughout the world, so that newsreel business has developed into the best bet. One enterprising Englishman in France has worked the best gag I have seen in many a day. He built several newsreel houses in the city of Paris and announced a chain of them throughout the Continent. He then began running his newsreel theatres and purchased his own camera and sound wagon. Before long he was throwing on the screen news events before they were printed in the newspapers. This excited the editors into a frenzy, and our smart Englishman finally entered into a deal with the newspapers whereby he agrees to name each theatre after a newspaper in that particular locality and will not run news before the newspaper edition comes out with the same article. His compensation for this is $20,000 per year per theatre, and in addition to this there is a reciprocal advertising arrangement. Needless to say this exhibitor never heard of the depression.

[*But how about the theatres themselves? Just what do they provide for Europe's theatregoing public? Of these and other phases of the entertainment world on the other side, Mr. Lee will tell in the March 11th issue.*]



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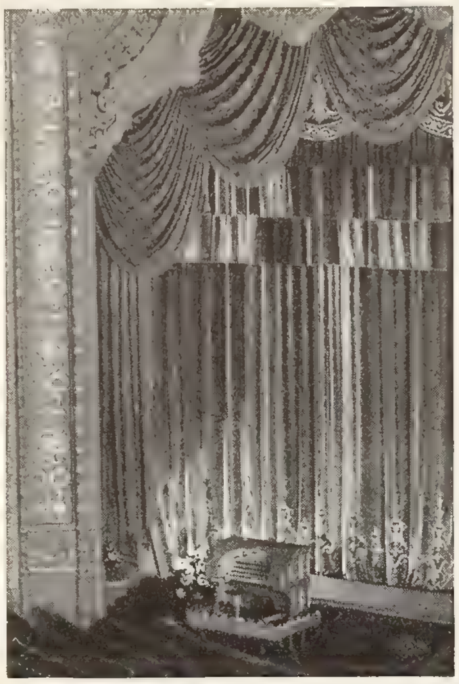

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BOX OFFICE HELPS

CONSIDER the theatre-goer. WHERE to go is his problem. In many communities he has the choice of several theatres where he can see the same picture in the course of time. Why should he patronize YOUR theatre?

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How are you to meet the increased travel and contact costs this situation demands? How are you to keep your goods before your customer through the longer intervals between calls? How are you to announce new developments in the shortest time? How are you to circumvent competitors on the spot during your absence?

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QP

Two Late Theatre Forms

(*Continued from page 9*)

rounded it. This, strangely enough, is even more the case in the smaller Roxy than in the immense Music Hall, because of the marked vertical expression at the proscenium, which forces the eye upward to the ceiling and away from the screen. If a patron sitting in the third mezzanine of either theatre, assumes a comfortable position in his chair, allowing himself to receive the support of the back of the chair and keeping his head in a normal position, he sees not the screen but instead the space above it. Actual observation discloses that people sitting in the third mezzanines, in order to be able to see the screen, rest their chins in their hands to relieve the strain exerted by drooping the head without moving the body forward. Of course this is undesirable even for a stage performance, but in the case of the screen play, the sharp contrast between the light on the screen surface and the dark area above it makes it necessary to confine the range of vision to the screen only.

In a descriptive article which appeared in a previous issue of BETTER THEATRES, it was stated that this type of theatre form, using three shallow balconies instead of the usual single large overhanging balcony, was adopted to create more intimate groups of seating, to permit an unbroken architectural treatment in the main room, and to make it possible to see the entire height of the screen from every point under the mezzanine. All of these reasons present problems that are pertinent to good theatre design, yet it cannot be said that this particular solution is necessarily a desirable one on the grounds that it does, to a certain degree, achieve these points. Sitting in one of these triple mezzanines undoubtedly gives the patron a feeling of intimacy, but only if one is concerned with the immediate surroundings within that particular mezzanine. Otherwise intimacy is not actually achieved, particularly in the Music Hall, because of the vast open space separating the performance from the spectator in the mezzanine. The idea of broken-up groups of seating is admirable, provided such groups are placed in areas more desirable for viewing the performance. As the Radio City theatres are designed, a greater part of these most desirable areas are not utilized.

IT IS TRUE that the arrangement of the three mezzanines hugging the rear walls permits an unbroken main room of architectural unity (which was impossible to achieve with the large overhanging balcony). But it does so at the expense of rendering the mezzanines poor for proper vision of the performance. Could not this architectural unity have been achieved and yet meet the vision and comfort requirements? The problem of unobstructed vision of a high screen is met by the mezzanine arrangement in the Radio

City theatres, but then again this particular solution does not permit the clearest definition of details on the screen, and bodily comfort of the patron while viewing the screen.

The rear half of the orchestra floors and the first mezzanines are really the only floor levels on which a patron may sit in a normal and comfortable sitting position (that is, receiving the support of the back of the chair, the head neither raised nor lowered, the weight of the body equally distributed between the seat and back of the chair). In the front of both orchestras a person must either slump in his chair or else raise his head to bring the screen within his range of vision. Sitting in a normal, comfortable position at the extreme sides in the first few rows, brings only a little corner of the screen into the spectator's range of vision. A major portion of the screen is only foggy detail. The spectator must twist his body either left or right as the case may be, and lift the head at the same time—a distorted position which no one would ever think of holding for more than a few seconds in any place other than a theatre. This condition affects a great many seats in the orchestra floors of both the Roxy and the Music Hall, and a distorted posture is also necessary in the second and especially in the third mezzanines.

There is absolutely no evidence of scientifically applied seating angles, floor slopes and screen positions in either of these theatre designs. The same chair-back angles appear in the orchestra chairs as in the mezzanine chairs. In the orchestra the patron has to force his weight against the chair-back, and in the upper mezzanines he has to lean forward away from the chair-back with his weight pressing on the front part of the seat. These faulty seating conditions are of course quite common in most all existing theatres.

The high position of the upper mezzanines in both the Roxy and the Music Hall has naturally forced the level of the projection room to a height which produces excessive projection angles. In the Music Hall the angle is approximately 21°, while in the Roxy it is approximately 26°. The resultant distortion, added to the distortion caused by poor seating positions, considerably decreases the effectiveness of the picture. It is surprising that such an important factor has been overlooked, especially since such a representative body as the Society of Motion Picture Engineers has established 18° as the maximum projection angle advisable.

The whole purpose of such a critical examination as this, of course, is to point out questionable practices that might—perhaps as a result of the sheer eminence of Radio City in the entertainment field—be adopted by other designers. We are frequently more imitative than discriminating, and these theatres, besides being quite magnificent, have been prodigiously publicized, which might lead to the belief that the basic forms they show represent advances in theatre design worthy of adoption elsewhere. Instead I find in them the familiar compromise between the stage and the motion picture theatre.

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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on February 7. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

District of Columbia

WASHINGTON—Plans have been completed by John J. Zink, 2836 Overland avenue, Baltimore, Md., for a one-story balcony fireproof picture theatre for the District Investment Corporation. Location not announced. Estimated cost, $110,000.

Georgia

DUBLIN—John W. Peck, Jr., care Rose Theatre, is reported contemplating expending approximately $25,000 to convert building into an up-to-date picture theatre.

New Jersey

BELLEVILLE—City Line Amusement Corporation, 13 Bloomfield avenue, has plans completed by F. C. Kern, 126 Grove street, Bloomfield, N. J., for a three-story brick 75 by 100 and 25 by 125 feet theatre, store and office building to be located on Bloomfield avenue. Owner financing. Maturity in spring. Estimated cost, $100,000.

POMPTON LAKES — Consolidated Amusement Corporation, S. Schlinger, president, 100 Pomona avenue, Newark, N. J., has plans by A. E. Sleight, 136 Washington street, Paterson, N. J., for rebuilding one and two-story picture theatre and store building at 245 Wanaque avenue. H. Blumenthal, 911 Henry street, Passaic, N. J., and R. Ettelson, care Ritz Theatre, 100 Passaic street, Garfield, N. J., lessees.

New York

BROOKLYN—The Century Circuit, operating a chain of 26 theatres in this city and elsewhere on Long Island, plans to erect four new theatres, expanding out in new centers. The first project will be at Baldwin, L. I., with seating capacity of 1350. All four houses are scheduled to be completed during 1933. Architect not announced.

BROOKLYN — Mansfield Improvement Company. H. Weingarten, 596 Fulton street, has plans by C. A. Sandbloom, 145 West Forty-fifth street, New York, for a two-story 100 by 120 feet theatre and store building to be located at Avenue U and Mansfield place. Work to be done on separate contracts. Estimated cost, $105,000.

LONG ISLAND CITY — Pennsy Holding Corporation, 110 West Forty-seventh street, New York, is taking bids for a one-story 89 by 125 feet theatre and store building to be located at Sixty-third street and Roosevelt avenue. B. R. Swartburg, 2 West Forty-sixth street, New York, architect. Cost estimated to exceed $125,000.

North Carolina

GASTONIA—The Ideal Theatre, J. S. Simpson, owner, plans rebuilding house destroyed by fire. Architect not selected. Cost estimated to exceed $100,000.

New Hampshire

BRISTOL — F. Schneider, Pleasant street, plans erecting theatre, store and office building on East Main street. Maturity probably in spring. Architect not selected.

Oklahoma

EL RENO—The Criterion Theatre plans erecting a new building. Maturity indefinite. Architect and location not announced. Cost estimated to exceed $150,000.

South Carolina

ANDERSON—G. H. Bailes is reported planning the erection of a two-story up-to-date brick picture theatre. Understood that house will be operated by P. C. Osteen, manager of the Egyptian Theatre. Location and cost not announced.

WOODRUFF—Reported that J. N. Boze plans rebuilding Woodruff Theatre. Architect and cost not announced.

Vermont

ST. JOHNSBURY—Plans to rebuild the Globe Theatre are still indefinite. Probably architect and cost will be announced in spring.

Contracts Awarded

Missouri

CLAYTON—The Shady Oak Theatre, Inc., care E. Bishoff, president, Forsythe Boulevard and Hanley road, has awarded the contract to W. C. Harting Construction Company, International Building, Eighth and Chestnut streets, St. Louis, Mo., for the erection of a one-story brick, stone and reinforced concrete balcony theatre and store building, 45 by 127 feet, on Forsythe Boulevard, near Hanley road. House will have seating capacity of 700. J. S. Lorenz & Company, A. Scott, 14 Crestwood drive, architects.

ST. LOUIS—Owner has awarded the general contract to J. Rubin & Son, 602 Wainwright Building, for the erection of a one-story brick, terre-cotta and concrete theatre and store building, 67 by 120 feet. Contractor takes bids on separate contracts.

Remodeling

Idaho

SODA SPRINGS—The Idan-ha Theatre is now equipped with new sound apparatus.

Iowa

RED OAK—Reported that Carl Johnson has replaced the burned Grand Theatre.

Kansas

CLYDE—New projection and sound equipment has been installed in the Plaza Theatre.

TOPEKA—John Plumb, who recently took over the Cozy Theatre, closed for several years, has had house redecorated, and is now being operated as a first-run house with program changed weekly. Price schedule is 15 cents for matinees and 25 cents nightly.

WICHITA—W. P. Huston, manager of the Crawford Theatre, recently took over the Kansas Theatre, lately operated by Charles and Meta Barron. House has been remodeled and new sound equipment installed.

Maryland

BALTIMORE—A. A. Kohn, who recently reopened the Leader Theatre, has taken over operation of the Pennington Theatre, Curtis Bay. Repairs and other improvements have been made to the latter house.

New York

NEW YORK—Louis Harris, care Gotham Theatre, located at 138th street and Broadway, plans alterations to theatre and store buildings at 156th street, Westchester and Forrest avenues. Architect not selected. Maturity depends upon acquiring above site. Improvements estimated to cost approximately $105,000.

Ohio

ALLIANCE—The Strand Theatre has been renovated and recently reopened after being closed for some months. R. S. Wallace is manager.

PLYMOUTH—Arthur Matthews, of Medina, Ohio, who recently leased the Plymouth Theatre, dark for six months, has renovated and reopened as a second-run house.

Oklahoma

ALVA—New chairs and sound equipment have been installed in the Liberty Theatre. House is under the able management of Louie Praca and Bill Smith.

Utah

BRIGHAM—New chairs have been installed and other improvements made to the Grand Theatre. Mike Neilson is the new manager.

SALT LAKE CITY—Approximately $15,000 has been expended by "Dad" Rand, the widely known operator of the Isis Theatre, to remodel the house.

Washington

TACOMA—Approximately $15,000 has been expended to improve the Temple Theatre. House was recently acquired by John Hamrick.

Wyoming

LARAMIE—Fire repairs have been made to the Crown Theatre, and house reopened by J. G. Burbank.

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A

American Seating Company........ 29

B

Bausch and Lomb Optical Company........ 17
Block Company, M. A........ 24

C

Carbon Products, Inc........ 25
Clark, Peter, Inc........ 28

E

Enterprise Optical Mfg. Co........ Fourth Cover

G

Garver Electric Company........ 24
General Scientific Corporation........ 21
General Seating Company........ 24

H

Hall & Connolly........ 18

I

International Projector Corporation... Third Cover

K

Kendell & Dasseville, Inc........ 25
Kliegl Brothers........ 22

L

LeRoy Sound Equipment Corp........ 22

M

Mellaphone Corporation........ 18
Moore, William N........ 29

N

National Carbon Company........ 21
National Theatre Supply Company........ 27
Noris Carbon Company, Inc........ 23

P

Platter Sound Products Corporation........ 24
Projection Optics Company, Inc........ 19

S

Sloane, W. & J........ Second Cover
Strong Electric Corporation........ 23

W

Weber Machine Corporation........ 19

Y

York Safe and Lock Company........ 26

Among Contributors to This Issue:

¶ *Ben Schlanger (Two Late Theatre Forms: A Criticism) is a New York architect who has made special studies in motion picture theatre architecture, many of which have been reported in* BETTER THEATRES. *He has also contributed discussions of motion picture theatre architecture to publications of the building professions and trades. Among the results of these studies is the rather revolutionary "parabolic reversed floor" plan devised by Mr. Schlanger as a method of improving visual conditions in particular, and of aiding comfort and the economy of the theatre in general. It has been his practice to attack the architectural problems of the motion picture theatre entirely from the point of view that the structural form is basically complementary to the screen art itself, and it is his belief that this essential association, which is a technological one, makes the cinema radically different in its architectural requirements from any other type of theatre. He is now preparing for* BETTER THEATRES *a special study of the relationship of motion picture production to its reproduction in a theatre.*

¶ *S. Charles Lee (A Theatre Architect Visits Europe) is a Los Angeles architect who has designed some of the most notable theatres on the Pacific Coast. Besides having been the architect for several of the largest, he created the unique little Studio theatre in Los Angeles, probably the most elaborately equipped of the so-called miniature theatres.*

¶ *Leo T. Parker (Recent Litigation Involving Theatres) is a regular contributor of articles on legal matters of special interest to theatre operators. He is a Cincinnati attorney-at-law. Now in preparation are a number of articles on specific classes of law concerned with the everyday operation of theatres, including one treating of law involved in the leasing of sound equipment.*

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"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Organmental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats,
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald, [2-11-33]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: ....

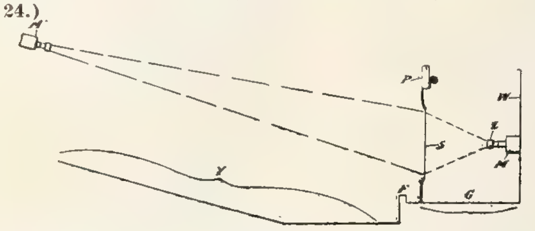
....

Name .... Theatre .... City ....

State .... Seating Capacity ....

New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

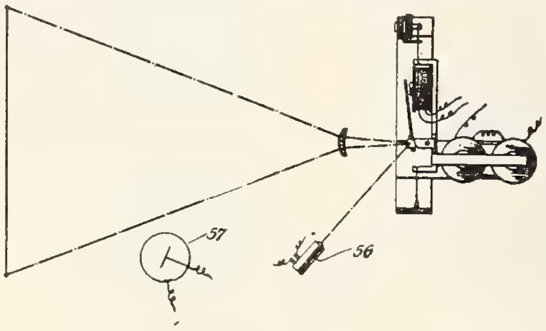
1,871,767. METHOD AND APPARATUS FOR COMBINED PROJECTION. Walter G. Wolfe, Greenwood, Mass., assigner to Wilmot R. Evans, Boston, Mass., trustee. Filed Mar. 2, 1928. Serial No. 258,514. 2 Claims. (Cl. 88—24.)



1. In a picture projection system, a translucent screen, a backstage projector, means independent of the film for varying the light intensity locally of the field of the beam thereof, a front stage projector, and means for locally varying the light intensity of its beam for producing a selective predominance of one of the beams on the screen in any desired area.

▼

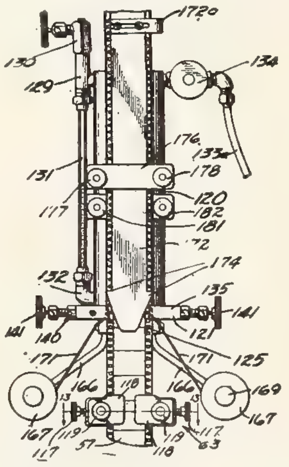
1,873,926. TELEVISION APPARATUS. Melchor Centeno V., Boston, Mass. Filed Feb. 21, 1930. Serial No. 430,375. 6 Claims. (Cl. 178—6.)



1. In a television apparatus, a stationary frame, a movable frame disposed within the stationary frame, flexible suspension means for supporting the movable frame in the stationary frame, the latter being provided with an armature, a low frequency magnet supported in the stationary frame so as to project its field through the armature of the movable frame, a mirror, a high frequency magnet carried by the movable frame, an armature for the last said magnet, said armature being flexibly mounted in the movable frame and carrying said mirror.

▼

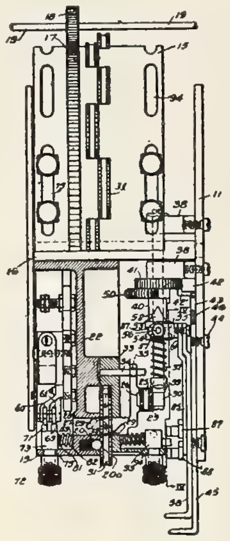
1,872,316. METHOD OF APPLYING REENFORCING TO FILM. Charles H. Meeker, Riverside, Calif. Filed Aug. 6, 1927. Serial No. 211,107. 14 Claims. (Cl. 154—2.)



1. A method of reenforcing motion-picture film, comprising: wetting a portion of the film with a bonding material; wetting a thread with a bonding material; attaching said thread to said film; and regulating the tension on said film during the attachment of said thread thereto.

▼

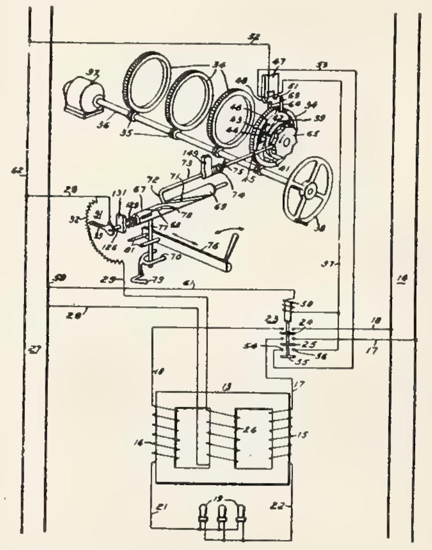
1,872,156. THEATRE SWITCHBOARD APPARATUS. James C. Masek, Irwin, Pa., assigner to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Nov. 2, 1927. Serial No. 230,522. 9 Claims. (Cl. 175—312.)



1. Current-control mechanism comprising a rotary cylindrical drum, a rheostat, means on the drum for effecting operation of the rheostat when the drum is rotated and means accessible from the outer cylindrical face of the drum for adjusting the said means.

▼

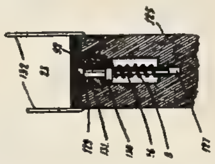
1,872,154. THEATRE LIGHTING CONTROL MECHANISM. James C. Masek, Irwin, Pa., assignor to Westinghouse Electric & Manufacturing Corporation, a Corporation of Pennsylvania. Filed Aug. 24, 1926. Serial No. 131,303. 35 claims. (Cl. 175—312.)



1. The combination with a current controlling means movable for varying the intensity of the current supplied to an electric circuit, of a plurality of individually adjustable means for actuating the current controlling means for independently effecting the current controlling means a predetermined degree and means for progressively bringing the moving means into cooperative relation with the said controlling means.

▼

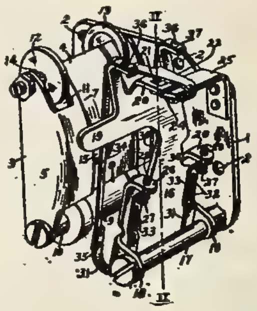
1,871,716. TALKING MOTION PICTURE PROJECTOR. Russell P. May, Haddonfield, N. J., assignor to Radio Corporation of America, a Corportion of Delaware. Original application filed Sept. 12, 1929. Serial No. 392,051. Divided and this application filed Feb. 17, 1931. Serial No. 516,359. 4 Claims. (Cl. 242—74.)



4. A take-up reel for use in an automatic motion picture projector which comprises a hub portion, and a spring-pressed plunger mounted in said hub portion whereby a film being fed onto said take-up reel will be caught in a hole in the end thereof by said plunger and the next turn of film accumulated on said hub will press said plunger into said hub flush with the top of the first turn of film.

▼

1,872,353. FILM GATE. Walter A. Schulz, Wilkinsburg, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Jan. 11, 1930. Serial No. 420,123. 6 Claims. (CL. 88—17.)

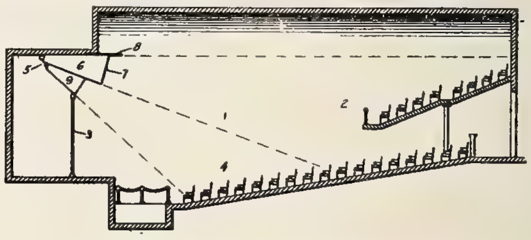


5. In film-handling apparatus an aperture plate, a shoe plate coacting therewith, at least one flexible strap on said shoe plate and spring means secured to said shoe plate and to an end of said strap to maintain said strap in a state of longitudinal tension.

6. In film-handling apparatus a curved operature plate, a shoe plate coacting therewith, at least one flexible strap on said shoe plate and spring means secured to said shoe plate and to an end of said strap to maintain said strap in a state of longitudinal tension.

▼

1,871,531 SOUND DISTRIBUTION SYSTEM FOR AUDITORIUMS. Edward W. Kellogg, Moorestown, N. J., assignor to General Electric Company, a Corporation of New York. Filed Apr. 16, 1932. Serial No. 605,710. 7 Claims. (Cl. 181-30.)



1. In a sound distribution system for auditoriums, a sound reproducer adapted to project all of a sound spectrum, and a second sound reproducer adapted to project all of said sound spectrum except a band of frequencies at the low end thereof, said first reproducer being mounted to project all of said spectrum to a portion of the auditorium remote from said reproducers and to project a band of frequencies at the low end of said spectrum to a portion of the auditorium near said reproducers, said second reproducer being mounted to project all of said sound spectrum except said low frequency band to the portion of the auditorium near said reproducers.

Simplex
TRADE MARK REG'D.

STANDARDS
OF
MANUFACTURE
AND DESIGN

Originated and Maintained
By This Company
For Over Twenty Five Years

ARE FOR YOUR PROTECTION

Owners, Managers
and Projectionists
Should Insist Upon
GENUINE
Simplex PARTS
TRADE MARK REG'D.

INTERNATIONAL PROJECTOR CORPORATION
90-96 GOLD STREET NEW YORK, N. Y.

FACTS!

CONCERNING

MOTIOGRAPH DE LUXE GUARANTEED SOUND PROJECTOR EQUIPMENT

1.

YOU CAN BUY *OUTRIGHT* FOR CASH OR ON TERMS *WITHOUT COMPULSORY SERVICE CHARGES OR RENTAL FEES,* THE FINEST AND BEST SOUND PROJECTOR EQUIPMENT MANUFACTURED AND GUARANTEED BY THE OLDEST MANUFACTURER OF MOTION PICTURE PROJECTION EQUIPMENT AND BACKED BY OVER 30 YEARS OF EXPERIENCE AND SERVICE TO THE EXHIBITOR.

2.

IT IS SOLD DIRECT FROM *FACTORY* TO *USER* AT FACTORY PRICES.

3.

IT IS *COMPLETE* EQUIPMENT *INCLUDING MOTION PICTURE PROJECTORS* DESIGNED FOR SOUND REPRODUCTION.

4.

IT OFFERS THE DISTINCT ADVANTAGE OF UNIFIED EQUIPMENT—PROJECTORS AND SOUND—FROM ONE SOURCE OF SUPPLY.

5.

IT DELIVERS PERFECT MOTION PICTURE PROJECTION AND SOUND REPRODUCTION OF HIGH FIDELITY AND NATURALNESS.

6.

IT EMBODIES THE LATEST IMPROVEMENTS IN BOTH MOTION PICTURE PROJECTION AND SOUND REPRODUCTION.

7.

IT IS ENTIRELY A.C. OPERATED WITHOUT BATTERIES OR MOTOR GENERATORS.

8.

IT IS SIMPLIFIED EQUIPMENT AND TROUBLE-FREE IN OPERATION.

9.

IT IS EXCEEDINGLY LOW IN OPERATING COST AND UPKEEP.

10.

IT ELIMINATES COSTLY SERVICE CHARGES AND MAINTENANCE COST.

11.

IT IS EQUIPMENT OF THE HIGHEST QUALITY AT THE LOWEST POSSIBLE PRICE.

12.

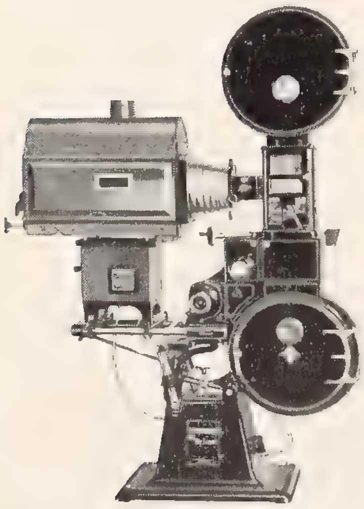
IT IS FURNISHED IN TYPES FOR ANY SIZE THEATRE.

13.

IT IS PRICED INDIVIDUALLY ACCORDING TO THE REQUIREMENTS OF YOUR PARTICULAR THEATRE.

14.

IT IS THE EQUIPMENT *YOU* SHOULD *OWN.*



$750 and up

Write us for information

ENTERPRISE OPTICAL MFG. CO.

4431 W. LAKE ST. CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WILLIAM FOX SAYS A BOOK!

Terry Ramsaye reviews Upton Sinclair's presentation of the story that the fiery film chieftain told him about Wall Street

NEW TAX THREATS IN THE STATES

Exhibitors fear added burdens in measures before legislatures of many commonwealths, varying from admission levies to sales taxation

MUSICAL FILMS ON THE RETURN

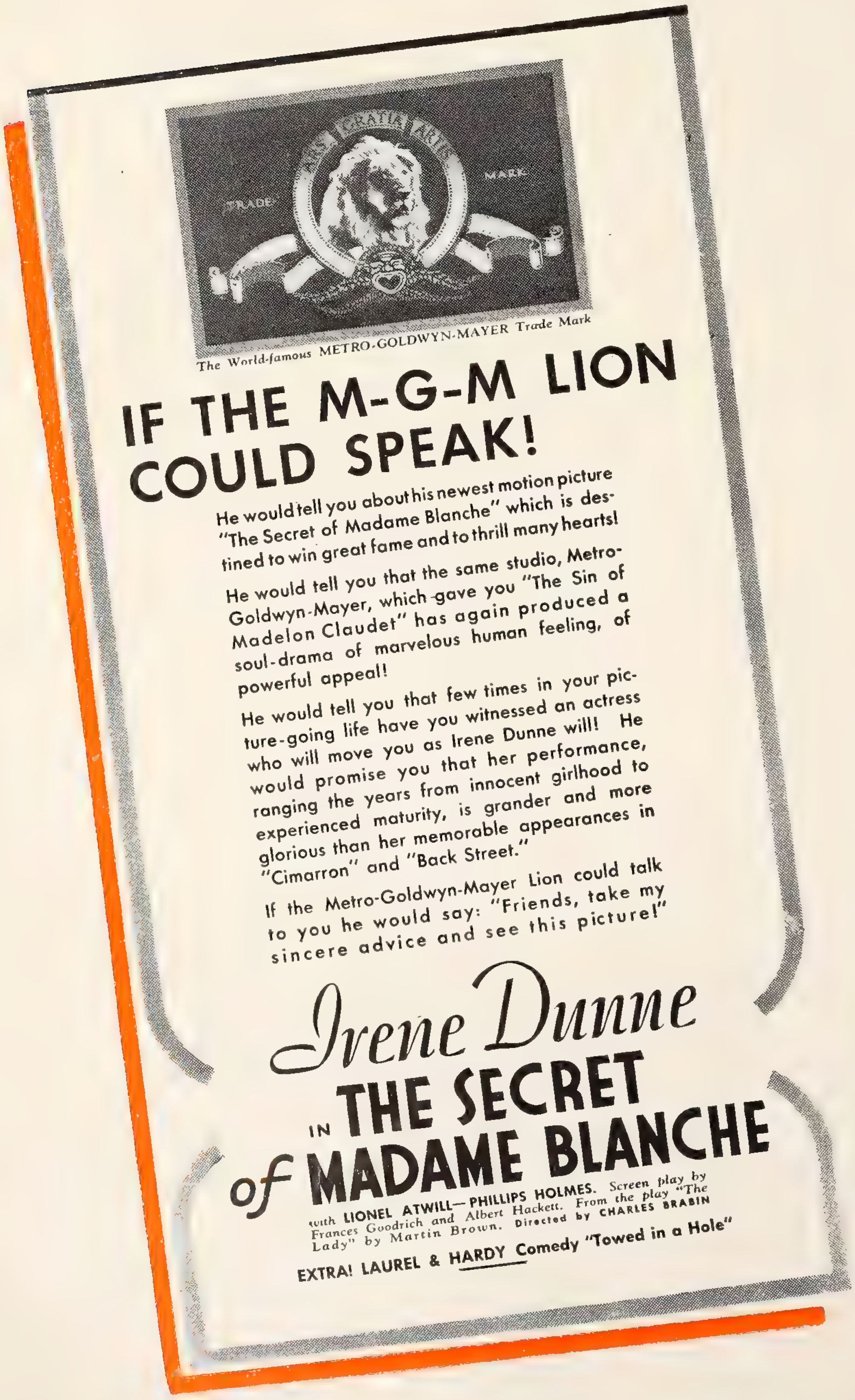
Producers prepare to offer 15 pictures of a melodic flavor, with improved technique, as an answer to theatre and public appeals

NEXT WEEK—THE BOX OFFICE CHAMPIONS OF 1932

Vol. 110, No. 8 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. February 18, 1933

HOW TO ADVERTISE THIS GREAT AUDIENCE PICTURE!

On the basis of our experience with "Sin of Madelon Claudet" we have prepared these copy ads for "The Secret of Madame Blanche." They have proved their value in pre-release test engagements. We recommend them to showmen!


ARS GRATIA ARTIS
TRADE
MARK

The World-famous METRO-GOLDWYN-MAYER Trade Mark

IF THE M-G-M LION COULD SPEAK!

He would tell you about his newest motion picture "The Secret of Madame Blanche" which is destined to win great fame and to thrill many hearts!

He would tell you that the same studio, Metro-Goldwyn-Mayer, which gave you "The Sin of Madelon Claudet" has again produced a soul-drama of marvelous human feeling, of powerful appeal!

He would tell you that few times in your picture-going life have you witnessed an actress who will move you as Irene Dunne will! He would promise you that her performance, ranging the years from innocent girlhood to experienced maturity, is grander and more glorious than her memorable appearances in "Cimarron" and "Back Street."

If the Metro-Goldwyn-Mayer Lion could talk to you he would say: "Friends, take my sincere advice and see this picture!"

Irene Dunne
IN **THE SECRET of MADAME BLANCHE**

with **LIONEL ATWILL—PHILLIPS HOLMES.** Screen play by Frances Goodrich and Albert Hackett. From the play "The Lady" by Martin Brown. Directed by CHARLES BRABIN

EXTRA! LAUREL & HARDY Comedy "Towed in a Hole"

TO THE MOTION PICTURE LOVERS* OF THIS CITY:

Please read this entire message—and believe every word of it! Never have we made an announcement with more sincerity or with more enthusiasm.

We take pride in presenting a truly unusual motion picture—Irene Dunne in "The Secret of Madame Blanche."

A year ago we gave our personal endorsement to Helen Hayes in "The Sin of Madelon Claudet." Today we recommend to you Irene Dunne in "The Secret of Madame Blanche," the story of a remarkable woman—from girlhood to motherhood!

We want you to see Irene Dunne's startling achievement; see the exciting life she portrays, and see how it leaves its stamp upon her. See innocence, first love, temptation, disillusionment, motherhood—every womanly emotion mirrored in her face, her eyes . . . even her voice changes with the years. All changes—except the beauty of her soul. Men couldn't reach that!

A picture you will FEEL with every breath...we want you to see Irene Dunne in "The Secret of Madame Blanche," with Phillips Holmes, Una Merkel, Lionel Atwill. Presented with the fine feeling and finish of a Metro-Goldwyn-Mayer production.

Manager

*If you are not a regular movie goer, this picture is one you SHOULD see.

P. S.—As relief from the emotional stress of this great picture we are also showing the new LAUREL & HARDY comedy, "Towed In a Hole."

ARE THEY WOMEN—OR WAX?

WILL IT BE A HIT—OR A SENSATION?

"The Mystery of the
WAX MUSEUM"
ALL IN TECHNICOLOR

with Lionel Atwill • Fay Wray • Glenda Farrell
Frank McHugh • Directed by Michael Curtiz

SELL IT
with the unique
Technicolor Trailer
and the sensational ad campaign ready-made for you in merchandising plan.

PLAY IT
with the Vitaphone Short-of-the-hour—
Jack Pearl
King of radio comics in "The Meal Ticket," surprise clean-up everywhere.

WARNER BROS.
for NOVELTY

RAPH, INC., DISTRIBUTORS

HERE Y'ARE, FOLKS! COMPLETE LYRICS OF THE LATEST **SONG HITS** OF STAGE AND RADIO! THEY'RE FROM

"42ND STREET"

WARNER BROS.' NEW DEAL IN ENTERTAINMENT—COMING MAR. 4TH

WITH 14 STARS — 200 GIRLS — $3,000,000 WORTH OF PUBLICITY!

"Ev-'ry kiss, ev-'ry hug seems
to act just like a drug;
You're get-ting to be
a hab-it with me.
Let me stay in your arms,
I'm addic-ted to your charms;
You're get-ting to be
a hab-it with me.
I used to think your love
was some-thing -- that I
Could take or leave a-lone,
But now I could-n't do without
my sup-ply;
I need you for my own.
Oh, I can't break a-way,
I must have you ev-'ry day;
As regularly as coffee or tea.
You've got me in your clutches,
and I can't get free;
You're get-ting to be
a hab-it with me!"

WARNER BAXTER - BEBE DANIELS

singing

"You're Getting To Be a Habit With Me"

"Come and meet -- those
dancing feet,
On the Av-e-nue I'm tak-ing
you to,
For-ty Sec-ond Street.
Hear the beat -- of
danc-ing feet,
It's the song I love
the mel-o-dy of,
For-ty Sec-ond Street.
Lit-tle nif-ties from the Fif-
ties, in-no-cent and sweet
Sex-y lad-ies from the Eight-
ies, who are in-dis-creet.
They're side by side, --
they're glo-ri-fied
Where the un-der-world can meet
the e-lite,
For-ty Sec-ond Street.
Naughty, bawdy, gawdy, sporty,
For-ty Sec-ond Street."

GEORGE BRENT - RUBY KEELER

singing

42nd Street"

VITAGRAPH, INC., DISTRIBUTORS

"I'll go home and pack
my clothes-ies,
You go get your these
and those-ies,
And a-way we'll go;
Off to Buf-fa-lo.
To Ni-ag-'ra in a sleeper,
There's no hon-ey-moon
that's cheap-er,
And the train goes slow;
Off we're gon-na shuf-fle, shuf-
fle off to Buf-fa-lo.
Some-day, the stork may pay
a vis-it
And leave a lit-tle sou-ven-ir;
Just a lit-tle cute "what -
is - it,"
But we'll discuss that later, dear.
For a lit-tle sil-ver quar-ter,
We can have the pull-man por-ter
Turn the lights down low; Ooh!
Off we're gon-na shuffle, shuf-
fle off to Buf-fa-lo."

GUY KIBBEE
GINGER ROGERS
singing
"Shuffle Off To Buffalo"

"I'm young and health-y,
And you've got charms;
It would real-ly be a sin
Not to have you in
My arms.
I'm young and health-y,
And so are you;
When the moon is in the sky,
Tell me, what am I
To do?
If I could hate yuh,
I'd keep a-way;
But that ain't my na-ture,
I'm full of vi-ta-min 'A,'
Say!
I'm young and healthy,
So let's be bold;
In a year or two or three,
May-be we'll be too old!"

DICK POWELL - UNA MERKEL
singing
"Young and Healthy"

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WARNING!—DO NOT REPRINT THESE LYRICS!

Any copying of the words or music of these songs, or any portion thereof, makes the infringer liable to criminal prosecution under the U. S. copyright law.

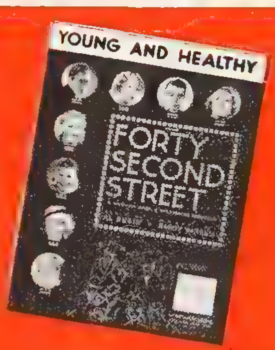
EVERY SONG AN ADVANCE AD REACHING MILLIONS!

ON THE RADIO

Already plugged 200 times by the biggest bands — from the biggest stations.

ON RECORDS

All 4 songs recorded by Brunswick, Columbia, Victor.



IN SHEET MUSIC

Advance sales point to record total.

ON "42ND STREET" SPECIAL — Constant song-plugging from portable broadcast station.

HENRY GARAT

(pronounced Gar-rah)

Imagine Janet Gaynor in his arms!

He has the Continental charm that women love ... gay and gallant ... dashing and debonair. A brilliant dramatic actor with a delightful sense of humor. A voice that awakens dreams of romance. Promise the ladies a new thrill when he appears with Janet Gaynor in "Adorable." What a team they'll make in the FOX Cavalcade of Hits.

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MOTION PICTURE HERALD

Vol. 110, No. 8 February 18, 1933

SHORT SHORT STORY

WAY down below the HERALD'S *editorial windows in Central Park is an imposing monument with a glorious sculptured figure of a goddess. It is the immortalization in gilded bronze of a beautiful woman once famous among sculptors and artists around the world—and because of that for a few hectic days in the world of the motion picture. She played in a feature that opened a vista of screen success. Thereupon a Broadway sharpshooter invited her to head the cast of a "snappy" production. She hesitated, sought good advice and got it, turned it down and took the immediate cash. Later she took a job at a department store counter and later on took laudanum. Today's world of the motion picture does not know who she was. There have been corporations like that, too.*

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FOR FIFTEEN CENTS

HOUSE BILL 14386, providing for the coinage of some new fractional pieces including a half cent, a cent and a quarter and so forth up to a three cent piece, introduced the other day by Representative McFadden of Canton, Pa., reminds us of the remote day when we promoted the notion of a fifteen cent piece in behalf of the motion picture. It was all a part of a movement to raise admission prices above a dime and still get the admission in one handy piece of money. The movement incidentally gathered a lot of support from the makers of fifteen cent articles, all the way from monthly magazines to cigars. At the high tide of attention we put out a design, with a head of Helen Holmes on one side and Charles Chaplin in hat, pants and cane for the other. The movement was lost in the excitements of the world war. But once again fifteen cents is a lot of money. A stein and pretzel design would be neat.

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VIEWERS WITH ALARM

THE list of those persons who make a profession of picking on the pictures changes somewhat from decade to decade, but the plaints and the technique continue about the same. The Reverend Mr. Wilbur D. Crafts was supplanted in the public prints for many years by Canon William Sheafe Chase, who long ago lapsed into a relative silence. Now rises Mr. George J. Hecht, publisher of Parents' Magazine, as one of the most continuous complainers about the moral influence of the screen. Now, in connection with a session of the annual conference of the National Board of Review, Mr. Hecht is quoted in the papers of the land as asserting that "gangster pictures do infinite harm. They overstimulate children and in many cases seriously interfere with their sleep."

An exhaustive investigation would doubtless also disclose that children are over-stimulated by, and lose sleep over, air rifles, baseball, skating, all-day suckers and mince pie. Their parents are supposed to take care of such matters.

When the world is made entirely safe and sure for adults, we shall have time to think about fixing up the entire output of art and literature so that the kids may be tossed over the front gate to browse at will.

Meanwhile it is now a bit over a quarter of a century since the nickelodeon swept the world and we have a whole generation of people reared amidst the menace of the movies. In spite of that, the complete collapse of civilization is not yet entirely apparent.

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FUNNY OLD UNCLE SAM

IF you think the motion picture business is funny, consider this one. Down at the Bureau of Internal Revenue in Washington a staff of youngsters and grown-ups are solemnly working on a series of jig-saw puzzles of "more than fifty pieces" to determine whether or not they are adult entertainment. If the kids solve the puzzles fastest, Mrs. Mabel Walker Willebrandt, attorney for the puzzle manufacturers, gains a point in her contention that the jig-saw puzzle is a child's game and not, therefore, taxable. Up to date the department has held that puzzles of over fifty pieces are adult fun and to be taxed 10 per cent.

It is incidentally our notion that the jig-saw puzzle is keeping a lot of dimes away from the box office—and that nothing can be done about it but let nature take its course. They'll be tired soon.

Meanwhile, if our solemn United States is going to exempt children's entertainment from taxation and encourage it in a big way, there's a bright future for certain classes of films. Sometimes we wish the U. S. would not be so funny—it makes Will Rogers seem so smart.

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HE CAN'T TAKE IT

CONVALESCENT up in Central Park West, Mr. Samuel L. Rothafel reached for a Lucky and cried out to a reporter for the New York Herald Tribune: "They're all wolves, this Broadway crowd . . . I used to like to walk down Broadway in the old days, but now . . ." Roxy's shows are in Sixth avenue now. When he prospered in Broadway it was a great little street.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK

A POLICE WHISTLE SOUNDS ON THE screen, followed by an official printed description of a wanted criminal, pictures of the suspect, a verbal description, instructions for notifying authorities should the suspect be noticed. Not too remote in the future is the possibility of seeing such a film in any New York theatre, if New York Police Commissioner Mulrooney should adopt a method finding increasing favor with England's famed Scotland Yard. A British court has recognized the film's effectiveness as evidence. . . .

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SHARPLY, BITTERLY STOCKHOLM FILM critics flared forth last week in resentment at the Warner-produced portrayal of Ivar Kreuger, Sweden's arch double-dealer, in "The Match King," cinematized by Warren William. Chiefly protested, it appears, is the picture's picture of Sweden and Sweden's businessmen. One critic: "To display such a film in Sweden is a flagrant violation of good taste and tact." Apparently undismayed, Sweden's film industry (which used Kreuger money) plans provincial release. . . .

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THE DAY OF INDIVIDUAL THEATRE ownership has arrived coincidentally with the end of the concentration of such ownership by producers, said Martin Quigley in Kansas City this week, bound Coastward. Mr. Quigley, to newsmen: " . . . the efforts of various producers to form and operate great theatre circuits nationally comprise the most destructive incident in the history of the industry. . . . Decentralization of responsibility in production is likely to follow closely on the heels of decentralization in theatre ownership and operation. . . . When this is brought about, the industry will be prepared to regain . . . the enviable position it formerly held." . . .

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ON APACE GOES THEATRE DECENtralization. Paradoxically comes news this week of the action of Warner in Pennsylvania, where, in Harrisburg, applications for separate incorporation charters were filed for 41 houses affiliated with Warner Brothers Pictures, Inc. The check to cover fees bore a Vitagraph, Inc., signature. Denying the action was a decentralization move, Warner executives gave as reasons: taxation purposes and "to generally improve the situation of Warner theatres in that zone." . . . To Kansas City from Los Angeles, Fox West Coast headquarters, has moved the hub of operation of Fox Midwest Theatres, with Elmer C. Rhoden, division manager, supreme in command of 130 houses involved. Operating control still rests with Skouras Brothers. . . . With five already opened, Walter Reade hastens the resumption of his 19-house circuit in New Jersey, closed by Paramount-Publix last week, returned to Mr. Reade, who says all film contracts have been amicably adjusted. . . . Back to W. C. Quimby have gone Fort Wayne's six houses, which he sold to RKO, which RKO now returns. Fort Wayne's population, and its theatres, depend upon the General Electric plant, operating only 10 per cent. Mr. Quimby hopes to cut the nut, hold on until business moves upward. . . . Completely absorbed is the National Theatres Syndicate of 10 California houses by Redwood Theatres Circuit, now boasting 19 houses scattered across the face of northern California. From the widow of National's late president L. R. Cook the theatres were obtained. . . .

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GLENN GRISWOLD, FORMER VICE-president of Fox Film Corporation and more recently assistant to John Hertz of Paramount-Publix Corporation, has resigned and has taken personal offices in Suite 758, General Motors Building. . . .

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COLVIN BROWN HAS RETURNED from a Democratic fishing and yachting party at Miami and thereabouts, where he and others of the Roosevelt headquarters crowd were the guests of Robert H. Gore, Florida newspaper publisher. . . .

In This Issue

Showmen rally to fight flood of adverse legislative bills Page 9
William Fox says a book! Terry Ramsaye comments on Upton Sinclair's latest Page 10
Exhibitors will get 15 musicals from the producers this season Page 17
Roxy takes a fling at "Wolves of Broadway" Page 12

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 19
J. C. Jenkins — His Colyum Page 42

DEPARTMENTS

Box Office Receipts Page 34
Showmen's Reviews Page 27
Managers Round Table Page 47
Short Features Page 40
Technological Page 41
The Release Chart Page 59
What the Picture Did for Me Page 43
Classified Advertising Page 66

IMMACULATE AS ALWAYS, DESPITE his 74 years, Henry E. Dixey, the toast of the stage in the bygone '80s, strolled through the lobby of the Roger Smith hotel, in White Plains, N. Y., where he had been living the past year, nodded to friends—and disappeared from the ken of man. That was one month ago, and Mr. Dixey is still missing. Once burlesque's greatest, Mr. Dixey's most pleasant memory must be of himself as Adonis, in the play of that name which ran for 603 nights on Broadway. . . .

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DURING THE SIX-WEEK SHUTDOWN of the Universal studio will be threshed out a decision as to whether the unit system of production is to be adopted. Carl Laemmle, Jr., in command, is said to favor it, at least partially. Negotiations in progress may bring KBS, B. F. Zeidman, J. G. Bachmann, Joseph I. Schnitzer to the plant, in which case their output will be unit-produced for Universal release. . . .

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KBS PRODUCTIONS (BURT KELLY, SAM Bischoff, William Saal) will remain intact as a producing organization, it is the intention of its leading spirits, despite an E. W. Hammons contract with Mr. Bischoff calling for delivery of five more features this season. Seeking a release other than Mr. Hammons' World Wide, Mr. Bischoff will not discuss a Hammons option renewal. . . .

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DIPPING INTO RADIO RANKS TO CASH in on aerial popularity, Metro-Goldwyn-Mayer, outwitting (or outbidding) others, has procured the services of Ed Wynn, "The Perfect Fool" in innumerable musical comedies, to star in a motion picture. Insuring its grip on one of the air's topmost comedians, MGM has options, to be taken up if the first picture responds. Details of the first are indefinite, probability being a musical to go into work this summer. Ranking with, above or slightly below Wynn is Jack Pearl, Baron Munchausen of the tall stories. Taking no chances, MGM is reported dickering with the Baron, probably two pictures at a flat rate for each. No contract as yet, but likely imminent. . . .

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WIDENING IS THE BREACH BETWEEN the Independent Theatre Owners of Greater Kansas City and the MPTA of Kansas and Missouri, as the city group voted recently support of Allied's federal regulation program, sponsored by Iowa's Lame Duck Senator Smith Wildman Brookhart. Independent's Jay Means announced a campaign to further Allied's ends. MPTA heartily endorses the Kent proposals. . . .

SHOWMEN RALLY TO FIGHT STATE LEGISLATION FLOOD

Exhibitor Leaders Are Citing Admission Price Cuts, Closed Houses, General Conditions to Offset Threat of Taxation

Exhibitors of the country are engaged in defending their properties against scores of proposed state taxation measures. Concomitant with the general economic situation has come a flood of legislation of all kinds, adverse to the industry and called discriminatory by theatre owners and others in the industry who would be affected by their passage.

Theatre operators everywhere have banded together in dozens of anti-legislative campaigns and their leaders are effectively citing forced admission reductions, lowered box-office returns, dark theatres, receiverships and general film conditions as reasons why new or additional imposts should not be made on picture properties.

Generally, the trend is away from censorship and state Sunday closing measures, with legislators almost everywhere giving practically all of their attention to the raising of new revenue for unbalanced state budgets and dwindling sources of income for governmental operations.

May Be 500 Bills

The majority of the 40-odd current state legislative sessions already have passed the half-way mark. Considerable time was taken up during the earlier weeks by discussions and hearings on proposed bills. From now until adjournment it is expected that definite action by voting will be the rule. Adjournments are scheduled in dozens of states during March and April, although many will continue in prolonged sessions because of economic conditions and the necessity for immediate action.

The legislative situation as it concerns this industry has not been as tense since 1929, when 481 bills of various nature were introduced throughout the country. Five hundred may be the total this year.

The motion picture legislative situation is not so serious, nor does it threaten to be, in about a dozen states, including: Arizona, Arkansas, Idaho, Maine, Nevada, New Hampshire, New Jersey, Rhode Island, South Carolina, South Dakota, Texas, Utah and Vermont.

The Florida legislature will not meet until April, and sessions of the legislative authorities in Kentucky, Louisiana, Mississippi and Virginia are not scheduled until 1934.

Tax bills of various nature, but principally on admissions, were introduced in twenty-four states, or more, including taxes on tickets, gross intake, rentals, distribution, circuit operations, sales taxes and levies on billboards and other forms of outdoor advertising.

The two-men-in-a-booth situation was brought up in some states, in a few others proposals for or against censorship, Sunday showings and the like were the subjects of legislation proposed.

In Ohio, Pennsylvania, New York, Kansas Missouri and North Carolina theatre owners have vigorous campaigns underway denouncing attempts to saddle the industry with considerable adverse legislation. Although exhibitors everywhere are conducting unified battles against such discrimination, theatre owners in these half-dozen states are especially active.

A uniform system of censorship will be proposed at a national conference of motion picture censorship boards in Washington early next month. Its sponsors say such action would do away with the present situation whereby screen matter approved in one state is often rejected in another. Poster and newspaper advertising are also expected to come up for discussion.

Meanwhile, censorship was attacked by J. L. Marron, president of the Jacksonville Better Films Committee, at a late session of the National Board of Review conference at the Hotel Pennsylvania in New York.

Motion Picture Herald in its February 4 issue published a comprehensive article on the relation of admission taxes to motion picture theatre operation. It was presented as a means of preparing exhibitors to present a logical argument against state levies on tickets.

The Federal Situation

Federal, state and local taxes, according to a recent estimate, consumed 38 per cent of the income of the American people, while the New York State budget advisory committee says that 20 years ago "one dollar out of $15.50 earned went to the support of government. Now, one dollar in $3 is so taken. Certainly the tax burden is at the destructive point."

The federal legislative situation is not as serious as in various states. Despite a lot of ballyhoo, there is little probability that the present session will enact any film legislation. And it can be stated definitely that this Congress will *not* eliminate the admission tax.

There is evidence to support a suggestion recently made at the Capitol that certain interests would like to involve Congress in an embroglio over picture legislation so as to give opportunity for the airing of some intra-industry controversies.

As a matter of cold fact, letters and petitions on subjects such as the Brookhart bill are ordinarily given little consideration because they are usually patently the result of organized propaganda.

Even if the Brookhart bill is passed by the Senate it cannot get through the House before Congress adjourns March 4, at which time it will die. If the backers of federal control want their bill brought into the next Congress they will have to find a new sponsor for it.

The present session of Congress is not expected to eliminate any taxes.

Two important rulings were recently announced by the federal tax department with respect to the admission tax. The following is a digest of these rulings prepared by Seidman & Seidman, certified public accountants:

1. Where a charitable organization buys a number of seats from a theatre, paying the box office price for them, and then sells the seats for a higher price, the entire amount received by the theatre is subject to tax. The exemption relating to charitable organizations is not applicable to this amount. However, the excess price received by the charitable organization is exempt from tax, being exclusively for the benefit of charity.

2. Where a ticket of admission is sold for the total sum of $1, including tax, the tickets should be printed so as to show "admission price 91 cents, tax 10 cents, total $1.01, reduced price $1." The tax of 10 cents must be paid on each admission ticket. If the admission price is shown as 90 cents, the tax is 9 cents, and it is not permissible to collect the tax of 10 cents on such admission.

500 Bills Up in More Than 40 State Sessions Concentrate on Revenue Possibilities to Balance Their Budgets

In connection with the following presentation of the various motion picture legislative activities of state law-making bodies throughout the nation, appear certain state political and financial statistics which have a relation, some of them indirectly, with the situation. The budget and state debt figures are for 1932-33. Next year's totals are now being compiled.

ALABAMA

The state legislature is meeting in special session at Montgomery. Budget: $23,209,000; Net debt: $61,416,000.

General retail sales tax bill, with provision for 10 per cent levy on amusements, was introduced by Representative Harrison, and is pending.

Locally, a score of municipalities recently have lifted bans on Sunday showings.

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ARIZONA

Convened in January, adjourns about March 1. Meeting at Phoenix. Budget: $6,382,000; Net debt: $1,502,000.

The situation regarding motion pictures or theatres has been quiet.

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ARKANSAS

Convened in January, adjourns about March 1. Meeting at Little Rock. Budget: $49,640,000; Net debt: $105,364,000.

There were no state bills involving the film business reported.

▽

CALIFORNIA

Convened in January, session indefinite. Meeting at Sacramento. Budget: $281,509,000; Net debt: $140,991,000.

Led by Thomas D. Van Osten, manager of the California Theatre Association, exhibitors are campaigning against proposed taxation bills and others. Assemblyman Albert Ross has a bill which would tax all films 1½ cents per foot, including those made elsewhere and imported.

Ten per cent theatre tax, starting at 10 cent admissions, would return estimated $5,350,000 revenue.

Another tax, of 5 per cent on film, photographic supplies and 10 per cent on cameras would return together about $12,000,000.

Motion picture censorship is proposed.

A state tax would be paid on incomes; another would tax branches of chain organizations, including theatres. The scale is graduated.

State Federation of Labor sponsored a bill which would compel employment of two men in a projection booth. Exhibitors say its passage would compel closing of 200 theatres, one-fourth of all houses in the state. George Bowers introduced the bill (No. 260) in the assembly.

Another state bill would make amendments to the eight-hour law requirements on women's work to make it include females employed in studios and laboratories.

Legislators are discussing the advisability of introducing a measure restricting the immigra-

(Continued on page 22)

WILLIAM FOX SAYS A BOOK!

and Upton Sinclair's story of what he said is commented upon

by TERRY RAMSAYE

Tuesday morning the motion picture industry came to its office in New York to find a book entitled "Upton Sinclair presents William Fox" on its desk.

For some two years following his departure from the Fox Film Corporation as its executive chief, Mr. Fox has been silent, at least so far as the public prints are concerned. Now he has not only broken his silence, he has in fact shattered it, explosively, violently. His book is by itself proclaimed as intended to be nothing less than an earthshaking blast.

In some groups of the social organism it might be a sensation but the world of Broadway and the motion picture is practically book-proof. It can be set agog by a line in Walter Winchell's column on Monday morning, but when you say a book to Broadway you are not speaking its language.

MR. FOX'S BOOK APPEARS TO BE A document of purpose. It is primarily a trial in print of his issues with those who unhorsed him in Fox Film Corporation, with only one witness on the stand, Mr. William Fox. The trial results in an instructed verdict for Mr. William Fox, against all and sundry, the banks, the electrical companies, Wall Street, institutionally, and all persons thereunto allied or connected, each and severally, forever and ever.

The volume came to Broadway accompanied by assorted tracts, pamphlets and brochures, one of which bears the suggestion that the motion picture become a government enterprise, with Mr. Fox as its dollar-a-year dictator in behalf of the commonweal.

A considerable element of interest in "Upton Sinclair presents William Fox" reposes in the interesting personality of Mr. Sinclair. To one familiar with the life and thought patterns of both of them, no two men could have been farther apart than they were a few years ago with Mr. Fox in Tenth avenue, the master of a structure of maybe some half a thousand millions, and Mr. Sinclair out in California, the master of a lot of copy paper and language. Mr. Fox was the iron-handed millionaire magnate. Mr. Sinclair was the ardent radical writer, riding in eternal joust against the windmills of finance and industry. The old saw has it that "politics makes strange bedfellows." That is, however, a trivial phenomenon compared to what the wars of purse and pride can do to literature and collaborators.

After reading "Upton Sinclair presents William Fox," I am now prepared for an announcement of "My Life and Empire—as told by George V to Leon Trotsky."

MR. SINCLAIR, A NEW YORKER BY nurture, rose in the world of writing many and many a year ago with a volatile pen and a big market in the muckraking magazines. He came from a background of culture and of one-time wealth. He has been continuously motivated by an apparent conviction that the status quo is not only wrong but intrinsically tragic. The muckraking age rose to its crest and subsided, but Mr. Sinclair did not. He has been at it ever since. He lives in a curious world of which he is the precise mathematical center, entirely surrounded by the hellish forces of malevolent schemers against him and the race. Whatever is, is personal, and he burns with it. He is probably the happiest writer in America, enjoying always a sense of persecution and suppression, living on and on, it must seem to him, an exciting and charmed life in defiance of his mighty foes which connive against him on every hand. He is a best seller with a mail order distribution to an audience of malcontents, with large foreign circulations. He is a highly competent writer, with force, charm and a keen sense of the dramatic. He has never yet employed the expedient of under-statement.

This work on, about, and for Mr. Fox is Mr. Sinclair's second major impingement on the world of the motion picture. He is incidentally interested in "The Spirit of Mexico," the much behandled Serge Eisenstein production made some two years ago after the Russian director took his bitter parting with Hollywood. The picture is, by the bye, now said to be in the hands of Sol Lesser for independent distribution. But the first of Mr. Sinclair's impacts was back in the days of screen beginning, unplanned and accidental.

IT CHANCED THAT WILLIAM N. SELIG of Chicago, about 1905, made an industrial picture of the meat packing activities of Armour & Company in Chicago at the instance of the late and belligerent P. D. Armour. The packing house was all scrubbed up and put on dress parade for the picture. The picture got a trivial distribution and went on the shelf. About two years elapsed and, in the midst of the exciting days of Theodore Roosevelt as president, Mr. Sinclair punctured America's industrial calm by his muckracking stock yards and packing house novel, "The Jungle." This volume raised quite as much hell-in-general as Mr. Fox and Mr. Sinclair seem to hope for the opus out this week.

There were investigations, shouts from Theodore-the-mighty, international complications in the beef market, legislation and what not. Mr. Armour got very hot under the collar. He thought about that lovely, sweet scented packing house picture and called up Colonel Selig to order new prints in vast numbers.

"But I can't make them," replied Colonel Selig, "because Edison's lawyers have me tied up tight with injunctions for patent infringement and they are about to be made permanent."

The consequence of that was that all the lawyers that the powerful P. D. Armour could call to the rescue plunged into a battle to prolong the life of Colonel Selig's film enterprise so the prints of the packing town picture could go forward. The result was that the Selig concern not only survived but prospered and lived to be an important factor, with Thomas A. Edison, a handful of years later, in the formation of the Motion Picture Patents Company. The great picture combine was, in a sense, a by-product of Mr. Sinclair's novel.

Probably the best known, in America, of Mr. Sinclair's more recent works is his sensational treatment of journalism in "The Brass Check." If the American press and the powers it serves really felt as badly about Mr. Sinclair as "The Brass Check" indicates, he would long ago have been dissolved in sulphuric acid and filtered through a blotter.

IT IS DOUBTLESS HIS INTENSE EGOcentricity which enables him to write so continuously and with so much internal and external heat. This is a terrible world, but it is his world, and mayhap he will be its redeemer. A few years ago Mr. Sinclair addressed the present writer with a considerable line of inquiry about the motion picture industry and some of its internal affairs. The inquiry was answered in considerable detail and a pleasant interlude of correspondence was had. Mr. Sinclair presently desired to express appreciation of the cooperation and sent along a present—it was an unautographed paper copy of the life of Mr. Sinclair written by Floyd Dell. That was, one can be sure, the most gallant gesture that could occur to him.

Mr. Sinclair calls his biographer, Mr.

FLOURISH OF DARING—BUT CAUTIOUS

Dell, to the aid of the book on Mr. Fox quoting in a foreword from portions of a report Mr. Dell is said to have written to a publishing house to which this Fox work was submitted—submitted without acceptance, one may judge, since the book is now being published personally by Mr. Sinclair. Mr. Dell's report forecasts "It will be in front page headlines and a Congressional Inquiry may keep it there for weeks or months."

After which Mr. Sinclair, once again deliciously shuddering in apprehension of the perils of his lone knighthood out against the conspiring foes of rectitude, righteousness and the race, says:

"I am printing a first edition of ten thousand copies of this book and am distributing it as widely and as quickly as possible. I don't know how many days will be allowed me after this bombshell hits Wall Street and Hollywood. Suffice it to say I will stay in the ring until I am knocked out. . . . "

In his title page Mr. Sinclair has gone kittenishly movie in technique, that is to say after the manner of movies as they used to be, in the following manner:

UPTON SINCLAIR
presents
WILLIAM FOX

A FEATURE PICTURE OF WALL STREET
AND HIGH FINANCE
In Twenty-nine Reels with Prologue
and Epilogue

A Melodrama of Fortune, Conflict and Triumph. Packed with Thrills and Heart Throbs. The Masters of Millions envy his Triumph and Plot his Downfall. The Octopus Battles the Fox. The Duel of a Century! The Sensation of a Lifetime!

Never in Screen History has there been a feature so Stupendous as this. An Inside Story, a First Hand Revelation of Politics and Finance, with a Ten Billion Dollar cast of Statesmen and Financiers.

At the same time a Story for the Family, tense and moving, with Love, Loyalty and a Woman's Soul. A Romance so fine, so true, so loaded with Laughter and Tears, that none can resist it.

AMERICA WAITS FOR THIS DRAMA
PUT IT AT THE HEAD OF YOUR PROGRAM
IT WILL PACK THEM IN!!

Mr. Sinclair's "production" gets into the chapter entitled Reel Two before he starts his running narrative, which takes a running start with the birth of Mr. Fox in the hamlet of Tulchva in Hungary, in his gradual approach to the heavy drama settings of Wall Street. But through the pages before, we are given an interesting and graphic picture of the process by which the book came into being.

Mr. Fox seems to have gone looking up Mr. Sinclair out in California with an impulse toward giving him the background material for a novel, a regular Sinclair novel. But, writes Mr. Sinclair, "I saw at once that this, if I wrote it, would be a fact story, told in detail and documented."

Thereafter we are shown Mr. Fox calling day after day for thirty-six days to sit in the Sinclair churchly and high vaulted atelier to talk, talk, talk, as fast as two stenographers could take it, with his attorney Benjamin Reass sitting by, and Mr. Sinclair supplying ignition by questioning now and then. We see Mr. Fox in white socks and sweater, a row of cellophaned cigars in his pocket, and one continuously in hand, as he sits, vehemently dictating, sipping orange juice, lighting and relighting his cigar, tediously careful with his ashes, and picking the little scraps of cellophane from the rug.

Mr. Sinclair perhaps does not know quite how good that sector of his story is, for Mr. Sinclair never ran the gauntlet of the ex-police guards who sat along the halls, aisles and vistas of the Fox offices in Tenth avenue, delivering the caller at last to the secretaries who in turn opened the sanctum of the Fox Presence with a key.

It was the tightest lipped office in all the world of industry. He was adamant and inaccessible in terms that made Mt. Everest seem a foothill. Only a few years ago one of the transient heads of the Fox Film Corporation came in despair to the writer of this review for the information about Mr. Fox and his company with which to write a booklet on the corporation's anniversary.

Yet now we see this cold, strong, silent man, in the workshop of the volatile and radical Mr. Sinclair, pouring out his iron heart to a battery of stenographers. Here is literary catharsis with a vengeance.

MR. SINCLAIR, DESPITE HIS FLOURISH of daring, does on page XVII of the "Prologue" set up certain cautions, saying: "This is William Fox's story as he told it to me, and my job has been to put it into literary form; to order it, select the vital parts, cut out the repetition, and clear up obscurities by questioning my subject. Wherever there are letters, affidavits, court records, financial statements, etc., I have mentioned these sources and am of course responsible for quoting these correctly. Also I have here and there stated my own opinions, always making clear they are mine. But for all the statements in the book which rest on the authority of William Fox, he stands responsible."

Mr. Sinclair says Mr. Fox has no share in the royalties which may accrue; that they are to be devoted to placing a set of twelve volumes of the works of Upton Sinclair in public libraries throughout the world.

The story is no delicate Thornton Wilder mist of narrative rhetoric. It is the true and proper product of the melding of the 758 typewritten pages of Mr. Fox's dramatic dictation fed through the distillery of Mr. Sinclair's literary processes. It has lost nothing in the process. One can read Mr. Sinclair's words and hear the voice, the stentorian voice, of belligerent William Fox, the seductive voice of the seeking William Fox, the pleading voice of the hurt William Fox, the derisive voice of the triumphant William Fox, the assured voice of the confident William Fox. Both Mr. Sinclair and Mr. Fox have done a complete job of what they set out to set down. It is a story told entirely in black and white. Like all Sinclair stories and like all Fox arguments there are only two sides, a right side which is theirs, a wrong side which is the other fellow's. The rights are all right and the wrongs are all wrong, utterly, damnably, perniciously and eternally, with malice aforethought and conspiracy without end, until hell freezes over and three days past. This makes the telling simple. There are no delicate nuances of tremulous fact, where several things might be true at once, no issues wherein an honest man might differ with another honest man. It is a cast iron silhouette of Fox lily virtue, cameoed against black Wall Street villainy.

THE CHAPTER TITLES ARE AS GOOD as a book, among them: "Shoe Blacking and Lozenges," "Pretzels and Buffalo Pans," "The Vultures," "The Octopus," "The Fox Trap," "The Scales of Justice," "The Reptyle," "Captain Kidd," "Empty Shells."

There are interludes of tremulous music, sentiment if you please, eye-dabbing sentiment. We are shown this poor man, with maybe only something like fifty millions to his name, the victim of the machinations of the mighty.

The book names names endlessly and Mr. Sinclair is very likely to get himself considerably spanked by H. L. Mencken of American Mercury for not putting an index in his book. That, however, is not a fault but in truth a clever device. When I wrote my "A Million and One Nights" the fact that it was perfectly indexed vastly reduced the circulation. The motion picture industry borrowed copies from me and looked itself up in the index to see what I'd said about it, returning the book with thanks. They will all have to read Mr. Fox's book to find out this time.

Mr. Fox puts everybody in the book and displayed exhibits endlessly to his collaborator. It gives Mr. Sinclair chance to remark that the signature of John D. Rockefeller is like a schoolboy's and variously record considerable passages which have,

(*Continued on following page*)

ROXY TAKES FLING AT 'BROADWAY WOLVES'

Recuperating, Rothafel Plans Return to Radio City in April; Says He Knew Vaudeville Would Fail at Music Hall

S. L. (Roxy) Rothafel, setting at rest "all this stuff that is going around about me," told the New York *Herald Tribune* this week: "I'll be back in April, after a trip South, and go back to work," with the reference to Radio City and its two theatres, which he left after the twin opening to undergo an operation.

Resting in his New York apartment, Roxy took the opportunity to flash his disgust at, give the lie to "this Broadway crowd," of whom he said, "They're all wolves."

"They're glad when somebody who has always stood for something constructive in the theatre stubs his toe," he said. "While I was flat on my back they were circulating rumors that I was 'out' at Radio City, that I wasn't sick at all—just stalling."

Firing with both barrels at the Broadway crowd, Roxy expressed his feelings unmistakably: "I'm sick of it. These sophisticated, worldly wise, narrow-faced, sharp-eyed low-lifes that hang around Broadway! I used to like to walk down Broadway in the old days. Now I never walk there when I can help myself. I feel like I ought to go home and take a bath when I do. The whole street exists by shots in the arm of excitement, filthy scandals and jealous rumors."

In defense of his original idea of Radio City entertainment, Roxy spoke with just a shade of bitterness: "What did they think I was—a miracle man, a demi-god? That's silly. We all make mistakes. I'm human, I make mistakes, too. With that show (the Music Hall), sick as I was, there wasn't a chance to really get it whipped into shape, but I stuck with it, night and day, with doctors and nurses in constant attendance; I wouldn't let my associates down then."

Roxy indicated that he was still "a pretty sick man," and graphically described the sinking feeling he experienced during the more serious period of his illness, followed by the return to better health. "It's a funny feeling," he said.

Mr. Rothafel indicated that he knew from the start it would be impossible to maintain a vaudeville policy at the Music Hall, that operation as a motion picture theatre was inevitable. "The time was not right to try to ask a $2.50 top," he declared. A change is to be expected in the policy of the RKO Roxy, he confided, but he was vague as to the nature of that change, or the date it would be effective. If musical shows go in, they will be originals, he indicated, not revivals.

He took a moment to praise Noel Coward, playwright, classifying him as one of the geniuses of the theatre today. Mr. Coward, George M. Cohan, Charlie Chaplin and Charles Frohman are four figures which will be remembered in the theatre, according to Mr. Rothafel.

With a final thrust at the "Broadway wolves," Roxy noted his opinion that there are no longer any provinces, any "sticks."

Bankruptcy Bill May Carry Over

Apparent unwillingness of the United States Senate judiciary committee to undertake the difficult task of framing bankruptcy relief for corporations may have the effect of killing bankruptcy reform legislation for the current session.

Embodying only provisions for the extension and composition of individual indebtedness, a skeleton bill was submitted to the Senate February 13. Legislation adopted by the House, but rejected by the Senate committee, provided also for reorganization of corporations unable to meet their indebtedness.

"So much division existed regarding these sections it was felt to be impossible to pass a bill of such broad nature at this session," it was declared by Chairman Norris of Nebraska in explaining the elimination of corporation relief provisions.

College Women Raise Film's Social Value, Says Milliken

College women can heighten the social value of motion pictures by establishing higher standards of adult appreciation, said Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, speaking before the Muncie, Indiana branch of the American Association of University Women this week. Mr. Milliken said he attributed this fact to the generally broad cultural background contributed by university women to the appraisal of adult films, and to the fact that in their position as community leaders they set the fashion in film-going as in dress.

In Indianapolis, on the following day, Mr. Milliken told the Association that in its functions as the greatest mass entertainment medium in the nation, the motion picture cannot be designed solely for audience minorities. He pointed out that in spite of this, the industry, in cooperation with interested public groups, has made great strides towards the solution of the problem of the child and the motion picture.

American Films Lead In Chinese Market

Distribution of American motion picture films in China amounts to about 420 new feature films annually, compared with about 90 British, or a total of about 4,500,000 linear feet, according to a recent release of the motion picture division of the Department of Commerce. Added to these are 1,200,000 feet of shorts, including news reels, or a total of 5,700,000 linear feet.

In all China there are only about 200 theatres, of which about 90 are equipped for sound. Shanghai, Hong Kong and Canton represent the principal sound picture market. Shanghai now has six first-run theatres.

WILLIAM FOX SAYS A BOOK!

(*Continued from preceding page*)

one would say, very little bearing on the story, as for instance a yarn about Winfield Sheehan, Fox chief of production, in his days as secretary to Rhinelander Waldo, New York police commissioner, and various matters therein concerned. Mr. Fox does not, however, go exhaustively into the history of his own Fourteenth street career and Tammany friendships. Henry Ford gets a bit of attention, and there are bankers by platoons from Bernard M. Baruch to Albert H. Wiggin and many a name between.

In the array of those whom Mr. Fox and Mr. Sinclair bring into their tale for treatments and notice are: Harold Franklin, Harley Clarke, Harry L. Stuart, Samuel Untermyer, Charles Evans Hughes, Will H. Hays, Adolph Zukor, Louis B. Mayer, Herbert Hoover, Clarence Dillon, Felix Warburg, Charles M. Schwab, Warner Brothers, Elisha Walker, and Saul Rogers. The Chase National Bank is more than occasionally mentioned.

The reader will look in vain, however, for any reflection of the mood of the dramatic Mr. Fox as he was quoted at Miami Beach with Al Jolson, in Arthur Brisbane's Hearst paper column the other day:

> "The smiling one is William Fox, whom you know in connection with motion pictures. Says he, 'They absolutely kicked me out of the moving picture business, FORCED ME to take twenty million dollars in cash and $500,000 a year salary for a good many years. I had no choice in the matter, they just forced me.'
>
> "His smile, absolutely genuine, as he says this would annoy some of those that did the forcing."

But that you see is not a part of the story of persecution that Mr. Sinclair had to write and so it is not in the book.

Advices come along from Hollywood that in addition to the profits which may be produced by the book, Mr. Sinclair "sacrificed his Socialist principles to the extent of twenty-five thousand dollars for services rendered." Whether he got that price, or any price, or not, he earned it. And what a good Sinclair time he had doing it!

Canada's Houses Get Best Fire Rating in Dominion

A current report of J. Grove Smith, Dominion fire commissioner, at Ottawa, gives motion picture theatres the highest rating in the matter of fire control among all classes of property in Canada. The report shows that during the past year only 19 film fires occurred among 820 theatres and the property damage was limited to $4,300 in the aggregate.

This is described as a record inasmuch as the 820 theatres represent a total real property value of $45,000,000. In the operation of these theatres, it is pointed out, the total of films projected in the year was 2,880,000,000 feet, or 546,000 miles of celluloid.

THE CAMERA REPORTS

VISITS BRITISH STUDIO. (Left) Arthur Kelly (extreme left), vice-president of United Artists, at the studios of British & Dominions, whose product U. A. has arranged to release. Shown with him are Sydney Howard and Winifred Shotter, stars; Jack Raymond, director; Murray Silverstone, manager of U. A. in England; and Hubert T. Marsh, managing director of B. & D.

[Story on page 16]

FEATURED. (Right) Claire Dodd, one of the newer screen personalities, who has won a place on the billing with her role in support of Joe E. Brown in "Elmer the Great," Warner Brothers adaptation of that stage success.

WRIT IN CONCRETE. Diana Wynyard, now famed for her artistry in Fox's "Cavalcade," inscribing her name in concrete in the forecourt of Grauman's Chinese theatre in Hollywood.

BAG AND BAGGAGE. A bit of a travelogue of Mary Pickford, who, having completed "Secrets" for United Artists, is on her way to join Douglas Fairbanks in Europe. She is shown arriving in New York.

RETURN FROM ASIATIC FILMING EXPEDITION. Affording, incidentally, an occasion to recall the screen's first "vampire" pictures. For shown meeting Bennie Zeidman and Ward Wing on their arrival in America from the Dutch East Indies is Theda Bara, accompanied by Mrs. Wing, her sister. Negotiations are now in progress with Wide World for release of the Zeidman-Wing production.

THE JAZZ SINGER
"HALLELUJAH I'M A BUM"
CONGRATULATIONS AL JOLSON! ON THE FIFTH ANNIVERSARY OF YOUR FIRST TALKING PICTURE

ANNIVERSARY. The fifth one of the first talker, "Jazz Singer," thus celebrated upon Al Jolson's arrival in New York to open his United Artists film, "Hallelujah, I'm a Bum."

NEW COLUMBIA PRODUCER. Gilbert Miller, for years one of New York's leading theatrical producers, arriving in Hollywood to extend his career to motion pictures, under contract to Columbia. He will both produce and direct for Columbia. With him is Mrs. Miller.

RAGS AND ERMINE. Or, if technicalities be insisted upon, patches and mink, it having been a cold day on the RKO Radio lot when this study of Katharine Hepburn was made.

LUNCHEON SPEAKERS. (Below) Those who addressed the 18th annual luncheon of the National Board of Review: Wilton A. Barrett, executive secretary; Judge John R. Davies, chairman; George W. Kirchwey, presiding chairman; Judge William J. Day; Francis Lederer, stage and RKO star; Mrs. Oliver P. Harriman, Miriam Jordan and Marguerite Churchill.

[Story on page 18]

AT HOME. With her two best pals, "Lucrezia" (on the rail) and "Black Heart" (resting), is Gloria Stuart, budding star who has really just begun to twinkle under the tutelage of Universal. Her latest: "A Kiss Before the Mirror."

AN ANNIVERSARY. Veterans all, these motion picture executives of long standing and high repute foregathered one day recently in Hollywood to commemorate the 20th anniversary of Jesse L. Lasky's entrance into the motion picture industry. Seated left to right, they are: Sidney R. Kent, Mr. Lasky, Winfield Sheehan and Cecil B. DeMille, Mr. Lasky's 1913 partner.

CRASH! (Below) Mechanically all set for the waiting cameramen is this highly authentic-appearing crack-up, a feature of First National's "Central Airport."

VERTICAL TANDEM. Head first is the way the still cameraman took this assorted femininity, sponsored by Warner, which had sufficient faith to re-contract them. From the top, they are Geraine Greer, Alice Jans and Lorena Layson.

SMPE'S TEST FILM TO AID PROJECTION

Aim to Detect Maladjustments of Optical Systems and Correct Chromatic Aberration, Sound Track, Travel Ghost

A test film to be supplied to theatres for correcting both visual and sound projection difficulties, has been developed by the Society of Motion Picture Engineers and will have a tryout at a meeting of the projection practice committee in New York next week. A preliminary test was made last week.

The film was run from a projection room and consisted of a design having sharp projecting points, both top and bottom, for the purpose of checking travel ghost. A second design consisted of closely-spaced horizontal lines, and a third design consisted of closely spaced super-imposed horizontal and vertical lines for purposes of testing flatness of field of the lens and sharpness of focus.

According to Barry Rubin, chairman of the committee, which developed the film, the members were highly satisfied with the demonstration, the only criticism being that the black squares formed by the intersecting vertical and horizontal lines should be larger to permit better visibility from the projection room.

Methods of distribution of the test films have not been decided upon as yet, according to reports from the SMPE this week. It is thought that news of the film will be sent out to exhibitors, offering them the opportunity of buying a print outright. Prints will be ready after the spring convention in April.

The SMPE *Journal* states in the current issue that the running of the test film in theatres will provide both visual and aural means of detecting maladjustments of the optical systems of the projector, and also will indicate what adjustments are necessary for the correction of chromatic aberration, sound track distortions and travel ghost.

Convention in April

The spring convention of the Society will be held April 24-28 at the Hotel Pennsylvania in New York. Arrangements are now being made to hold an exhibit of newly developed motion picture apparatus, but it will not be of the same nature as the usual trade exhibit, according to Sylvan Harris, manager of the Society. There will be no booths. Each exhibit will be allotted definite space and all exhibits will be arranged in one room. The following regulations will apply:

1. The apparatus to be exhibited should be new or have been developed within the past 12 months.
2. Each exhibitor will be permitted to display a card giving the name of the manufacturing concern, and each piece of equipment must be labeled with a plain label free from name of the manufacturer.
3. A technical expert capable of explaining the features of the apparatus exhibited must be present during the period of the exhibition.
4. A charge for the exhibit will be made in accordance with the space occupied, as follows: up to 20 sq. ft., $10; 20 to 30 sq. ft., $15; 30 to 40 sq. ft., $20; 40 to 50 sq. ft., $25.

Reports of a socalled "fight" between the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences were vigorously denied this week by Dr. A. N. Goldsmith, SMPE president.

"There has never been a fight between the two organizations," he said. "We may each have certain differences of opinion, but after all, we are both working fundamentally toward he same goal."

The Society is studying a series of industry practices and problems, Dr. Goldsmith said, and the results of the study may or may not agree with the opinion of the same problem held by the Academy. A divergent opinion already has been revealed on elongating the standard reel length from 1,000 to 1,700 feet.

"Who is qualified to say that one length is better than another?" Dr. Goldsmith asked. "Under present economic conditions elongation might cost the industry hundreds of thousands of dollars in readjustments alone, to say nothing of the engineering problems which would confront us.

"The Society does not hold itself up as censors of the Academy's proposals. We only want what is best for the industry at the present time, and we invite the cooperation of everyone, including Academy members, in reaching a sensible solution of our problems.

Definite action is being taken by producers in adopting the recommendations of the projection practice committee for improving the visibility of change-over marks on films, according to Chairman Rubin. The recommended marks take the form of black spots surrounded by clear circles so that they can be easily distinguished by the projectionist against either a light or dark background.

"The work of collecting data on the clearances, tolerances and tensions of projectors, begun some time ago, is progressing," he writes in the current SMPE *Journal*, "and the committee hopes to have the material sufficiently complete for presentation to the Society within several months."

Hulburd Succeeds Botsford

A. M. Botsford, who last week was named assistant to Emanuel Cohen, vice-president in charge of Paramount production, has been succeeded as head of the story board by Merritt Hulburd, former associate editor of the *Saturday Evening Post*. Mr. Botsford succeeded Harold H. Hurley, resigned.

Frederick Cornwell Dies

Frederick L. Cornwell, attorney, real estate operator and at one time prominent in motion picture affairs in St. Louis and the Midwest, died last week in St. Louis at the age of 54. He had been in ill health for several years. His mother, his widow and a son survive.

Consolidated Sues on Note

Consolidated Film Industries, Inc., has filed suit in New York supreme court against United States Cinema Patents Corporation and Fred C. Gunning, claiming an unpaid balance of $33,996.14 on a negotiable note.

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3 British-Made Films Set for U.A.

[Pictures in Pictorial Section]

Three of the 12 productions which British and Dominions Film Corporation is to make in its London studios this year, for release throughout the world, by United Artitis, have been named and one is already in work. The international alliance, announced last August and effective January 1, is predicated upon a conviction that a well-made production is welcomed by the exhibitor regardless of the land of its origin.

The three first productions under the arrangement are these: "Bitter Sweet," from Noel Coward's musical play, which will be directed personally by Herbert Wilcox, production executive of British and Dominions; "The Queen," tentative title for a production co-starring Jeanette MacDonald and Herbert Marshall, and "Night of the Garter," starring Sydney Howard,, Winifred Shotter and other British players under Jack Raymond's direction. The last-named is now being made.

Cohn Scores False Economy In Radio Talk on Pictures

False economies in film production cannot be undertaken and at the same time no waste must be permitted, as every dollar of unnecessary expense has to be passed on to the public, said Jack Cohn, vice president of Columbia, discussing industry problems over the radio last week.

"The effect of false economies is immediately felt in the box office and all the money spent on the pictures is lost," he said. "Years and years of intense effort on the part of the industry to improve the public's capacity for appreciating entertainment cannot be sacrificed to cheap pictures."

MGM Begins New Contract; Others To Follow March 1

MGM this week made available the new optional uniform exhibition contract, in accordance with the company announcement to do so by February 15. Fox and Educational, whose sales forces are now combined, placed the contract in effect two weeks ago.

Exhibitors signing for the product of either company have the privilege of using the new standard contract or the old individual form. Universal plans to make the contract available before March 1 and Paramount and Radio on that date.

Christie Debts Listed

Christie Film Company has filed a schedule in Los Angeles federal court in connection with its voluntary petition in bankruptcy. Assets are listed at $568,076, and debts at $568,478. Assets were noted as debts due the company on open accounts. Charles and Al Christie filed personal petitions in bankruptcy last December.

Perley, Veteran Actor, Dead

Charles G. Perley, stage and screen actor, who played for Biograph and Kinemacolor in the early days of the motion picture, died last week in Santa Ana, Cal., at the age of 47 of heart disease. A widow and two sons survive.

EXHIBITORS WILL GET AT LEAST 15 MUSICAL FEATURES IN NEW SEASON

Movement Is Answer to Patrons' Request for Melodious Pictures; Studios Cautious, However, Against Flooding Market

Another musical-film vogue is in the making. Revival of interest in pictures with music will result in the releasing of at least fifteen or twenty music-films during the next six months. Improved methods of working of musical numbers into the stories and the fact that music-films have been very few in number the past year or more, are responsible.

Word also has reached Hollywood that exhibitors are expressing a desire for this type of entertainment, provided the cycle is not overdone, and reports to the HERALD's "What the Picture Did for Me" department bear this out. Growing radio competition of music headliners is an influencing factor, too. It is a fact, however, that the studios are going into the venture cautiously, with no desire to flood the market with such product, as was the case a couple of years back.

Public "Hungry" for Good Music

A distinguishing feature about these new musical offerings will be a vastly improved technique. The old stage routines which characterized, and more or less petrified, musical screen fare of two or three years ago, have been abandoned. Many artful methods have been developed by writers, directors and producers to bring their vocal, instrumental and dance numbers into the pictures without apology or destruction of illusion. Action in most cases will not be slowed down, but the musical interludes will be definite developments in the telling of stories, as in the case of Warners' new "42nd Street," which is the first of the new cycle and embodying the new technique.

Producers generally are of the opinion that the public is "hungry" for good music. Sound recording is said to have been perfected to the point that screen music is as good as the real thing, or better. So with improved sound and better methods of story telling, it is the belief in Hollywood that the public will be pleased with the 1933 models of music-films.

Warners leads off with "42nd Street," now ready for release and featuring Ruby Keeler, Warner Baxter, Ginger Rogers and an all-star cast. It is the backstage type of story, with musical numbers and dance ensembles woven into the telling of the story. Another feature of the kind contemplated by Warners is "Gold Diggers of 1933," which will feature a cast headed by Ruby Keeler, Warren Williams, Joan Blondell and others. As in the case of "42nd Street," the musical interludes will be made a definite part of the story.

Fox has three music-films scheduled to go into production within thirty days. Janet Gaynor will be featured in "Adorable" with Henry Garat, European importation who appeared with Lilian Harvey in "Congress Dances." At almost the same time Miss Harvey will begin work on her first American production in the same studio with Garat. She will be featured with John Boles in "My Lips Betray," and it will be made tuneful by William Kernell. The other Fox picture which will feature music, ballet numbers and ensembles will be "I Love You Wednesday," starring Phillip Merrivale, a newcomer in the Fox headlines who is widely known to the stage. A March release scheduled by Fox with some music is "Five Cents a Glass."

Paramount will provide four in the musical class right shortly. Maurice Chevalier is already at work on one called "A Bedtime Story," in which there will be the usual vocal attractions provided by the French star. Another one swinging into production is "International House," which will have Peggy Hopkins Joyce and the radio personalities, Rudy Vallee and Burns & Allen, among its luminaries. Third among the Paramount music-films will be "College Humor," which also will offer Burns & Allen in addition to Bing Crosby and Frances Dee. Marlene Dietrich will sing in her next picture, "Song of Songs."

Lou Brock will produce a full length musical feature for RKO-Radio, under Mark Sandrich's direction, called "Maiden Voyage." Chic Chandler, featured on the stage in "Great Magoo," will have a stellar spot, as will Wera Engels, German player under contract to Radio. The Wheeler-Woolsey picture now in preparation at Radio will also have songs and other musical tid bits to dress it up. Francis Lederer, newest Radio star from the footlights, will be featured shortly in a story which is being planned as a "musical romance."

At Metro-Goldwyn-Mayer something to hum and play is promised via "Man of the Nile," Ramon Novarro's current vehicle now in production. Nacio Herbert Brown, who authored many song hits, is responsible for the music. The team of Rodgers & Hart are adding musical tricks to "I Married an Angel," now in preparation at M-G-M. It is being adapted from an unpublished Hungarian play. No cast has yet been assigned. One of the most important MGM releases next season will be a musical featuring Ed Wynn, who is said by radio editors to be the most popular attraction on the air today.

Music in Wheeler-Woolsey Film

While Columbia impresarios are keeping their weather eyes peeled, no plans are actually brewing for musical pictures at this time. However, there is music and some hula-hula stuff in the current Wheeler-Woolsey number, "That's Africa."

Universal expects to turn some box office somersaults with the British-Gaumont picture made in Switzerland, "Be Mine Tonight," which is a light opera.

Educational's feature unit, KBS Productions, has no plans for music-films, likewise Harry Thomas' First Division.

United Artists will contribute Jack Buchanan's "Yes, Mr. Brown," which will have some music; also, Al Jolson's new film, "Hallelujah, I'm a Bum." Monogram plans "Wine, Women and Song," and Majestic will have "Sing, You Sinners," with Paul Lukas and Leila Hyams, each with some music.

Hollywood predicts that the early return of musical-films will be marked with more success than that of the first cycle.

Music has "at last taken its place as an inherent feature of a production and as a standard picture exploitation aid," according to Sam Serwer, in charge of special exploitation for M. Witmark & Son. The Witmark company, a music publishing subsidiary of Warner-First National is handling all of the publicity and exploitation for the new Warner musical, "42nd Street." The same policy will prevail with "Gold-diggers of 1933."

Vastly Improved Technique Available, with Old Stage Routines Abandoned and New Devices To Maintain the Illusion

For "42nd Street" Mr. Serwer has had several recordings made of the songs, for theatre lobbies and for radio and music dealer tieups. He pointed out that the production is dependent on its music for the story. "Heretofore," he said, "songs have been introduced into a film for no apparent reason. Songs in pictures now will be important because they are definite parts of the story. The theme song is a thing of the past."

Warners is restricting the radio use of the songs, with the exception of the title song, in order to prevent the "playing out" of the airs by the time the picture opens. Mr. Serwer added that at a special preview in New York several radio headliners attended with a view to acquiring rights.

Robbins Plans Survey

Planning a survey of musical needs of talking pictures, J. J. Robbins, New York music publisher, is at the Metro-Goldwyn-Mayer studios, accompanied by his European representative, James Campbell. He has just completed a tour of Germany and France, looking into the technique of musical pictures and their development abroad.

Mr. Robbins said the coming season will see a wider use of music in screen entertainment through logical development of plots in which music can be worked into a definite place in drama. He cited the use of "The Moon is on the Nile," a song in Ramon Novarro's new picture, "Man on the Nile."

With a method called the "operatic score," Louis De Francesco, music director for Fox, in "State Fair," employed the device of emphasizing certain words and sentences of dialogue passages with special music to heighten the effect of the words and at the same time make music as unobtrusive as possible when used in the background.

Equity Receivers Named For Fox New England Group

United States District Judge Edwin S. Thomas, in Hartford, this week named Thomas J. Spellacy and Sam Spring, attorneys, co-receivers for Fox New England Theatres Corporation, following an action on the part of attorneys for the circuit. The company operates 17 theatres and four commercial properties taken over from S. Z. Poli some time ago.

Harry Arthur, temporarily operating head of Fox-New England theatres, took over the management of the Fox in Brooklyn this week. Mr. Arthur, who also is acting in an advisory capacity to Howard S. Cullman, operating receiver for the Roxy in New York, is reported to be negotiating with S. Z. Poli and Halsey, Stuart & Co., bankers, for theatres in New England as a nucleus for his own circuit.

ASKS "FILM DAMROSCH" TO TEACH JUVENILES

Board of Review Conferees Told of Grade Pupils' Preference for Westerns, Higher Ages' Leaning Toward Comedies

(Picture in Pictorial Section)

That a "Damrosch of motion picture art" is needed to achieve for juveniles what is being accomplished over the radio for music was one appeal placed before several hundred representatives of motion picture study groups and Better Films movements from various parts of the country at the ninth annual motion picture conference of the National Board of Review of Motion Pictures, at the Hotel Pennsylvania last week.

Mrs. Mildred Wilder Champlin, director of parent education in the Oneonta, New York, public schools, and head of the home economics department of Hartwick College, presented the case in discussion of the subject "Selected Programs for Family Patronage: What Kind of Pictures Do Parents Want? What Kind of Pictures Do Children Want—and Why?" Mrs. Champlin told of a survey conducted in Oneonta, a city of 13,000, from which the following conclusions were drawn:

"Children below the high school level show a distinct preference for western pictures, the vote being 49 per cent in elementary groups and 41 per cent in junior high. However, in high schools, the first choice is comedy, with girls registering 32 per cent and the boys 39 per cent. Mysteries were second choice. College students prefer comedies first and mysteries second, with a large vote for educational pictures as third choice. Parents prefer comedies first and westerns second. The 'true' family audience, including parents and children from fourth grade through high school, prefers comedies first with a vote of 32 per cent, westerns second with a vote of 28 per cent and mysteries third with a 23 per cent vote."

Their Favorite Players

Illustrative of the family preference for various stars of the screen, Mrs. Champlin reported that 46 per cent of the family audience, as indicated by the survey, chose Janet Gaynor as one of their favorites, 17 per cent mentioned Charles Farrell and others mentioned by 10 per cent or less of the family audience were, in order of frequency, Clark Gable, Joan Crawford, Harold Lloyd, Buck Jones, Marie Dressler, Sylvia Sidney, Tom Mix, Will Rogers, Gary Cooper and Norma Shearer.

A total of children in Oneonta from the fourth grade through high school registered their likes and dislikes and the questionnaire revealed that 17 per cent always attend films with their parents; that 40 per cent occasionally attend with their parents, and 43 per cent never go with adults.

Other speakers were Joseph L. Marron, president of the Jacksonville, Florida, Better Films Council, Edwin F. Coppock, managing director of the Paramount theatre, Staten Island, and Harry Alan Potamkin, critic and member of the National Board's Committee.

If producers expect to hold the audience of tomorrow, and if the motion picture is to survive as a popular entertainment for the masses, film makers must strive for pictures of realism, delegates were told by Leroy E. Bowman of the Child Study Association of America, who said present day social and economic maladjustment has developed a more critical attitude and that "while the motion picture patron is still intrigued by exciting, dramatic and perilous situations, he or she prefers the perilous situation that is directly connected with the real things of life as they are affecting us and others today."

Discussing "Motion Pictures and Children's Emotions," Dr. Frank Astor, of the National Child Welfare Association, described the film as "a mighty force for construction or destruction," pointing to "the grave danger in arousing strong emotions in children without giving them an opportunity for expression of these emotions." He expressed the opinion that motion pictures are advancing the science of eugenics, saying that "consciously or otherwise, each star sets a sort of standard or ideal by which boys and girls select their life mate. The best possible way to censor a picture or an actor is to pay your money to see a better picture or a better actor."

Young Reviewers in Action

Earlier in the day, the delegates had seen a demonstration at the Fox Little Theatre, of the junior review work performed by the Young Reviewers' Club of the National Board of Review. One of the groups of the more than 500 boys and girls ranging in age from 9 to 20 who are now reviewing and commenting upon productions in the projection rooms of the various companies, reviewed a new picture.

Both Dr. Astor and Mr. Bowman stressed the "social significance" of this experiment. Mr. Bowman declared that "the coming years for motion pictures are for the younger generation and we of the older generation should not attempt to be too censorious in dictating what children shall see on the screen."

"The first step toward reality is disillusionment," said Mr. Bowman. "Reformers have attacked the gangster film, yet it is essential that people understand this social phenomenon, for the gangster is real and at present a very definite factor in American life. It must be obvious to the czars of Hollywood that the public is "fed up" with the milk toast film diet and is craving the red meat of reality."

Mr. Bowman described the film "I Am a Fugitive From a Chain Gang" as the most artistic film of last year and added that it is proving one of the most successful at the box office.

Concept of "Conditioning"

The concept known as "conditioning" should constantly be kept in mind, the conference was told by Dr. Astor. Motion pictures should be watched carefully to avoid the spread of many fears, he believed, "for by the process of conditioning, fears can spread faster than by an epidemic. This gives us one of the greatest dangers of motion pictures." With regard to conditioning as related to "friendly and hostile attitudes," Dr. Astor cited as one example the work of Dr. L. L. Thurstone, an investigator for the Payne Fund, who showed to a group of school children a film depicting Germans in a friendly light. The attitude of the children toward German citizens was tested before and after the picture and it was found that the picture made the children more friendly toward the Germans.

Other speakers were Miss Mary Mathews, curator of education, Brooklyn Children's Museum, and Lawrence A. Wilkins, director of modern languages, New York City Board of Education.

The conference continued through Saturday, with the eighteenth annual luncheon Friday at the Hotel Pennsylvania, Dr. George Kirchwey presiding.

Loew's Finances "Strongest Ever"

The *Wall Street Journal* on Monday said:

"With only about $14,000,000 direct funded debt, and finances strongest in its history, Loew's, Inc., probably will avoid difficulties which have forced other large film companies into receivership.

"The company's theatre division has been maintaining its profit margin fairly well, despite a $10,000,000 drop in revenue. This stability is due largely to the concentration of theatres in Greater New York, and to the fact that the majority of its theatres were purchased prior to the boom years 1927-1929. The company, however, is negotiating further reductions in rentals and theatre carrying charges.

"The decline in Loew's net profit last year of a little less than $4,000,000 is accounted for in large part by the decline in net of Metro-Goldwyn-Mayer, the producing subsidiary, to $2,965,975, from $6,257,998 in that year.

"Current business is somewhat better than during the first quarter, which ended November 24 last, but the dividend of $3 annually is not being earned."

Majestic Speeds Linking of World Sales System

Majestic Pictures, with 100 per cent distribution in the United States through 26 offices, with six in Canada, seven in Great Britain and one in Australia, expects to complete world distribution organization within 90 days, according to William D. Shapiro, vice-president in charge of the home office. Next year, he said, all the franchise-holders will operate under the Majestic name and will handle Majestic product exclusively.

Franchises have just been awarded to Stern Brothers, operating Capital Pictures Corporation, 1508 Davenport street, Omaha; to H. A. Mugridge, president of Celebrated Film Exchange, 709 Glenwood Avenue, Minneapolis; and to C. C. McDermond, Certified Productions, Inc., with offices in both Salt Lake City and Denver.

Monogram Plans 32, With Concentration on Dramas

Monogram plans 32 features for 1933-34, the same number as on the current schedule. More dramas and fewer westerns are in the plans for the new season, with the intention of producing more product suitable for "A" theatres. While 16 dramas and 16 westerns are on the current schedule, 24 dramas and eight westerns are proposed.

Trem Carr, heading production, will spend more than $1,000,000 on product. W. Ray Johnston, president, is considering several specials, depending on the reception accorded "Oliver Twist." The sales convention will be held in Miami or New Orleans about the middle of April.

William Goetz Associate Producer for RKO Radio

William Goetz is now associate producer for RKO Radio under Merian C. Cooper. Mr. Goetz has been in production work for seven years, starting as assistant director and at one time associated with Walter Morosco at First National. He left Fox for the Radio studios.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

On election night Chester Edmonds, projectionist at the Fox Uptown, in Kansas City, and a stunch Republican, wired President Hoover at Palo Alto, as follows: "Please accept my sincere congratulations upon honorably getting out of a tough job. I hereby offer you the hospitality of my Big Bend Acres, in the Ozarks, where you can have a lot of fun fishing and hunting."

It apparently took the President quite a while to catch up on post-election messages, as Edmonds received a reply only a few days ago. On White House stationery, the acknowledgment read: "Dear Mr. Edmonds: The President received your telegram sent to Palo Alto and asks me to thank you for the friendly message which it conveyed and to assure you of his appreciation of your kind offer of hospitality at Big Bend Acres.—Sincerely, Lawrence Richey, Secretary to the President."

Big Bend Acres is not far enough from Washington. Mr. Hoover is going all the way to the coast.

▽

"The Big Drive" and "The Four Aces," each supposed to be official war pictures, are available now for bookings. The United States Army Signal Corps participated in the making of both. Reporting events which transpired during filming on the front, the *New York Sun* said, "It was a dangerous job; ninety-six photographers were killed in the filming." A press release from First Division, which is releasing "The Big Drive," said only forty-five lost their lives in the filming of America's fighting in France. The two press agents should get together.

▽

A. T. & T.'s Electrical Research Products last week assisted in a competition held on Long Island by the Tydol petroleum manufacturers. Fifteen automobiles using 15 different brands of gasoline were subjected to grueling tests to determine what gasoline and oil caused the least knocking. Erpi was on hand with sound trucks to record the knocks. Tydol won its own contest, which was not at all surprising. The company's officials said that Erpi's equipment functioned perfectly, and recorded no knocks for the Tydol car. Each organization was unstinted in its praise of the other. We cannot help wondering what would have happened if Erpi's competitor, RCA, had been in the gasoline business.

▽

This little gem was selected from the press-book of Freuler Film's "Savage Girl," and is supposed to be a quotation by "Dazzling Beauty," Rochelle Hudson, star of the company's newest release:

". . . I realized that the part was *doubly* difficult because there was so much I had to 'say' by actually saying nothing! But Mr. Fraser, the director, was kindness itself. . . . Of course, my fellow players were very understanding and considerate—and being the only woman in the picture they realized I had a rather large order." Of ham?

▽

They say enough gold to coin $1,000 in ten-dollar pieces was pounded into leaf to gild the great cathedral, altar and throne room in MGM's "Rasputin." Only Metro could undertake a picture like that in these times.

▽

Above the side entrance of a theatre in Fort Worth, Texas, an electric lamp with a carbon filament has burned continually for 24 years. Barry Burke, now a showman in Minneapolis, then an electrician in Fort Worth, hung the lamp in 1908 when the house opened. It's burning is closely watched by the natives, for there's a tradition that when the lamp flickers out, so will Barry Burke.

Directorial contributions of David Wark Griffith are now few and far between. "The Struggle" was his last. It was released quite some time back. Passing his headquarters in the Lefcourt Building on Broadway the other day, we were struck with this significant message, lettered neatly and prominently in gold, on his office door: *"No casting today."*

▽

England may be off the gold standard and be unable to pay her debts, but her motion picture players still get plenty to eat, according to Francis X. Bushman, one-time star of Hollywood, who said that British actors "eat too much and drink tea too often." Usually their breakfast lasts until 10:30, he reported, after which they shoot a scene or two. "Then they knock off for luncheon, which takes two hours. More time is lost for four o'clock tea and dinner is served at six." Things are somewhat different in Hollywood. Players who have the money to eat don't have the time. And those who have the time don't have the money.

▽

Since Buffalo insists on reminiscing about the time it knew Tom Mix "when," St. Louis old-timers recall Mix as a cow-puncher, fresh from Texas, who used to act as chaperone to loads of steers shipped in to the National stockyards at East St. Louis. Mr. Mix was quite proficient on the job.

▽

The untiring efforts of countless explorers in opening the trail to the Arctic began to bear fruit in American industry about 16 years ago. On January 1, 1917, EXHIBITORS HERALD received a subscription order from P. Peterson in far-off Iceland, town of Reykjavik. Every year since then, down through almost two decades, Mr. Peterson ordered renewal. Last week, the mails brought from Iceland Mr. Peterson's 16th annual request for the HERALD.

▽

Wally West, of Paramount, says the "Mad Marxes will go before the camera just as soon as they can be induced to come to the studio all at one time." We suggest a premature salary check as bait.

▽

Jimmy Cagney, Warner player, thinks that personal appearances of stars are the bunko. They are that—oftener than not. Why not have stars make "impersonal" appearances? It might identify some of them as themselves.

▽

After New York's voters were awakened recently to the possibilities of a major ballot scandal regarding failure of election officials to count protest votes for Joseph V. McKee, a party of federal agents began checking voting machines. Aside from their official findings, the checkers spent a pleasant afternoon discounting votes for "Scarface" Alphonse Capone, Alfred Emanuel Smith, James J. Walker, and our own popular Mickey Mouse.

▽

The campus newspaper at Dennison University, Granville, Ohio, disclosed that the typical Dennison male spends an average of 10 cents on a "date" with a co-ed, the biggest expense being an occasional visit to the picture show. Which explains why the only film house in Granville is closed.

▽

After receiving report from their motion picture committee, the Ohio Pastors' convention assembled at Columbus, passed a resolution seeking cooperation of producers to provide pictures "which neither shall stultify the mind nor mar the soul." We suggest Mickey Mouse.

▽

Seven thousand and five hundred theatres in the United States and Canada use RKO product.

Terry Turner, publicity purveyor for RKO's theatres, made for himself, without the aid of a turban or crystal, a few predictions for 1933 . . . number one being . . . that firms will no longer resemble a family reunion—relatives who cannot stand the gaff will take a healthy swat on the chin . . . that theatre managing directors with those smart cut-away coats will be back on Macy's floor . . . that stage talent will be available without taking out a nice fresh mortgage to pay off each bill . . . and, last, but not least . . . capital will have figured we have enough theatres for awhile. Mr. Turner is quite a prophet. *He wrote these predictions about a month before the receivers took the RKO situation in hand.*

▽

Frank Borzage traveled all the way to Palm Springs the other night to try a last shot for "Secrets." He wakened next morn with a countenance quite black when he heard rain on the window. M. C. Levee and a few of the boys had playfully rigged up a rain gag outside his hotel room.

▽

Sweet words, those of Congressman Eaton, New Jersey, who, in speaking before the state bar association at Akron, Ohio, predicted that a "Golden Age" lies ahead of American business.

▽

The "Cohens and Kellys" are an institution in the picture business. Regularly every year since 1926, Universal has contributed a "Cohen and Kelly" picture. There have been "Cohens and Kellys in Africa;" "Cohens and Kellys in Paris;" "Cohens and Kellys in Scotland," et cetera, et cetera. This year, the pair—who are Charlie Murray and George Sidney—return to the good ol' U. S. A. The title of the release is "Cohens and Kellys in Trouble."

▽

Stars and other high-salaried workers in motion pictures are buying more insurance annuities, and for larger amounts, than at any time in insurance history. Evidently, they don't believe that lightning never strikes twice in the same place.

▽

The office boys at Columbia's headquarters in New York are not mere office boys. They're executive office boys and they want everybody to know about it. Danny Heiss and Arthur Henry, two youngsters who clip and paste newspapers all day in the publicity department, each have fancy blocked and mounted name plates adorning their desks, the only two in the organization.

▽

Robert F. Sisk of RKO, who knows something about copy writing for motion picture advertisements, says "we're kidding ourselves by continually playing up lads and lassies in a clinch." This after 30 years of it.

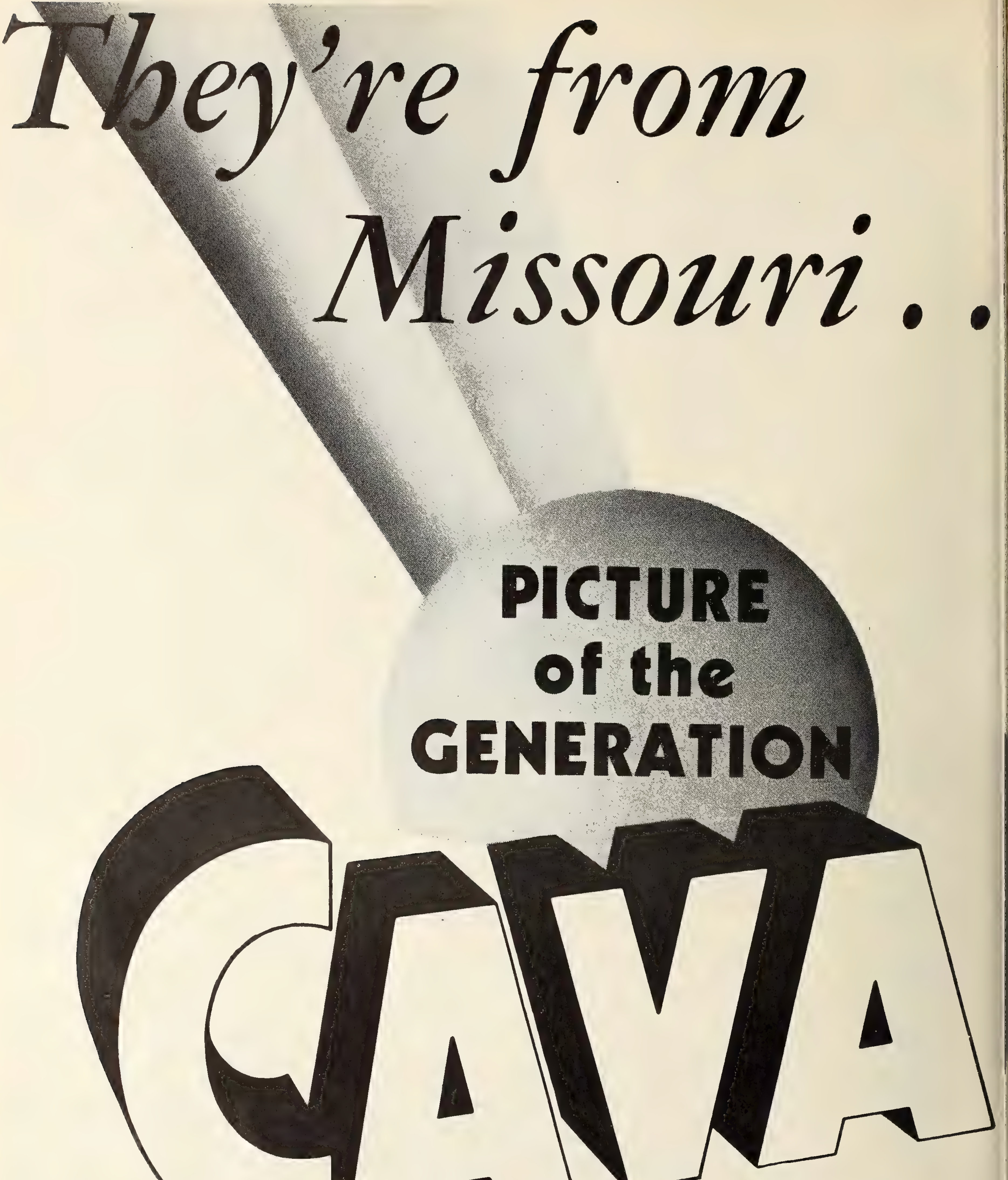
▽

E. W. Hammons, president of Educational, several weeks ago took exception to what he described as the limited viewpoint of those engaged in production. "The Hollywood production staffs," he said, "go about their work with one ear attuned to what pleases Hollywood and the other to what is demanded in New York, where the money comes from. Therein lies the cause of many flops." Since, the bankers have merged Mr. Hammons' company with Fox.

▽

Arty "Ivan," first sound film of the famous Soviet director, Dovzhenko, was presented the other midnight at the Cameo in New York. Unappreciative Soviets in Russia condemned it as being too esthetic. So they shipped it to America. That's a compliment.

They're from Missouri . .



PICTURE of the GENERATION

CAVA

A FOX ACHIEVEMENT

THEY WANTED TO BE SHOWN

And almost everybody in the state tried to get a look. How they're piling into the Grand Central Theatre, St. Louis. Just like Boston and Buffalo ...Philadelphia and Pittsburgh...New York and Hollywood. Another great big feather in the cap of "Cavalcade." The same old story...*isn't it swell!*

LCADE

GREAT NEWS!

Hot off the wires

CHICAGO: Started turning them away at first performance . . . beating this town's $1.65 hoodoo.

MONTREAL: Jamming them in despite prices $1.00 higher than any other house in town.

● Triumph after triumph for "Cavalcade" ...hit after hit from the FOX Studio... showman after showman convinced that the golden road to profit is paved with the FOX Cavalcade of Hits.

LEGISLATIVE SITUATION IN STATES

(*Continued on page 9*)

tion of foreign actors to California studios.

Assemblyman Claire Woolwine's bill would tax admissions 10 per cent over 9 cents.

COLORADO

Convened in January, session indefinite. Meeting at Denver. Budget: $18,194,000; Net debts $6,006,000.

Duke Dunbar, secretary of the Denver Film Board, and Harry Huffman, president of the Rocky Mountain MPTO, are in charge of the state legislative situation, which to date involves two tax measures, one levying 10 per cent over 10 cents, and the second an additional tax on circuit theatres, two or more houses to constitute a circuit.

CONNECTICUT

Convened in January, adjourns about May 1. Meeting at Hartford. Budget: $41,698,000; Net debt: None.

House Bill No. 730 would impose state censorship.

DELAWARE

Convened in January, adjourns in March. Meeting at Dover. Budget: $15,639,000. Net debt: $2,035,000.

House bill No. 23, introduced by Representative Frederick Schroeder, would provide for a Board of Motion Picture Review and make it unlawful to exhibit prohibited pictures in Delaware.

The Independent Voters' League of Delaware filed a protest with the House against a bill introduced by Representative Leroy Hawke, which whuld make it possible for theatres in the state to open on Sundays, subject to local approval.

Entertainment of all nature would be taxed 5 per cent of gross receipts. Senator Van Sant is the sponsor.

FLORIDA

State legislature convenes in April, for 60 days, at Tallahassee. Budget: $7,379,000; Net debt: None.

Northwest County Civic League announced a statewide campaign for a 10-cent tax on film theatres for use in administering unemployment relief.

GEORGIA

Convened in January, adjourns about March 10. Meeting at Atlanta. Budget: $40,000,000. Net debt: $4,490,000.

A state sales tax would be levied.

Ten per cent would be collected on theatre admissions if a bill proposed by Representatives Rogers and Hodges passes the House.

Sunday films and baseball would be permitted in a bill before the House.

IDAHO

Convened in January, adjourns about March 1. Meeting at Boise. Budget: $2,929,000. Net debt: $3,584,000.

No bills involving the picture business were reported.

ILLINOIS

Convened in January, session indefinite. Meeting at Springfield. Budget: $366,499,000. Net debt: $202,309,000.

House Bill No. 108 would impose a tax on chain stores and circuit theatres, beginning at one dollar per theatre for two and continuing on a graduated scale upwards to a maximum of $1,000 per year per theatre for all over 15.

Locally, the town of Evanston passed a Sunday show bill which repeals the antiquated ban. Shows were resumed starting February 19.

INDIANA

Convened in January, adjourns in March. Meeting at Indianapolis. Budget: $37,562,000. Net debt: None.

Fabius Gwin introduced House Bill No. 117, which would impose state censorship; now before House Committee on Public Morals. The bill would prohibit salacious and crime films.

Proposed bill would levy a general sales tax not to exceed 2 per cent.

IOWA

Convened in January, session indefinite. Meeting at Des Moines. Budget: $15,317,000. Net debt: $12,100,000.

State Fire Marshal J. W. Strohm is preparing complete revision of state fire laws governing theatres and public buildings.

KANSAS

Convened in January, adjourns in March. Meeting at Topeka. Budget: $9,038,000. Net debt: $22,000,000.

General appropriation measure provided for continuance of state censorship, which, it was expected, might be repealed this session.

Senate bill would tax firms engaging in outdoor advertising $25 yearly.

Senator F. J. Oyler introduced a bill providing for a gross sales tax of two per cent, exempting only the common necessities of life. Theatre admissions would be included.

All signs and advertising displays would be barred from highways, if a bill introduced by Senator Oyler is passed.

Two corporation tax bills were introduced, one levying a tax of 2 per cent and the other 5 per cent, both on net income.

Sunday show agitation continues the subject of a prolonged battle.

KENTUCKY

State legislature does not meet until January, 1934.

LOUISIANA

State legislature does not convene until May, 1934.

Locally, New Orleans theatre interests were campaigning against continuance of regulation which permits the mayor to tax theatres and racetracks at his discretion for benefit of unemployed.

MAINE

Convened in January, session indefinite. Meeting at Augusta. Budget: $11,268,000. Net debt: $27,520,000.

The motion picture legislative situation has been quiet.

MARYLAND

Convened in January, adjourns in April. Meeting at Annapolis. Budget: $35,281,000. Net debt: $31,135,000.

Statewide appeal for the support of the public to help defeat proposed admission tax legislation is being made through trailers, throwaways and the like.

MASSACHUSETTS

Convened in January, session indefinite. Meeting at Boston. Budget: $60,751,000. Net debt: $62,680,000.

Exhibitors were victorious in their fight against the Watch and Ward Society to have passed a state censorship bill which would padlock theatres showing objectionable films. The measure was referred to the next session.

State censorship board would be created by Representative Lawrence McHugh's bill, which is being fought by exhibitors and which was taken under advisement by committee.

MICHIGAN

Convened in January, session indefinite. Meeting at Lansing. Budget: $41,838,000. Net debt: $42,961,000.

Allied is preparing to fight income and sales taxes which would affect theatres. Amusement places would be taxed 3 per cent and there would be a 3 per cent levy on income from professional services and two-tenths of one per cent on the sale value of manufactured articles.

MINNESOTA

Convened in January, adjourns in April. Meeting at St. Paul. Budget: $20,465,000. Net debt: $83,807,000.

Exhibitors are prepared to fight two legislative proposals, one providing for a 10 per cent tax on all admission up to the federal government's minimum exemption of 45 cents. Another measure would impose a sliding scale upwards on license fees for circuit theatres.

MISSISSIPPI

State legislature does not meet until January, 1934.

The state collected $104,897 in 10 per cent admission taxes, during the seven months from last May to December.

MISSOURI

Convened in January, adjourns in March. Meeting at Jefferson City. Budget: $60,000,000. Net debt: $98,140,000.

The state's rural press is understood to be sponsoring a bill now before the state legislature which would give to "every city, town and village the right to license and levy an occupational tax upon and against any and all motion picture films, shows, showrooms, picture theatres and all other places in which or where any moving picture advertisement or advertising matter of any kind or character whatsoever is exhibited, displayed, presented to view."

Senate Bill No. 153 would levy a 10 per cent admission tax.

MONTANA

Convened in January, adjourns in March. Meeting at Helena. Budget: $3,375,000. Net debt: $4,187,000.

There were no activities concerning motion picture legislation reported, except the usual proposal, already introduced, which would impose state censorship.

NEBRASKA

Convened in January, session indefinite. Meeting at Lincoln. Budget: $6,707,000. Net debt: None.

Films showing women smoking would be barred in the state by a bill introduced by Representative A. A. Heater, who said he had prepared a state censorship bill as a substitute.

NEVADA

Convened in January, adjourns in March. Meeting at Carson City. Budget: $6,876,000. Net debt: $852,000.

The situation has been quiet concerning motion picture legislative activities.

MANY FORMS OF TAXATION FOUGHT

NEW HAMPSHIRE

Convened in January, session indefinite. Meeting at Concord. Budget: $15,237,000. Net debt: $5,096,000.

No bills involving motion pictures or theatres were reported.

NEW JERSEY

Convened in January, session indefinite. Meeting at Trenton. Budget: $25,461,000. Net debt: $93,800,000.

The motion picture legislative situation has been quiet.

NEW MEXICO

Convened in January, adjourns in March. Meeting at Santa Fe. Budget: $2,291,000. Net debt: $2,442,000.

The only motion picture measure reported was a ten per cent admission tax.

NEW YORK

Convened in January, session indefinite. Meeting at Albany. Budget: $287,771,000. Net debt: $327,605,000.

Both Assembly and Senate have bills which would give communities local option in permitting unaccompanied children from 10 to 16 years of age to attend pictures between 10 a. m. and 6 p. m., except on school days and Sundays, provided pictures shown have been approved by the state department of education.

Senator Henry Schakno introduced a 10 per cent tax measure on gross receipts from all amusements.

Senator Jeremiah Twomey and Assemblyman Irwin Steingut are sponsors of a bill which would ban any film which would "create a false and untrue impression of the conduct of public office by any official."

NORTH CAROLINA

Convened in January, session indefinite. Meeting at Raleigh. Budget: $29,283,000. Net debt: $174,582,000.

A 10 per cent admission tax levy is in committee of the state legislature.

NORTH DAKOTA

Convened in January, adjourns in March. Meeting at Bismarck. Budget: $4,284,000. Net debt: $35,264,000.

A 10 per cent admission tax bill was introduced this week.

OHIO

Convened in January, session indefinite. Meeting at Columbus. Budget: $66,427,000. Net debt: None.

Exhibitors of the state are up in arms over proposed taxation. Senator Sheppard's measure would levy a tax of one per cent on both theatre admissions and film rentals.

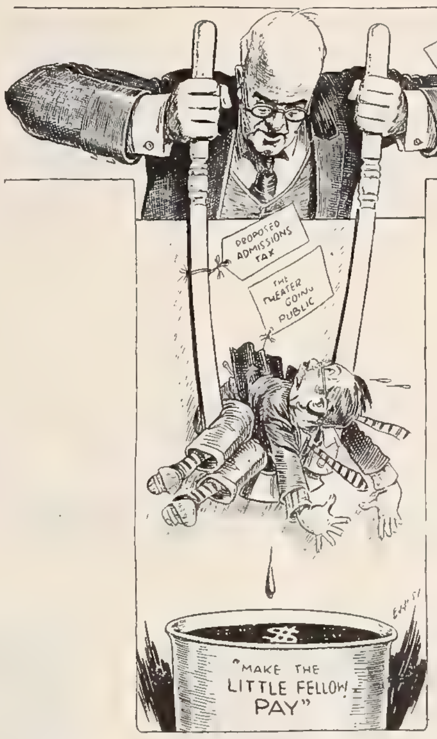
Governor George White's bill would tax admissions 10 per cent, starting with ten-cent admissions. Labeled House Bill 336.

Another bill would require two men in each projection booth. (Senate Bill 190).

Censorship fees would be doubled, making them $1 per reel, if a bill before the legislature is passed.

The industry in the state has organized a unified plan of action against the measures.

Locally, municipal legislative activities included a regulation passed by the city council at Cincinnati altering the building code so that theatres after April 1 will not be compelled to maintain separate winding rooms for film and also permitting the use of 2,000-foot reels.



Under the caption "Squeezing the Last Drop Out of Patient Theatergoer," Cartoonist Evans in the Columbus (Ohio) Dispatch thus pictures the effect of the proposed state admission tax.

OKLAHOMA

Convened in January, session indefinite. Meeting at Oklahoma City. Budget: $13,121,000. Net debt: $386,000.

Judiciary committee killed a state Sunday closing measure.

House Bill 27 would collect 25 per cent of all theatre grosses collected on Sundays.

Governor Murray vetoed a bill which would have taxed admissions.

OREGON

Convened in January, adjourns in February. Meeting at Salem. Budget: $16,893,000. Net debt: $57,115,000.

A 10 per cent tax on all admissions was proposed.

PENNSYLVANIA

Convened in January, session indefinite. Meeting at Harrisburg. Budget: $160,000,000. Net debt: $74,914,000.

Representative John Yourishin introduced in the House a bill making it unlawful for authorized projectionists, either theatrical or non-theatrical, to attend or operate any sound-producing machine or device while at the same time he is engaged in projecting motion pictures or attending or operating a motion picture machine.

Presupposing passage of a measure repealing the state's antiquated "blue" laws, Senator Salus introduced a measure late last week levying a 10 per cent tax on all sports and theatrical performances conducted on Sundays. Taxes would be payable within 72 hours. It is now in the hands of the senate committee on law and order.

Repeal of censorship in the state was asked in a bill presented by Representative Turner.

RHODE ISLAND

Convened in January, adjourns in March. Meeting at Providence. Budget: $12,106,000. Net debt: $16,806,000.

No legislation pertaining to motion pictures has as yet been introduced.

SOUTH CAROLINA

Convened in January, adjourns in March. Meeting at Columbia. Budget: $10,000,000. Net debt: $5,000,000.

No adverse legislation against theatres or motion pictures was reported.

SOUTH DAKOTA

Convened in January, adjourns in March. Meeting at Pierre. Budget: $9,489,000. Net debt: $10,796,000.

The legislative situation has been quiet.

TENNESSEE

Convened in January, adjourns in March. Meeting at Nashville. Budget: $22,147,000. Net debt: $87,876,000.

House Bill 208, introduced last week, would levy a 20 per cent tax on admissions.

Congressman Ed Crump has indicated that he will sponsor a Sunday show repealer.

TEXAS

Convened in January, adjourns about May. Meeting at Austin. Budget: $23,504,000. Net debt: $4,002,000.

Locally, the trend is toward Sunday openings. At Ennis the "blue law" was repealed.

UTAH

Convened in January, adjourns in March. Meeting at Salt Lake City. Budget: $6,115,000. Net debt: $4,731,000.

No adverse legislation has been introduced.

VERMONT

Convened in January, session indefinite. Meeting at Montpelier. Budget: $12,000,000. Net debt: $8,062,000.

The situation has been quiet.

VIRGINIA

The next scheduled session of the state legislature is January, 1934.

WASHINGTON

Convened in January, adjourns in March. Meeting at Olympia. Budget: $50,725,000. Net debt: $7,252,000.

House Bill No. 91 would tax billboards and also levy 10 per cent on admissions.

WEST VIRGINIA

Convened in January, adjourns in March. Meeting at Charleston. Budget: $24,700,000. Net debt: $72,537,000.

A state censor board was introduced in the General Assembly.

A second measure would regulate the interstate commerce of motion picture film, establishing a fee of $25 for each 1,000 feet of film.

A 10 per cent admission tax was proposed.

WISCONSIN

Convened in January, session indefinite. Meeting at Madison. Budget: $58,266,000. Net debt: None.

Wisconsin's state "blue" law would be repealed by a bill introduced in the Assembly.

WYOMING

Convened in January, adjourns in February. Meeting at Cheyenne. Budget: $5,960,000. Net debt: $4,050,000.

The legislature has not considered any motion picture bills.

112 THEATRES

GREATEST CAST of any picture
from any producer **THIS SEASON**

STATE FAIR

JANET
GAYNOR

WILL
ROGERS

LEW
AYRES

SALLY
EILERS

NORMAN
FOSTER

LOUISE
DRESSER

FRANK
CRAVEN

VICTOR
JORY

Story by PHIL STONG

Screen play by Sonya Levien and Paul Green

HENRY KING *Production*

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Capacity-plus in town after town . . . miles ahead of anything in Los Angeles . . . doubled previous week's gross in Detroit . . . the big noise in San Francisco . . . tremendous in New Haven . . . best business in months in Indianapolis . . . and as we go to press joyous returns of sensational grosses keep rolling in from everywhere.

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Paramount, RKO Receivers Continue

Receivership activities at Paramount and RKO were routine during the week. The receivers for both corporations and various subsidiaries continued their study of the corporate structures, ordering changes in operations and personnel. Considerable savings are expected.

Vice-chancellor Alfred Stein in Newark dismissed on Tuesday the receivership proceedings against RKO properties in New Jersey and discharged the temporary receivers. Counsel for Doris L. Charing, petitioner, asked for the dismissal.

At Wilmington, the court was awaiting the filing of schedule in the RKO Southern Corp. and RKO Western Corp. bankruptcies. At Dallas, Charles W. Koerner, acting as agent there for Herman Zohbel, RKO executive and trustee in bankruptcy, predicted swift liquidation for RKO Southern properties. This might be completed in 30 days, he is reported to have said.

Judge H. Arthur Stump, of circuit court at Baltimore, appointed Samuel J. Fisher and Morris A. Rome receivers under $10,000 bond for RKO properties in Maryland, Joseph H. Basker and Edward Goldman petitioners. RKO had denied insolvency in a hearing before Judge Stump.

Judge Charles Ryan at Fort Wayne, Ind., postponed for one week the appointment of a receiver for RKO's Orpheum theatre. The circuit reopened the Emboyd, Palace and Jefferson and agreed to deposit receipts in a joint account so a $27,000 judgment will be satisfied.

Stephen J. Balog and William Wells were appointed receivers for RKO's Toledo houses, the Rivoli and Palace. Fletcher American Bank, creditor, was petitioner.

Sarnoff Assures Fair Play

Debenture holders of RKO were assured of fair play in any reorganization or readjustment, by David Sarnoff, president of RCA, which owns $9,786,655 of RKO debentures. This is about 84 per cent of the total issue of $11,600,000. RCA also owns about 64 per cent of RKO's outstanding stock.

Mr. Sarnoff told debenture holders they will get the same treatment in respect of their debentures as RCA. "For the further protection of the holders of debentures," he said, "and in order that they may have unified independent representation, without expense, RCA, although not depositing its debentures, has agreed to cooperate with the (independent stockholders') committee of which George Armsby is chairman, to try to work out a reorganization fair to all interests, and has arranged that the committee will permit the withdrawal of deposited debentures and certificates without expense to the holders thereof if a plan of reorganization or readjustment is not adopted, or within thirty days after the promulgation of any such plan."

The committee to which Mr. Sarnoff referred includes, besides Mr. Armsby, chairman, Edward C. Delafield and Arthur Lehman. E. Carley, 44 Wall Street, is secretary, and Chadbourne, Hunt, Jaeckel and Brown are counsel. City Bank Farmers Trust is depositary.

Another new stockholders' protective committee includes Herbert Bayard Swope, Grayson M. P. Murphy, Paul Mazur, Maurice Goodman, Ferndinand Eberstadt and Robert C. Adams. W. F. Colclough, Jr. 48 Wall Street, is secretary, and Sullivan and Cromwell are counsel. Depositary is Commercial Bank and Trust.

The Paramount Situation

George W. Topliff, representing Irving Trust, bankruptcy trustee for the Publix circuit, continued a campaign to secure quick rental adjustments for the circuit's properties. The same activities are underway in connection with reorganization of circuit subsidiaries.

Glenn Griswold, in charge of financial publicity at Paramount; Carl Hammer, in charge of real estate and taxes, and Jack Hess, advertising director, resigned this week, effective immediately. George Walsh was placed in charge of Publix upstate houses.

The relation of the receivership situation to contracts of players and directors will be determined in a few days, following arrival in New York this week of Henry Herzbrun, studio attorney.

Receivers were asked at Tampa for local properties of Associated Amusements and Publix Enterprises, while attorneys Andrew Collins and Ralph Wells were named co-receivers for the Olympia circuit subsidiary at Boston. Saenger Theatres of Alabama filed a bankruptcy petition.

Federal Judge Guy L. Fake in Newark refused to appoint bankruptcy receivers for Paramount in New Jersey on the grounds that the corporation controlled only nominal assets in the state and no bankruptcy receivers had been appointed for the company in New York. William Harris was the petitioner, appearing for a bondholder.

Stockholders of Paramount were urged over the weekend to unite for mutual benefit and to seek a bill of particulars, by Daniel Blumenthal, counsel of an independent stockholders' committee. Mr. Blumenthal's statement said his group would seek to learn "just what has transpired" in the appointment of Adolph Zukor and Charles D. Hilles as co-receivers for the parent company.

At Columbus, Ohio, another hearing is to be held Saturday on the claim that Paramount Distributing Corp. is solvent, and that receivers appointed there by U. S. District Judge Benson Hough should be dismissed. Austin Keough, Paramount counsel, appeared before Judge Hough. In the meantime, William Bundy Bartels continues as ancillary receiver, but without power to act.

This is the only state in which a receiver has been appointed for Paramount Distributing.

Complete reorganization of the theatre field in Texas was certain when Judge William Atwell, of federal district court at Dallas, this week placed Southern Enterprises, Inc., in receivership and named Clarence Linz, Dallas insurance executive, as receiver. In the petition it was alleged that Southern Enterprises was indebted to Publix to the amount of $1,500,000 stock dividends. The petition set the total liabilities of Southern Enterprises at $3,720,489, and total assets at a slightly higher figure. The answer filed by Southern Enterprises admitted the facts set forth in the petition.

Attorneys for the defendant are Russell & Russell, and for the plaintiff, Thompson, Knight, Baker and Harris.

Hearing on the applications for ancillary receiverships for the North Texas properties of both Paramount-Publix Corp. and Radio-Keith-Orpheum Corp. is set before Judge Atwell for next Monday.

Warner Shifts Corporate Structure of Its Theatres

Warner Brothers has formed Warner Brothers Circuit Management Corporation, under the laws of New York State, to manage the houses owned by Warner Brothers Theatre, Inc.

The new unit is described as part of a reorganization of the corporate structure of Warner theatres throughout the United States.

Phil Meyer Resigns

Phil Meyer, metropolitan division manager for Columbia, has resigned and has taken temporary quarters in the Film Center Building, New York. Saul Trauner has been appointed temporarily as successor.

Michigan Houses Remaining Open

Five hundred theatres in Michigan remained open following the declaration this week of an eight-day bank holiday by Governor William A. Comstock.

Exhibitors throughout the state are said to have called mass meetings at once to decide upon a policy. A slogan of "Business as Usual" was carried out, but before the day was over business was not "as usual." Theatres were empty. People were keeping what cash they had on hand in order to buy daily necessities. The State Utility board declared a holiday on payment of gas, light and telephone bills. Some exhibitors were reported to be considering the issuance of coupon books, to be issued to and paid for by the public at the close of the eight day moratorium. This plan was believed to be practical as far as neighborhood houses are concerned, but downtown houses were doubtful about collecting on the coupons because of transient trade.

Many Detroit film exchanges reported placing all film deliveries on a cash basis. There is some talk that employees will be paid with "paper," redeemable when the banks return to routine business. At a meeting of distributors and circuit heads at the Hays office in New York, J. E. Flynn, MGM district manager, and Ed Beatty, general manager of the Butterfield circuit, were appointed to watch the situation.

Houses open in Michigan total 493, of which 157 are in Detroit. The largest individual group is the Butterfield circuit, with Paramount Publix and RKO strongly represented.

Kann Addresses Managers Of Stanley-Warner Group

Concentrations in production and exhibition, as exemplified by one-man studio rule and national circuits now decentralizing, are fast reaching their conclusion, Maurice "Red" Kann, editor of *Motion Picture Daily,* told 150 Stanley-Warner department heads, district managers, and theatre managers meeting in Philadelphia this week.

"In spite of mergers in distribution, quality product turned out in Hollywood will depend more than ever on theatre men in the 'front line trenches' to put it over," he said.

Among district managers attending were Jack Flynn, Harry Gantz, Lyle Trenchard, Bill Haynes, Everett Callow, Bill Israel, Jack Frere, Al Kaye and Lou Davidoff.

Seek Traveltalk Material

An expedition sailed Wednesday to obtain material in unexplored parts of South America for a new series of FitzPatrick Traveltalks, thirteen of which are on this season's M-G-M release schedule. The expedition includes Ralph Donaldson of Boston, aviator and explorer, William Osgood Fields and others.

Erpi Leases Warehouse

Electrical Research Products, Inc., has leased a one-story factory and warehouse building in Chicago from the Clearing Industrial District. The new quarters will be used to stock and distribute Western Electric sound equipment.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

King Kong

(RKO Radio)

Spectacle

King Kong is certain to be one of the sensational pictures of the year. There has been nothing comparable with it since "The Lost World" and this far exceeds that classic in clever process photography and dramatic story interest. No more thrilling climax ever was filmed than that giant 50-foot ape atop the Empire State Building, with Fay Wray in his massive paw, as a squadron of Army airplanes shoot him down with machine guns.

The picture made a tremendous impression at the preview, with experts like Sid Grauman predicting it will be an outstanding box office attraction.

From a production standpoint it stands as one of the most unusual novelties in the history of pictures, combining as it does amazing camera tricks and animations with powerful dramatic story, which keeps the audience on the edges of their seats.

Exploitation possibilities seem unlimited.—MEEHAN, Hollywood.

Produced and distributed by RKO Radio. Made and directed by Merian C. Cooper and Ernest Schoedsack from an idea conceived by Edgar Wallace and Merian C. Cooper. David O. Selznick, executive producer. Cameraman, Edward Linden. Art directors, Carroll Clark, Al Herman. Sound, E. A. Wolcott. Film editor, Ted Cheeseman. Musical director, Max Steiner. Chief technician, Willis O'Brien.

CAST

Ann Redman	Fay Wray
Dedham	Robert Armstrong
Driscoll	Bruce Cabot
Englehorn	Frank Reicher
Weston	Sam Hardy
Native Chief	Noble Johnson
Second Mate	James Flavin
Witch King	Steve Clemento
Lumpy	Victor Wong

From Hell to Heaven

(Paramount)

Drama

In this exciting drama, cleverly developed suspense is the sustaining motif. Action and story treatment are episodic. In a way the idea is similar to the construction of "If I Had a Million," yet the treatment is reminiscent of that displayed in "Grand Hotel." The locale is a little hotel in a town which is the site of a famous racetrack classic. The various principals have gathered there to bet on a race. That, not the race itself, is the underlying idea of the story. One has come to bet in order that he may recoup the funds he has stolen from his firm. Another to get the money that will pay for his wife's operation. Another, a girl, to find a "sucker." Another to find the woman who swindled him out of the swag for which he spent a couple of years in the "pen." A girl bets her life savings in order that her husband may get the money to buy an interest in the hotel. A Negro bets just for the love of betting and he bets on them all. Another is a radio news announcer, with a yen for composing songs. There's the bookmaker, the old loyal horse owner, his daughter, the crooked jockey who wants to go straight and the detective who in the end makes everything even.

About them—their actions, their schemes, their hopes—revolves all the drama, romance, tragedy, comedy and suspense that held the unabated interest of the preview audience. There is no real starring or leading part in the picture. Oakie is the radio announcer who provides the comedy relief. But there is just as much interest centered around Clarence Muse, the colored bellboy, Burt and his wife, Billings, Lynch, Ruby and Elsie, the Wells, Toledo, Lockwood and his daughter, or Winnie Lloyd, as there is about him or Carole Lombard.

Here's a picture, the type of "The Whip" and "Checkers," novelly constructed, but well put together, and though it is a series of individual character studies, it is coherent. You have the old-fashioned entertainment standbys—romance, drama, comedy, suspense, excitement, thrill, spectacles and action to sell. Here's down to the earth entertainment that is almost certain to hold the interest of either big city or small town audiences. There are names to feature and a title that suggests showmanship that will be as catchy as the picture. Given an alert advance campaign, stressing the novelty and excitement, you can look for it to do much better than average business.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Erle Kenton. Screen play by Percy Heath and Sidney Buchman. Based on a drama by Lawrence Hazard. Photographed by Henry Sharp. Release date, Feb. 24, 1933. Running time, 70 minutes.

CAST

Colly Tanner	Carole Lombard
Charlie	Jack Oakie
Joan Burt	Adrienne Ames
Wesley Burt	David Manners
Cuff Billings	Sidney Blackmer
Sonny Lockwood	Verna Hillie
Tommy Tucker	James C. Eagles
Winnie Lloyd	Shirley Grey
Jack Ruby (Crook)	Bradley Page
Pop Lockwood (Crook)	Walter Walker
Toledo Jones (Crook)	Berton Churchill
Steve Wells (Hotel)	Donald Kerr
Sue Wells (Hotel)	Nydia Westman
Mrs. Chadman (Crook)	Cecil Cunningham
Lynch (Crook)	Thomas Jackson
Pepper Murphy (Crook)	Allen Wood
Elsie (Crook)	Rita La Roy
Sam	Clarence Muse
McCarthy	Dell Henderson
Danny	

Terror Trail

(Universal)

Western

Tom Mix comes to the talking screen once more, this time with Tony, Jr., able successor to the original Tony, in a western film cut to a pattern by no means new, with all the hard riding, the gun-popping, the majestic scenery, the villainy expected in a Mix western.

It is necessary to say, however, that Mix was histrionically far more acceptable as a silent player than he is as an exponent of the art of the talking screen. When he is busily about his job of riding down desperadoes, dodging bullets and offering his own in return, or roping escaping thieves and flying through the mountain passes on the wing-footed Tony, he is the old Tom, very nearly as spry, that we all knew and thrilled to once on a time. But when he attempts to instill fear, confidence or command by the sound and manner of his voice, he is not quite convincing.

However, where there is a market for the western Mr. Mix and his activity should be found entertaining by the oldsters who still cotton to the fictional romance of the once rough West. And, without question, the lads of the community will rise in their chairs and cheer the rescuing riders, then go home and dream of cowboys, horses like Tony, and the next western picture.

The individual exhibitor, without suggestion or recommendation, will know whether he can successfully use a western film, when he can play it to greatest advantage and how long its run should be. "Terror Trail" makes an imposing, active western title, while the fact that the star is Tom Mix of long standing reputation and equally lengthy popularity in the past, should be a highly valuable selling line in advertising a western feature. It would be well, perhaps, not to indicate in any way that this is more than a western of ordinary type, featuring the gang of horse thieves who are rounded up by Mix, thereby saving the boy who is entangled with them, winning the boy's sister, revealing the head of the local vigilante committee as the ringleader, all in expected fashion. Sell it for what it is, an active, scenically effective western, with an occasional punch.—AARONSON, New York.

Produced and distributed by Universal. Directed by Armand Schaefer. Story by Grant Taylor. Screen play by Jack Cunningham. Photographed by Dan Clark. Release date, February 2, 1933. Running time, 57 minutes.

CAST

Tom Munroe	Tom Mix
Norma	Naomi Judge
Little Casoni	Arthur Rankin
Dawson	Raymond Hatton
Tad McPherson	Francis McDonald
Tim McPherson	Robert Kortman
Ormsby	John St. Polis
Judell	Frank Brownlee
Deputy sheriff	Henry Tenbrook
Shay	Lafe McKee
Dr. Wilson	W. J. Holmes
Smith	Hank Bell
Jones	Leonard Trainer
Henry	Jim Corey
A prisoner	Jay Wilsey
Tony Jr.	Tony, Junior

Secrets

(United Artists)

Romantic Drama

Obviously the most compelling showmanship feature in "Secrets" is Mary Pickford. That name, synonymous with the history of motion pictures, generally interpreted by the theatregoing public as standing for meritorious screen entertainment, is, in itself, sufficient reason to stimulate more than usual interest in this production.

It is a romantic drama that basically aspires to deep human interest with a trend that will create sympathy for the heroine. Told by means of transitions, it covers a period of 50 years. Beginning in a little New England seaport town, Mary Marlowe is fascinated to discover romance in John Carlton. Whippersnapper in her father's eyes, but her love ideal, Mary elopes with him rather than marry the English aristocrat whom her father has selected for her. Transitions. A covered wagon trek. Pioneers in the new west. A baby. The menace of cattle thieves. A lynching party. The gang assembled to wreak terrible revenge on Carl-

It throbs with every emotio

Again FOX sounds a new note in stories...rich in sentiment ...powerful in theme...amazing in dramatic surprise. A young doctor just out of college. Tempted on one side by luxury, gaiety and a glamorous flame of a woman to step beyond the law. On the other, his father and his boyhood sweetheart...but a life of sacrifice. A human and revealing view of the family doctor...aimed straight at every heart.

Humani

RALPH MORGAN
BOOTS MALLORY
ALEXANDER KIRKLAND
IRENE WARE

From the story
"Road to Heaven" by Harry Fried

Directed by
John Francis Dillon

known to the human heart

ty

Coming to bolster your business:

SAILOR'S LUCK

JAMES DUNN SALLY EILERS
Sammy Cohen Victor Jory
Directed by Raoul Walsh

AFTER THE BALL

ESTHER RALSTON BASIL RATHBONE
Marie Burke Clifford Heatherly
Gaumont Production
Directed by Milton Rosmer

PLEASURE CRUISE

GENEVIEVE TOBIN ROLAND YOUNG
Herbert Mundin Frank Atkinson
Minna Gombell Ralph Forbes
Directed by Frank Tuttle

ZOO IN BUDAPEST

Jesse L. Lasky production
LORETTA YOUNG GENE RAYMOND
O. P. HEGGIE
Directed by Rowland V. Lee

One of the FOX CAVALCADE of HITS

ton. The besieged cabin. The baby dies. Pathos and drama. The ranchers drive off the raiders. Years pass. Carlton a candidate for governor. Scandal threatens. He has been a philanderer. His children know it. So does his wife. Dramatically rebuffing the other woman, Senora Martinez, Mary makes it possible for John to go on to political fame. The time is the present. Carlton is retiring from the U. S. Senate after decades of public service. The now grown family beseech their parents to remain in Washington in the height of social glamour and prestige. They prefer to live with each other alone—to have their "secrets," to pick up the covered wagon trek again, this time in a radio equipped roadster.

Preview audience reactions indicated that "Secrets" as story will hold comparatively little interest for the gallery gang. The depth of its theme suggests that it will make its greatest impression with those patrons who look upon their screen entertainment as something more than amusement.

The series of year-covering shows—"Forbidden," "Back Street," "Smilin' Through"—apparently had satiated them with that type of romance. Still the story permits opportunity to introduce into your introductory campaign the ideas of heart-interesting romance, lump in the throat drama, sympathy creation, charm of faithfulness, trust and belief as well as tear-provoking appeal.

But as indicated in the opening paragraph, a campaign that capitalizes the glamour and prestige of Mary Pickford, supplemented by the appeal of Leslie Howard, looks to be the strongest audience exciting angle. A strong play for better-than-usual feminine patronage is decidedly in line inasmuch as "Secrets" probably will have a stronger appeal to women than to men.—McCarthy, Hollywood.

United Artists release. From the play "Secrets," by Rudolph Besier and May Edginton. Directed by Frank Borzage. Written for the screen by Frances Marion. Associate producer, M. C. Levee. Musical scoring Alfred Newman. Additional dialogue, Salisbury Field and Leonard Praskins. Photography, Ray June. Film editor, Hugh Bennett. Art director, Richard Day. Production manager, Ed Ralph. Assistant director, Lou Borzage. Special effects, John Hoffman. Decorations, Julia Heron. Costumes, Adrian. Sound recording Frank Maher. Running time, 90 minutes.

CAST

Mary Marlowe, Mary Carlton		Mary Pickford
John Carlton		Leslie Howard
Mr. Marlowe		C. Audrey Smith
Mrs. Marlowe		Blanche Frederici
Susan Channing		Doris Lloyd
Lord Hurley		Herbert Evans
"Sunshine"		Ned Sparks
Jake Houser		Allan Sears
Senora Martinez		Mona Maris
William Carlton	as children	Lyman Williams
Audrey Carlton		Virginia Grey
Susan Carlton		Ellen Johnson
Robert Carlton		Randolph Connolly
William Carlton	in middle age	Huntley Gordon
Audrey Carlton		Ethel Clayton
Susan Carlton		Theodore Von Eltz
Robert Carlton		Bessie Barriscale

Hallelujah, I'm a Bum

(United Artists)

Comedy Drama with Music

The future of "rhythmic dialogue" must of course remain to a certain extent uncertain, but true it is that this innovation in rendition, as offered by the somewhat nasal but rather appealing Al Jolson does contrive to be quite effective.

"Rythmic dialogue," as developed by Richard Rodgers and Lorenz Hart, song writers, is not new, strictly speaking, but its extensive use, in the rendition of approximately 80 per cent of the dialogue, is necessarily in the nature of an experiment. If it be true, as reports would seem to indicate, that the motion picture audience, by and large, is eagerly awaiting the re-advent of the musical type of film, this Jolson picture is certainly worth a trial, and should be found lively, amusing, tuneful and above all, entertaining, in other words, a worthy financial venture on the part of the exhibitor.

One cardinal point is definitely to be established. The musical method does not tend to slow the movement of the film's plot structure. Rather it is true that the musical basis is part and parcel of the plot itself, becoming, through the vocal activity of Jolson, almost the motivating force of the picture, indicating in an atmospheric manner the lightheartedness of the hobo, under the sky, basking in the sun, eating when he gets it and caring little about anything.

The story is definitely inconsequential, despite the authorship, for Ben Hecht is rather noted for other than this type of story. As the "Mayor of Central Park," New York, Jolson is the leader of the hobos, glorying in his post, his friendship with Acorn, amusing gentleman of color, and Egghead, park paper-scavenger, played with a delightful comedy touch by Harry Langdon.

Jolson, pal of the mayor of New York, is able to do him several favors, but the greatest is a wrench for the hobo mayor. Jolson pulls Madge Evans out of the lake, an amnesia victim, cares for her, means to marry her, goes to the extreme of getting a job. Finding that she is the mayor's sweetheart, he arranges a reunion, fades back into his park, his mayoralty and his shabby hobo regalia, singing once more, happy again. The supporting cast is excellent, notably the mayor of Frank Morgan.

Offer this as something new, and different. Remember Jolson's contribution in the first talking picture in 1926, but do not make the mistake of indicating similarity in the roles. Stress the musical innovation, make an event of the "rhythmic dialogue," and curiosity, if nothing eles, should bring them in. Jolson's air popularity should also be a factor. There need be no fear of audience disappointment. They should be well entertained.—Aaronson, New York.

Produced and distributed by United Artists. Directed by Lewis Milestone. Based on a story by Ben Hecht. Screen play by S. N. Behrman. Music by Richard Rodgers and Lorenz Hart. Musical score by Alfred Newman. Photography by Lucien Andriot. Sound technician, Oscar Lagerstrom. Art director, Richard Day. Release date, February 3, 1933. Running time, 82 minutes.

CAST

Bumper	Al Jolson
June Marcher	Madge Evans
Mayor Hastings	Frank Morgan
Egghead	Harry Langdon
Sunday	Chester Conklin
Mayor's Secretary	Tyler Brooke
John	Bert Roach
Acorn	Edgar Connor
Apple Mary	Dorothea Wolbert
Ma Sunday	Louise Carver

Ex Lady

(Warner Bros.)

Romantic Drama

The ultramodern, convention-defying idea of life, love and marriage is given a demonstration in "Ex Lady." It's the story of the artistic and bohemian-minded Helen, with whom Don is very much in love. Both want each other very much, but Helen is inclined to view the institution of marriage as something moss-covered and decidedly not in trend with the times. Don is all for following established custom, and after sequences with long, passionate kisses every few feet, they finally are married. But the arrangement doesn't last long. Returning from a Havana honeymoon, Don finds his advertising business shot and is inclined to blame Helen for the state of affairs. There's the inevitable quarrel, with Don walking out, and later, when Helen sees her legal spouse getting chummy with both Iris and Peggy, they decide to try the companionate marriage idea. A lot more hot stuff, then, although Helen enjoys the company of Nick, she becomes fanatically jealous of Don for his affairs with Peggy. The upshot is they both decide that the old-fashioned idea of husband and wife is the best idea and they settle down to domestic bliss.

"Ex Lady" will appeal to the flapper-modern-youth element. Because of the "flaming youth" atmosphere, business creating exploitation should emphasize the modern idea of romance. As it defies convention, startling ad copy should intrigue the interest of the older adolescents. That angle undoubtedly will pique their curiosity. If your audiences are composed mainly of older adults, bill "Ex Wife" as a startling exposé of a modern idea. If you can manage to whip up a controversy, stirring your patrons into an excited discussion of whether this new idea has a place in life, you may be able to do more business with it than from ordinary methods of picture selling.

Besides the situation the cast offers five names that can be played with. Bette Davis and Gene Raymond are the two lovers. Monroe Owsley is "the other man." Claire Dodd and Kay Strozzi are the "other women" and Frank McHugh is the comedy relief who never can quite understand what it's all about.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by David Boehm. Based on a story by Edith Fitzgerald and Robert Riskin. Directed by Robert Florey. Film editor, Harold McLennon. Photography by Tony Gaudio. Art director, Jack Okey. Dialogue director, Stanley Logan. Gowns by Orry Kelly. Release date, April 8, 1933. Running time, 62 minutes.

CAST

Helen Bauer	Bette Davis
Don Peterson	Gene Raymond
Hugo Van Hugh	Frank McHugh
Nick Mayvyn	Monroe Owsley
Iris Van Hugh	Claire Dodd
Peggy Smith	Kay Strozzi
Mr. Smith	Ferdinand Gottschalk
The Father	Alphonse Ethier
The Mother	Bodil Rosing

Be Mine Tonight

(Universal)

Gaumont-British Musical Comedy

When the rolling title of this picture flashed on the screen indicating it was a foreign-made production and with a cast none of which, apparently was even remotely familiar, the preview audience moved restlessly. Trick opening scenes, featuring widely scattered radio sets, with gag treatments of listeners-in reacting to the golden voice singing an operatic aria which emitted from them, first piqued curiosity. Sequences showing the high pressure feminine business manager carrying on Ferraro's business affairs in brazen fashion brought some laughs. Ferraro's experiences with his manager brought more, and evidences of growing audience interest were noted. His escape from that bedevilling manager and his aboard-train meeting with the glib Koretsky consolidated the interest. Then the audience seemed suddenly to realize that it was in for some clever, catchy entertainment. Comedy to this point, there never was even a vague clue to the grand musical and romantic treat to follow.

Still a comedy, "Be Mine Tonight" became a musical romance in which fine music was the predominant highlight with a love story based on the old mistaken identity idea that featured a lilting theme song (same title as the picture), a number of arias from operas as well as a group of folk and children's songs that each had the audience in salvos of applause, and this not only in tribute to Ferraro's voice and technique, but also in appreciation of the manner in which the numbers had been worked into the action and the dialogue, making its comedy funnier and its romance sweeter.

Yet probably the best indication of the audience's reaction can be seen in the fact that when the show broke, the writer stood with the manager of the preview theatre, one of Los Angeles' premier deluxe neighborhood houses, and within five minutes heard 26 persons congratulate him.

Here's what you have: sparkling comedy, contributed in four different ways by four characters, Koretsky, Pategg, his wife and the manageress; charming romance, provided by Ferraro and Mathilde; great photography that not only takes advantage of the most advanced European technique but also beautifully pictures the scenery of the Swiss-Italian mountain-lake regions; and music, vocal and instrumental. All these are masterfully welded into compact coherence by expert direction.

Fine as "Be Mine Tonight" is its American release may possibly meet an obstacle in the fact that it is of foreign make, and of course there's the absence of known cast names. Finally the unsatisfactory experiments of a few years ago in the field of musicals may mean that the mere billing it as a musical would have a negative effect. Certainly there should be some telling showmanship publicity in advance of release.

In theatre, real showmanship and salesmanship will be necessary, though you will have a real show to sell. Something along the line of art and music being universal and transcending all patriotic allegiance might be a help. It might not be a bad idea to offer the first showing free, to the influence-creating element but also the *hoi polloi*. You can depend upon them to do some favorable talking.

Judging solely by the reception given it by the preview audience, it is strongly possible that American producers, taking their cue from that enthusiasm, will embark upon the production of real musicals, not shows that feature specialty music, but following the idea incorporated in this picture, where melody and rhythm will add to the color and effectiveness of the dialogue and action.—McCarthy, Hollywood.

Universal release produced by Gaumont-British. Directed by Anatol Litwak. Story by I. V. Cube and A. Joseph. Adaptation and dialogue by John Orton. Music by Mischa Spoliansky. Lyrics by Frank Eyton. Release date and running time to be determined.

CAST

Ferraro	Jan Kiepura (Polish Opera Star)
Mathilde	Magda Schneider
Koretsky	Sonnie Hale
Pategg	Edmund Gwenn
Madame Pategg	Athene Scyler
Ferraro's Manager	Betty Chester
Balthasar	Aubrey Mather

Sister to Judas

(Mayfair)

Drama

Maintaining a reasonably high level of performance, "Sister to Judas" is nevertheless weakened to a certain extent by the absence of situations which would lighten the burden of the rather unremitting drama. The element of comedy, of any sort, is somewhat conspicuous by its absence.

The film is more readily adaptable for exhibition in the smaller houses in the lesser communities. The cast is fairly capable, headed by Claire Windsor, for some time absent from the screen; John Harron and Holmes Herbert. The others, though satisfactory, probably will be unknown to the regular run of patronage.

The story, handled competently but without distinction, concerns the young girl, Miss Windsor, whose slattern mother and two crooked brothers cause her to lose her promising position with a book publisher, Herbert. She is saved from suicide by Harron, aspiring to authorship, and the two are married. Harron falls under the baleful influence of the brothers and is drawn into their criminal activities. To save him from himself, Miss Windsor gives him up to the police, thereby earning the right to the picture's title. Meanwhile her friendship with Herbert has reached the point where, hearing nothing from her husband, who refuses to see her, and learning that he has been out of jail for two months without having communicated with her, she consents to get a divorce, to be wed to Herbert. The conclusion finds the altruistic Herbert the means of bringing together the divorced couple. Harron meanwhile has completed a highly successful new book.

This is to be rated in the category of average screen material with a decided tendency in the direction of heavy drama, unrelieved. Sell the sister-to-Judas idea, promise drama and capable performance, stress the appearance of Claire Windsor. There is nothing in the picture for juvenile appreciation.—Aaronson, New York.

Produced and distributed by Mayfair. Supervised by Cliff Broughton. Directed by E. Mason Hopper. Story by Watkins E. Wright. Adaptation and dialogue by John Thomas Neville. Cameraman, Jules Cronjager. Edited by Byron Robinson. Recorded by Earl Crain. Release date, January 1, 1933. Running time, 75 minutes.

CAST

Annie Frayne	Claire Windsor
Ronnie Ross	John Harron
John Rogers	Holmes Herbert
Percy	Lee Moran
Elmer	David Callis
Mike O'Flannigan	Wilfred Lucas
Mrs. Frayne	Stella Adams
Helen Ross	Virginia True Boardman

Clear All Wires

(MGM)

Drama

The title smacks of thrills and excitement. The cast is headed by an actor who has gained considerable prestige as a crowd pleaser during the past year or so. And those are are the best showmanship features of "Clear All wires."

The story is about the ace foreign correspondent, Thomas, of a big Chicago daily newspaper. It concerns itself with the ingenious methods to which the correspondent resorts to concoct big news stories which will feature his own name in the headlines. Locales are the Riff country in Africa, where Thomas frames with one of the shieks to kidnap him, and further with his assistant, Lefty, to stand the world on its ear by sending out dispatches announcing his disappearance. The innocent, victimized shiek is amazed when the Foreign Legion shoots up his camp and rescues Thomas.

Best showmanship exploitation is trick handling of the title and giving prominence to Tracy's name. Let patrons know that it's a story of a newspaper correspondent, not a newspaper story. Get over the idea that it's an exciting description of a glib guy who stops at nothing to get his own name in the headlines. Other cast names that may be worth while plugging are Una Merkel and Jimmy Gleason, as well as Benita Hume, MGM's latest European importation. The picture is family type entertainment. Efforts should be made to attain a maximum attendance at the early showings.—McCarthy, Hollywood.

Produced and distributed by Metro-Golden-Mayer. Directed by George Hill. From a stage play by Bella and Samuel Spewack. Adaptation and dialogue by Bella and Samuel Spewack. Continuity by Delmer Daves. Photographed by Percy Hilburn. Release date, Feb. 18, 1933. Running time to be determined.

CAST

Buckley Jones Thomas	Lee Tracy
Kate	Benita Hume
Dolly	Una Merkel
Lefty	James Gleason
Pettingwaite	Alan Edwards
Prince Alexander	Eugene Sigaloff
Kostya	Ari Kutai
Commissar	C. Henry Gordon
Eugenie	Lya Lys
Sozanoff	John Bleifer
MacKenzie	Lawrence Grant
J. H. Stevens	Guy Usher

She Done Him Wrong

(Paramount)

Comedy Drama

Mae West, heretofore the stage's chief exponent of the dramatization of sex machinations, comes to the screen in her first starring vehicle, a picturization of none other than the "Diamond Lil" of recent stage memory. That Miss West is here highly effective cannot be doubted, but of the adaptability of her vehicle, her material for the common denominator of the motion picture public, there is considerable doubt.

"Diamond Lil," of the boisterous "Nineties," leaves very little undone, very little unsaid to make clear her unmistakable meaning in innumerable dialogue instances, bits of stage business. Miss West, as the mistress (at the moment) of Noah Beery, noisy and crude saloon proprietor, is festooned with enough "rocks," often known as diamonds, to stock a store. Lady Lou, as she is known, is the toast of the saloon's crowds, from the gutter rat to the socialite.

The picture has been extremely well mounted, the atmosphere of the period and the surroundings appearing definitely authentic, and, in common with reproductions of that period, always appealing. The elder adults will be mightily drawn toward that atmosphere, at least those who are not too straight-laced.

The matter of laces becomes a most important part of the exhibitor's selling problem as far as this picture is concerned. The film is lively, contrives to be amusing, has an element of melodrama, but is rather several degrees south of the lower limit of propriety. Miss West sings several numbers which cannot be conscientiously recommended to any common or garden variety of choral society. The individual exhibitor will have to decide for himself whether he can afford to run the film, realizing that it is hard-boiled, spares the feelings of no Ladies' Aid Society.

Playing it, the exhibitor must necessarily indicate what it is, and he has the selling angles of Miss West in a well known role, and the personal attractiveness of Cary Grant. No children, of course.—Aaronson, New York.

Produced and distributed by Paramount. Directed by Lowell Sherman. Screen play by Harvey Thew and John Bright. Cameraman, Charles Lang. Release date, January 27, 1933. Running time 66 minutes.

CAST

Lady Lou	Mae West
Capt. Cummings	Cary Grant
Serge Stanieff	Gilbert Roland
Gus Jordan	Noah Beery, Sr.
Russian Rosie	Rafaela Ottiano
Dan Flynn	David Landau
Sally	Rochelle Hudson
Chick Clark	Owen Moore
Rag-time Kelly	Fuzzy Knight
Chuck Connors	Tammany Young
Spider Kane	Dewey Robinson
Frances	Grace La Rue
Steak McGarry	Harry Wallace
Pete	James C. Eagle
Doheny	Robert E. Homans
Big Bill	Tom Kennedy
Bar Fly	Arthur Housman
Pal	Wade Boteler
Mrs. Flaherty	Aggie Herring
Pearl	Louise Beavers
Jacobson	Lee Kohlmar
Mike	Tom McGuire

Der Hauptmann Von Koepenick

The Captain of Koepenick

(American-Rumanian Film)

Comedy Drama

There is more than a touch of brilliance in this satirical production, based on the stage play of the same name by Carl Zuckmayer, which attained some little fame on the stage and screen of Europe. Set in the drastically militaristic period of Germany's pre-War era, it cleverly satirizes the manner in which the German kowtowed to the military.

The film's story is based on a true incident, that of the ex-convict cobbler who, in 1906, unable to get work without a passport and unable to get a passport without work, finds a captain's uniform in a pawnshop, impresses a squad of troops into service and descends in all the might of his uniform upon the town of Koepenick. Taking complete possession of the city hall, he arrests the mayor and city financial officer, sends them off to Berlin under guard, confiscates the sum total of the city treasury and quietly shifts back into his dilapidated civilian clothes. A pardon follows.

Too much credit cannot be given to Max Adalbert, who plays the role of the "Captain of Koepnick" with fine distinction throughout.

The film employs the superimposed subtitle translations of the German dialogue into English, thereby making for a ready understanding on the part of the individual lacking a knowledge of German. For the patron understanding the language, there is an even greater opportunity to appreciate the numerous highly amusing sequences, due again to the work of Adalbert. There is real enjoyment in the pictures for both classes of audience, for the one the surface comedy, for the other the deeper satire of the photoplay.—Aaronson, New York.

Distributed by the American Rumanian Film Corporation. Directed by Richard Oswald. Adapted by Carl Zuckmayer from the stage production of his play. Photographed by Ewald Daub. Release date, January 16, 1933. Running time, 93 minutes.

CAST

Wilhelm Voigt	Max Adalbert
Kallenberg	Willi Schur
A. Wormser	Hermann Vallentin
Wabschke	Emil Wabschke
Willy	Peter Wolf
Dr. Obermueller	Max Guelstorff
Marie Hoprecht	Ilse Fuerstenberg
Friedrich Hoprecht	Friedrich Kayssler
Mrs. Obermueller	Kaethe Haack
Sergeant Kilian	Hermann Speelmans
Colonel	Paul Otto
Passport Commissioner	Alfred Beierle
President of Police	Heinrich Schroth

"Topaze" is outstanding

John B

RKO
Radio
PICTURES

..and look what's coming ***right away...*** **RICHARD DIX** in **"The Great Jasper" ...LIONEL BARRYMORE** in **"Sweepings"..."Christopher Strong"** with **KATHARINE HEPBURN...CONSTANCE BENNETT** in **"Our Betters" AND THE BOX OFFICE GIANT "KING KONG"...**

film play of the season..

"A perfect example of intelligence in its star, John Barrymore, and its director, Harry D'Arrast..

...manifestly one of the finest performances which the audible screen has produced. Indeed, the screen has known no performance finer, stronger or more perfectly modulated than Mr. Barrymore's."

Wm. Boehnel in N. Y. World-Telegram

●

"The new picture at Radio City Music Hall this week is utterly delightful entertainment...Barrymore has a role that suits him perfectly...a decidedly superior piece of film work...rich in cynical humor... Barrymore is at all times superb...Topaze is decidedly well worth seeing."

Rose Pelswick, N.Y. Eve. Journal

●

"John Barrymore shines in Topaze ...he's the whole show...obviously having the time of his life providing amusement for the spectators!..Topaze is a lot of fun."

Regina Crewe, N.Y. American

●

"Topaze provides delightful cinema entertainment...a smartly made piece...a choice morsel for particular audiences... we know you'll like Topaze."

Irene Thirer, N.Y. Daily News

●

"Brilliantly acted ... and wisely directed ...'Topaze' arrives from Hollywood as a definitely superior motion picture ... so admirably managed that it becomes another of those rare examples of the screen beating the theatre at its own business..."

Richard Watts, Jr., N.Y. Herald Tribune

●

"Probably the neatest, most adroitly filled in character of the movie season... beautifully directed by Harry D'Arrast... he has given Topaze a quiet, tickling humor ... Barrymore plays superbly...far superior to the play... deserves to rank with the memorable creative performances of the theatrical season."

John S. Cohen, Jr., N.Y. Sun

ARRYMORE

[*You'll love the scoundrel*] in

TOPAZE

with

MYRNA LOY

from Adaptation by Benn W. Levy of Play by Marcel Pagnol. Directed by H. D'Abbadie D'Arrast
David O. Selznick, executive producer

THEATRE RECEIPTS

Theatre receipts for the calendar week ended February 11, 1933, totaled $1,343,131 from 124 houses in 20 key cities of the country. This compares with a total of $1,378,823 for the previous calendar week, ended February 4, from 120 theatres in 19 cities, indicating a decrease of $35,692. One new "high" and 13 new "lows" were recorded for the more recent week.

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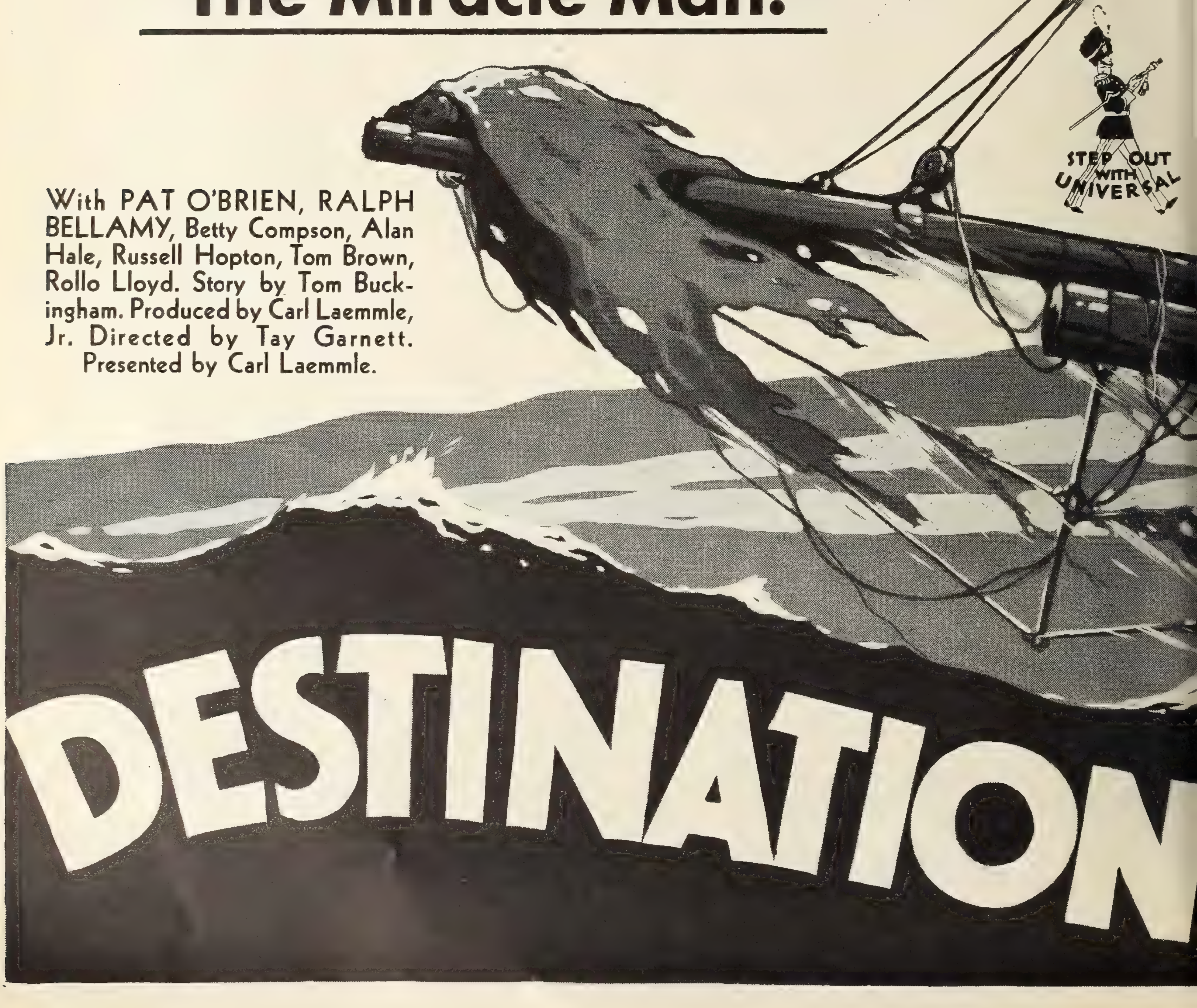
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1931 to date)**
Boston							
Fenway	1,800	30c-50c	“Luxury Liner” (Para.) and “The Face in the Sky” (Fox)	11,000	“Employees’ Entrance” (F. N.) and “Hot Pepper” (Fox)	12,000	
Keith’s	3,500	35c-50c	“Child of Manhattan” (Col.)	17,000	“Past of Mary Holmes” (Radio)	18,000	High 12-5 “Frankenstein” 27,000 Low 3-25-32 “Explorers of the World”. 16,000
Keith-Boston	2,900	25c-50c	“Lucky Devils” (Radio)	17,500	“Air Hostess” (Col.)	18,500	High 4-9-32 “Steady Company” 26,000 Low 7-9-32 “By Whose Hand?” 16,500
Loew’s Orpheum	2,200	25c-50c	“Hallelujah, I’m a Bum” (U. A.)	18,500	“The Big Drive” (First Div.)	19,000	High 1-24 “Hell’s Angels” 32,500 Low 8-4-32 “Unashamed” 18,000
Loew’s State	3,700	25c-50c	“Hallelujah, I’m a Bum” (U. A.)	20,000	“The Big Drive” (First Div.)	20,000	High 6-18-32— “Hell Divers” “Possessed” and “Sin of Madelon Claudet” 26,000 Low 7-18 “Man in Possession” 19,000
Majestic	1,800	50c-$1.50	“Cavalcade” (Fox) (2nd week)	12,500	“Cavalcade” (Fox) (1st week)	12,000	
Metropolitan	4,350	35c-65c	“She Done Him Wrong” (Para.)	35,000	“Hello, Everybody” (Para.)	36,000	High 1-31 “No Limit” 44,500 Low 7-4 “I Take This Woman” 30,000
Paramount	1,800	30c-50c	“Luxury Liner” (Para.) and “The Face in the Sky” (Fox)	14,000	“Employees’ Entrance” (F. N.) and “Hot Pepper” (Fox)	15,000	
Tremont	2,000	50c-$1.50	“Rasputin and the Empress” (2nd week)	12,500	“Rasputin and the Empress” (MGM) (1st week-5 days)	10,000	
Buffalo							
Buffalo	3,500	30c-55c	“Frisco Jenny” (F. N.)	10,000	“The Kid From Spain” (U. A.)	22,000	High 3-28 “My Past” 39,500 Low 2-10-33 “Frisco Jenny” 10,000
Century	3,000	25c	“They Just Had To Get Married” and “The King Murder” (Chesterfield)	4,900	“Slightly Married” (Invincible) and “Robbers’ Roost” (Fox) (6 days)	6,000	High 2-14 “Cimarron” 25,600 Low 12-9-32 “Rain” 4,700
Erlanger	1,400	55c-$1.10	“Cavalcade” (Fox)	8,200			
Great Lakes	3,000	25c-40c	“Hot Pepper” (Fox)	5,800	“20,000 Years in Sing Sing” (F.N.)	7,200	High 8-8 “Politics” 35,100 Low 2-10-33 “Hot Pepper” 5,800
Hippodrome	2,100	25c	“Madame Butterfly” (Para.) and “Once in a Lifetime” (U.)	5,900	“Maedchen in Uniform” (Krimsky & Cochran)	8,300	High 2-14 “Free Love” 26,300 Low 7-16-32 “New Morals for Old” 4,200
Hollywood	300	25c-40c	“Goona Goona” (First Div.) (7th week)	800	“Goona Goona” (First Div.) (6th week)	1,300	
Lafayette	3,300	25c	“Hypnotized” (World Wide) and “Trailing the Killer” (World wide)	5,100	“Uptown New York” (World Wide) and “Isle of Paradise” (Principal)	7,100	High 4-11 “Ten Cents a Dance” 24,100 Low 2-10-33 “Hypnotized” and “Trailing the Killer” 5,100
Chicago							
Chicago	4,000	35c-68c	“Second Hand Wife” (Fox)	37,000	“Frisco Jenny” (F. N.)	30,000	High 1-23-32 “Two Kinds of Women” 67,000 Low 12-22-32 “The Match King” 20,000
McVickers	2,284	25c-55c	“Hello, Everybody” (Para.)	5,500	“Billion Dollar Scandal” (Para.)	9,500	High 2-7 “Doorway to Hell” 38,170 Low 2-10-33 “Hello, Everybody” 5,500
Oriental	3.940	35c-68c	“Strange Interlude” (MGM) (3rd week)	8,000	“Strange Interlude” (MGM) (2nd week)	15,000	High 3-7 “My Past” 46,750 Low 12-22-32 “Secrets of the French Police” 13,000
Palace	2,509	35c-75c	“Past of Mary Holmes” (Radio)	15,000	“They Just Had to Get Married” (U.)	19,000	High 4-2-32 “Cheaters at Play” 33,000 Low 12-15-32 “False Faces” 14,000
State Lake	2,776	25c-55c	“Nagana” (U.)	7,500	“The Death Kiss” (World Wide)	6,800	High 12-12 “Frankenstein” 44,000 Low 1-26-33 “Laughter in Hell” 6,000
United Artists	1,700	35c-68c	“The King’s Vacation” (W. B.)	9,000	“The Kid From Spain” (U.) (3rd week)	11,000	High 3-21 “City Lights” 46,562 Low 11-18-32 “Magic Night” 8,200
Cleveland							
Allen	3,300	15c-35c	“The Vampire Bat” (Majestic) and “Thrill of Youth” (Chesterfield)	5,200	“Daring Daughters” (Majestic) and “Self Defense” (Monogram)	3,200	High 1-30-32 “Hell Divers” 26,000 Low 1-27-33 “With Williamson Beneath the Sea” and “Beauty Parlor” 3,000
Mall	753	15c-25c	“Robbers’ Roost” (Fox)	1,000	“Handle With Care” (Fox)	1,650	
Ohio	1,500	50c-$1.50	“Rasputin and the Empress” (MGM) (2nd week)	7,000	“Rasputin and the Empress” (MGM) (1st week)	10,000	
RKO Hippodrome	3,800	15c-40c	“Air Hostess” (Col.)	5,000	“Man Against Woman” (Col.)	7,500	
RKO Palace	3,100	25c-40c	“Child of Manhattan” (Col,)	8,000	“The Big Drive” (First Div.)	12,750	High 5-2 “Laugh and Get Rich” 40,000 Low 2-11-33 “Child of Manhattan” 8,000
State	3,400	25c-50c	“The Kid From Spain” (U. A.)	23,000	“Cynara” (U. A)	19,000	High 12-5 “Possessed” 30,000 Low 6-20 “Vice Squad” 14,000
Stillman	1,900	25c-35c	“Billion Dollar Scandal” (Para.)	4,800	“Second Hand Wife” (Fox)	5,000	
Terminal	535	15c-35c	“Barberina, The King’s Dancer” (Capital)	1,775	“A Nous La Liberte” (Harold Auten)	1,800	
Warner’s Lake	800	25c-50c	“Hard to Handle” (W. B.) (15c-50c)	4,100	“20,000 Years in Sing Sing” (F.N.)	5,600	High 10-3 “Five Star Final” 15,000 Low 7-4 “Big Business Girl” 2,000
Denver							
Denham	1,700	15c-25c	“Hypnotized” (World Wide)	4,200	“Hell’s House” (Principal) and “Savage Girl” (Freuler)	3,200	
Denver	2,500	25c-50c	“Hello, Everybody” (Para.)	8,000	“Strange Interlude” (MGM)	12,500	High 8-8 “Politics” 25,000 Low 2-8-33 “Hello, Everybody” 8,000
Huffman’s Rialto	900	20c-40c	“Second Hand Wife” (Fox)	2,750	“Lawyer Man” (W. B.)	2,750	
Orpheum	2,600	25c-40c	“Hard to Handle” (W. B.)	12,500	“Hot Pepper” (Fox)	10,500	
Paramount	2,000	25c-40c	“Luxury Liner” (Para.) (3 days) “Employees’ Entrance” (F. N.) (4 days)	1,500 4,500	“Evenings for Sale” (Para.) (3 days) “The Big Drive” (First Div.) (4 days)	2,000 4,000	High 1-10 “Hell’s Angels” 22,000 Low 6-25-32 “Forgotten Commandments” and “Reserved for Ladies” 3,450
Detroit							
Downtown	2,750	25c-40c	“Nagana” (U.)	8,500	“They Just Had to Get Married” (U.)	12,500	
Fisher	2,700	25c-40c	“Island of Lost Souls” (Para.) (15c-40c)	11,200	“A Farewell to Arms” (Para.)	10,200	
Fox	5,100	25c-40c	“The Face in the Sky” (Fox)	18,600	“Uptown New York” (World Wide)	25,500	
Michigan	4,000	25c-75c	“She Done Him Wrong” (Para.) (25c-40c)	23,400	“Hello, Everybody” (Para.) (25c-50c)	21,400	
United Artists	2,000	25c-75c	“The Kid From Spain” (U. A.) (25c-40c)	17,400	“Strange Interlude” (MGM) (2nd week) (25c-50c)	7,500	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Cavalcade" (Fox) (4th week)	16,200	"Cavalcade" (Fox) (3rd week)	18,400	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages	3,000	25c-40c	"As the Devil Commands" (Col.) and "Robbers' Roost" (Fox)	4,500	"Hypnotized" (World Wide) and "The Death Kiss" (World Wide)	4,200	High 4-30-32 "Careless Lady" Low 2-1-33 "Hypnotized" and "The Death Kiss"	22,400 4,200
W. B. Hollywood	3,000	25c-50c	"Employees' Entrance" (F. N.)	9,500	"Lawyer Man" (W. B.)	9,900	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	"Dangerously Yours" (Fox)	3,000	"The Mummy" (U.)	3,500	High 6-13 "Daddy Long Legs" Low 8-20-32 "Jewel Robbery"	10,000 2,500
Circle	2,800	25c-35c	"Luxury Liner" (Para.)	3,500	"Bitter Tea of General Yen" (Col.)	4,000	High 2-14 "Cimarron" Low 2-10-33 "Luxury Liner"	13,000 3,500
Indiana	3,300	25c-40c	"Hello, Everybody" (Para.)	7,000	"Hard to Handle" (W. B.)	8,000	High 1-17 "Her Man" Low 9-10-32 "Bring 'Em Back Alive"	25,000 5,000
Lyric	2,000	25c-40c	"Penguin Pool Murder" (Radio)	7,000	"No Other Woman" (Radio)	7,000	....	
Palace	2,800	25c-40c	"Hallelujah, I'm a Bum" (U. A.)	8,000	"The Kid From Spain" (U. A.)	10,000	High 5-2 "Trader Horn" Low 12-30-32 "Fast Life"	22,000 4,000
Kansas City								
Mainstreet	3,049	25c-50c	"Child of Manhattan" (Col.) (25c-40c)	10,000	"The Mummy" (U.)	6,500	High 1-9-32 "Peach o' Reno" Low 12-29-32 "Little Orphan Annie" and "The Half Naked Truth"	25,500 5,000
Midland	4,000	25c	"Secret of Mademe Blanche" (MGM) (7 days and Sat. midnite show)	10,000	"Whistling in the Dark" (MGM) (7 days and Sat. midnite show)	11,000	High 1-5-33 "Strange Interlude" Low 12-8-32 "Man Against Woman"	30,000 6,000
Newman	2,000	25c-50c	"Hello Everybody" (Para.) (5 days and Sat. midnite show)	4,000	"Tonight Is Ours" (Para.) (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express" Low 12-8-32 "Evenings for Sale"	25,000 5,000
Uptown	2,000	25c-40c	"State Fair" (Fox)	7,000	"Frisco Jenny" (F.N.)	4,000	High 1-10 "Girl of the Golden West" Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Biltmore	1,600	55c-$1.65	"Sign of the Cross" (Para.) (3rd week-3 days)	4,700	"Sign of the Cross" (Para.) (2nd week)	11,000	....	
Loew's State	2,416	25c-65c	"State Fair" (Fox) (25c-40c)	22,000	"Whistling in the Dark" (MGM)	9,300	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Paramount	3,596	25c-40c	"Luxury Liner" (Para.)	21,000	"She Done Him Wrong" (Para.)	22,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"They Just Had to Get Married" (U.)	6,300	"No Other Woman" (Radio)	4,800	....	
W. B. Downtown	2,400	25c-50c	"Employees' Entrance" (F. N.)	11,300	"Lawyer Man" (W. B.)	11,800	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	25c-45c	"Lawyer Man" (W. B.)	5,450	"20,000 Years in Sing Sing" (F. N.)	4,900	....	
Minneapolis								
Century	1,640	25c-40c	"Mask of Fu Manchu" (MGM)	4,000	"Hot Pepper" (Fox)	4,000	....	
Lyric	1,238	25c-40c	"Three on a Match" (F. N.)	2,200	"Fast Life" (MGM)	2,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"Child of Manhattan" (Col.)	12,000	"The Mummy" (U.)	13,000	High 12-14 "Cimarron" Low 12-24-32 "The Sport Parade"	30,000 11,000
State	2,300	25c-55c	"Hello, Everybody" (Para.)	7,500	"Island of Lost Souls" (Para.)	7,000	High 1-2-32 "Sooky" Low 12-24-32 "Rain"	10,000 6,000
Montreal								
Capitol	2,547	25c-75c	"Flesh" (MGM) and "The Match King" (F. N.) (25c-60c)	11,000	"Madame Butterfly" (Para.) and "The Devil Is Driving" (Para.)	11,000	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-50c	"Mater Dolorosa" (French)	3,000	"L'Enfant Martyr" (French) and "Avec L'Assurance" (French)	3,500	High 1-17 "Office Wife" Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Fast Life" (MGM) (15c-75c)	14,000	"Lawyer Man" (W. B.)	13,500	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	25c-75c	"Island of Lost Souls" (Para.)	13,000	"No Man of Her Own" (Para.)	13,000	High 4-2-32 "One Hour With You" Low 12-23-32 "Life Begins"	19,500 8,500
Princess	2,272	25c-60c	"No More Orchids" (Col.) and "The Last Man" (Col.)	8,500	"Leap Year" (British) and "The Love Contract" (British)	8,000	High 4-1 "City Lights" Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress (MGM) (7th week)	9,200	"Rasputin and the Empress" (MGM) (6th week)	10,500	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Maedchen in Uniform" (Krimsky & Cochran) (3rd week)	6,200	"Maedchen in Uniform" (Krimsky & Cochran) (2nd week)	6,850	....	
Capitol	4,700	35c-$1.65	"Secret of Madame Blanche" (MGM)	27,500	"Whistling in the Dark" (MGM)	23,600	High 1-9-32 "Mata Hari" Low 2-2-33 "Whistling in the Dark"	110,466 23,600
Embassy	598	25c	All Newsreel	6,662	All Newsreel	7,403	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (5th week)	12,900	"Cavalcade" (Fox) (4th week)	13,050	....	
Mayfair	2,300	35c-85c	"Hot Pepper" (Fox)	12,500	"The Big Drive" (First Div.) (2nd week-6 days)	11,500	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood	53,800 7,600
Palace	2,500	35c-$1.10	"Bitter Tea of General Yen" (Col.)	12,000	"Animal Kingdom" (Radio)	16,150	....	
Paramount	3,700	35c-99c	"Luxury Liner" (Para.)	23,000	"Hello, Everybody" (Para.) (6 days)	15,600	High 2-7 "Finn and Hattie" Low 2-2-33 "Hello, Everybody"	85,900 15,600
Rivoli	2,103	40c-85c	"The Kid From Spain" (U. A.) (3rd week)	16,600	"The Kid From Spain" (U. A.) (2nd week)	25,700	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	"Sign of the Cross" (Para.)	92,542	"State Fair" (Fox)	91,000	....	
RKO Roxy	3,700	35c-$1.65	"State Fair" (Fox)	32,500	"No Other Woman" (Radio)	34,010	....	
Roxy	6,200	25c-35c	"The Iron Master" (Allied)	20,600	"The Death Kiss" (World Wide)	28,200	High 1-1-32 "Delicious" Low 1-26-33 "Air Hostess"	133,000 9,100
Strand	3,000	25c-85c	"Hard to Handle" (W. B.)	29,253	"Parachute Jumper" (W. B.) (6 days) "Hard to Handle" (W. B.) (1 day)	14,231	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1.949	35c-75c	"Frisco Jenny" (F. N.) (2nd week—1 day) (25c-75c) "Follow the Leader" (Para.) (6 days)	6,949	"Frisco Jenny" (F. N.) (1st week)	8,429	High 9-19 "Five Star Final" Low 1-19-33 "Hypnotized"	59,782 3,299

A story that shocks you, stuns you—and then sweeps you up into the clouds with a spiritual quality like that of "The Miracle Man."


STEP OUT WITH UNIVERSAL
DESTINATION

With PAT O'BRIEN, RALPH BELLAMY, Betty Compson, Alan Hale, Russell Hopton, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

UNKNOWN
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-40c	"Animal Kingdom" (Radio)	3,400	"Hard to Handle" (W. B.)	3,000	High 2-7 "Illicit" Low 2-4-33 "Hard to Handle"	11,000 3,000
Criterion	1,700	10c-55c	"Hello, Everybody" (Para.) (6 days)	3,000	"No Man of Her Own" (Para.)	5,200	High 2-21 "Cimarron" Low 2-11-33 "Hello, Everybody"	15,500 3,000
Liberty	1,500	10c-35c	"Night Mayor" (Col.) (4 days) "Handle With Care" (Fox) (3 days)	1,000 900	"They Just Had to Get Married" (U.)	3,500	High 1-24 "Under Suspicion" Low 6-20 "Big Fight" and Drums of Jeopardy"	7,200 900
Mid-West	1,500	10c-55c	"Hot Pepper" (Fox)	3,100	"Frisco Jenny" (F. N.)	5,000	High 9-19 "Young As You Feel" Low 1-21-33 "Bitter Tea of General Yen"	11,000 2,900
Omaha								
Orpheum	3,000	25c-50c 25c-40c	"They Just Had to Get Married" (U.) (3 days) "No Other Woman" (Radio) (4 days)	5,000 3,500	"No More Orchids" (Col.) (3 days) "The Mummy" (U.) (4 days)	4,250 5,000	High 2-14 "Cimarron" Low 2-10-33 "They Just Had to Get Married" and "No Other Woman"	25,550 8,500
Paramount	2,900	25c-50c	"Frisco Jenny" (F. N.)	6,500	"Cynara" (U. A.)	6,750	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	25c	"The Devil Is Driving" (Para.) (4 days) "The Intruder" (Capitol) (3 days)	600 400	"Trailing the Killer" (World Wide) (4 days) "Vanity Street" (Col.) (3 days)	800 600	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
World	2,500	25c-40c	"Flesh" (MGM) and "Luxury Liner" (Para.)	5,250	"Island of Lost Souls" (Para.) and "Parachute Jumper" (W. B.)	7,000	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Aldine	1,300	55c-$1.65	"Rasputin and the Empress" (MGM) (2nd week—6 days)	8,500	"Rasputin and the Empress" (MGM) (1st week—6 days)	11,500	....	
Arcadia	600	25c-50c	"A Farewell to Arms" (Para.) (8 days)	4,000	"Flesh" (MGM) (6 days)	3,200	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"Tonight Is Ours" (Para.) (6 days)	12,000	"No Man of Her Own" (Para.) (6 days)	13,000	....	
Earle	2,000	40c-65c	"They Just Had to Get Married" (U.) (6 days)	21,000	"No More Orchids" (Col.) (6 days) (35c-65c)	24,000	High 1-5-33 "Breach of Promise" Low 7-23-32 "Miss Pinkerton"	29,000 12,500
Fox	3,000	35c-75c	"Dangerously Yours" (Fox) (6 days)	18,000	"The Face in the Sky" (Fox) (6 days)	19,500	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"Follow the Leader" (Para.) (6 days)	4,000	"Man Against Woman" (Col.) (6 days)	3,800	High 5-2 "City Lights" Low 11-24-32 "Cabin in the Cotton" and "Age of Consent"	8,000 2,800
Keith's	2,000	15c-35c	"Iron Master" (Allied) (6 days)	7,000	"Deception" (Col.) (6 days)	8,400	High 1-30-32 "Arrowsmith" Low 5-28-32 "Steady Company"	27,000 6,500
Locust	1,400	55c-$1.65	"Cavalcade" (Fox)	13,000	....		....	
Stanley	3,700	40c-55c	"Strange Interlude" (MGM) (9 days)	17,500	"Bitter Tea of General Yen" (Col.) (3 days)	4,000	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Billion Dollar Scandal" (Para.) (5 days)	6,500	"Hard to Handle" (W. B.) (6 days)	9,000	High 3-21 "Last Parade" Low 11-17-32 "All American"	16,500 6,000
Portland, Ore.								
Broadway	1,912	25c-40c	"20,000 Years in Sing Sing" (F.N.)	5,000	"Hot Pepper" (Fox)	6,000	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"Central Park" (F. N.)	1,000	"Divorce in the Family" (MGM)	1,000	....	
Oriental	2,040	25c-35c	"Ladies They Talk About" (W. B.)	2,500	"They Just Had to Get Married" (U.)	6,000	....	
Rialto	1,400	15c-25c	"Billion Dollar Scandal" (Para.)	1,000	"Second Hand Wife" (Fox)	1,800	High 3-21 "Trader Horn" Low 2-10-33 "Billion Dollar Scandal"	12,000 1,000
RKO Orpheum	1,700	25c-55c	"No Other Woman" (Radio)	9,000	"The Mummy" (U.)	9,500	High 2-14 "Cimarron" Low 11-23-32 "The Old Dark House"	20,000 4,700
United Artists	945	25c-35c	"The Kid From Spain" (U. A.) (25c-40c)	5,000	"Cynara" (U. A.)	2,000	High 1-10 "Hell's Angels" Low 11-2-32 "Payment Deferred"	12,500 1,900
San Francisco								
Embassy	1,380	25c-35c	"Laughter in Hell" (U.)	5,500	....		....	
Filmarte	1,400	25c-50c	"Schubert's Dream of Spring" (Capital)	1,800	"Dancing Soldier" (Foreign)	1,450	....	
Golden Gate	2,800	25c-65c	"The Mummy" (U.)	25,500	"The Match King" (F.N.)	14,600	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"She Done Him Wrong" (Para.)	18,500	"Island of Lost Souls" (Para.)	17,500	High 1-9-32 "The Champ" Low 8-12-32 "Devil and the Deep"	35,600 9,500
United Artists	1,200	25c-50c	"Cynara" (U. A.) (2nd week)	8,500	"Cynara" (U A.) (1st week)	12,000	....	
Warfield	2,700	35c-90c	"Second Hand Wife" (Fox)	14,000	"Lawyer Man" (W. B.)	17,500	High 3-14 "Parlor, Bedroom and Bath" Low 2-9-33 "Second Hand Wife"	28,000 14,000
Seattle								
Blue Mouse	950	25c-55c	"The Kid From Spain" (U. A.) (2nd week)	5,000	"The Kid From Spain" (U. A.) (1st week)	6,500	....	
Fifth Avenue	2,750	25c-55c	"Island of Lost Souls" (Para.) and "Employees' Entrance" (F. N.)	5,500	"Hot Pepper" (Fox)	7,000	High 7-30-32 "Million Dollar Legs" Low 2-11-33 "Island of Lost Souls" and "Employees' Entrance"	18,500 5,500
Liberty	2,000	10c-25c	"Secrets of the French Police" (Radio) and "Hell Fire Austin" (Tiff.)	4,250	"Phantom Express" (Majestic)	4,250	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-55c	"Penguin Pool Murder" (Radio)	4,000	"Animal Kingdom" (Radio) (2nd week)	4,000	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"Strange Interlude" (MGM)	8,000	"Tonight Is Ours" (Para.)	6,000	High 1-10 "Paid" Low 2-4-33 "Tonight Is Ours"	18,000 6,000
Washington								
Columbia	1,232	50c-$1.50	"Rasputin and the Empress" (MGM) (2nd week)	6,000	"Rasputin and the Empress" (MGM) (1st week)	10,500	....	
Earle	2,323	25c-66c	"Ladies They Talk About" (W.B.)	17,000	"Hard to Handle" (W. B.)	18,500	....	
Fox	3,434	25c-66c	"The Face in the Sky" (Fox)	23,000	"Son-Daughter" (MGM)	24,250	....	
Loew's Palace	2,363	35c-55c	"The Kid From Spain" (U. A.) (2nd week)	14,000	"The Kid From Spain" (U. A.) (1st week)	20,500	....	
Metropolitan	1,600	25c-55c	"Hello, Everybody" (Para.)	7,500	"Parachute Jumper" (W. B.)	4,500	....	
Rialto	1,900	25c-55c	"Nagana" (U.) (2nd week)	3,500	"Nagana" (U.) (1st week)	7,500	....	
RKO Keith's	1,832	25c-55c	"No More Orchids" (Col.)	6,750	"The Big Drive" (First Div.)	8,000	....	

March Forth

ON

MARCH FOURTH

to the

MOTION PICTURE INAUGURAL BALL

TENDERED BY THE MOTION PICTURE CLUB OF NEW YORK
COINCIDENT WITH THE INAUGURAL BALL AT WASHINGTON, D. C.

the WALDORF ASTORIA

Ten Dollars Per Person

The "Star Spangled BANQUET" at Midnight

TICKETS NOW ON SALE AT THE MOTION PICTURE CLUB
1560 BROADWAY -:- :-: TELEPHONE: BR-9-7664

NEWS PICTURES

FOX MOVIETONE NEWS—No. 41—Roosevelt leaves Florida for fishing trip—Bobsled races on at Lake Placid—Summer style show at Miami Beach—Mountain storm traps tourists in California—New billiard king crowned in Chicago—Marines practice bombing at Quantico, Va.—British soldiers led by boy.

FOX MOVIETONE NEWS—No. 42—Blizzard sweeps across United States—Florida mermaids display skill at Silver Springs, Fla.—Germans try out Olympic slide—Germany cheers Hitler's elevation—De Valera re-elected Irish president—Champ Clark's boy sits in Senate—Royalty meets on dock at Naples.

HEARST METROTONE NEWS—No. 240—Experts warn against Vesuvius eruption—Olympic slide tested at Lake Placid—Mermaids in turtle chase at Silver Springs, Fla.—Berlin celebrates as Hitler takes helm—Traditional "mochi" pounding for New Year in Tokyo—Ireland re-elects De Valera—Dog races in Florida—Blizzard sweeps Mid-west.

HEARST METROTONE NEWS—No. 241—Japan in new China drive—Canadian girl wins skating crown in New York—Hoover gives Lincoln address in New York—Monkey jockeys race at St. Petersburg, Fla.—Grain elevator burns in Chicago—Sixteen weddings at same time at Tampa, Fla.—Navy tests Hawaiian defense.

PARAMOUNT NEWS—No. 55—Horses race at St. Moritz—San Francisco envies wine taster—Berlin in uproar as Hitler comes to power—Senate votes to dismiss Barry—Autos roar along World's Fair boulevard in tests—Nation gripped by storm.

PARAMOUNT NEWS—No. 56—Foil new Lindbergh plot at Roanoke, Va.—Fascism celebrates anew in Rome—Battle wheat blaze in Chicago—Londos wins wrestling match in Los Angeles—Hoover speaks in New York—Pirates stage party at Tampa, Fla.

PATHE NEWS—No. 56—Farmers war on mortgage foreclosures at Lemars, Iowa—Pants for women is New York's latest fad—Bombing planes practice at Quantico, Va.—Roosevelt leaves Florida for rest—Fire destroys sanitarium at Wickliffe, Ohio—Steers rounded up along Mexican border—Free haircuts given in Philadelphia—News flashes.

PATHE NEWS—No. 57—Hitler rule stirs masses in Berlin—Unemployed plan studied in Senate—Washington prepares for inauguration—Wild ducks fed at Seattle, Wash.—Steel mills busy at Cleveland, Ohio—Prize dogs poisoned at North Hackensack, N. J.—Fathers learn baby care in Chicago—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 118—Carol greets royal visitors at Sinaia, Rumania—Huskies race at Mt. Hood, Ore.—Vesuvius erupts at Naples, Italy—Capital plans for inaugural—Wrestling match at Tokyo Japan—Motorcyclists race at Long Beach, Cal.—Blizzard cripples Chicago.

UNIVERSAL NEWSPAPER NEWSREEL—No. 119—President delivers Lincoln speech in New York—Pirates stage pageant at Tampa, Fla.—Mussolini honors heroes in Rome—Troops mass for drive at Shanhaikwan China—Crowds hail Hitler victory in Berlin—Firemen battle Chicago grain blaze—Set new bobsled record at Lake Placid.

Idaho Owners Sponsor Ads Urging Federal Regulation

Sharp attacks on what is described as the "motion picture trust" have recently been launched in the *Boise Statesman*, Boise, Idaho, newspaper, the space purchased by the Independent Theatre Owners of Idaho. Advertisements of the same character, it is understood, will appear at regular intervals in the newspapers of Washington, D C.

Warner Opening Barcelona Office, Continuing Expansion

Warner has opened a new foreign exchange in Barcelona, Spain, following the opening of exchanges in Panama, India and Straits Settlements recently, and indicating an expansion of activities abroad.

It is planned to open additional offices in other cities in Spain, with the territory under the supervision of Robert Schless, managing director for Warner-First National in France, Belgium, Switzerland and Algeria. Mr. Schless has named Rene Huet, former company manager at Lille, in charge of the Spanish activities with headquarters at Barcelona.

Sullivan Leaves Radio

Charles Sullivan has resigned as studio manager for Radio. No successor has as yet been named.

Group to Test Film Equipment

The American Society of Cinematographers plan the testing of various types of technical equipment, materials and methods in the motion picture industry, in both the professional and amateur fields and including still and motion picture equipment. According to John Arnold, president of the organization, the society will hereafter conduct its tests on a wider scale, where before the tests were only for members.

The information resulting from the tests will be published in *The American Cinematographer,* the society's publication. It is planned to note the approval of the equipment or material in the magazine, permitting the manufacturer to designate in his advertising, as well as on the piece of equipment itself, that it has been approved by the society. The tests will be conducted according to the claims made by the manufacturer and in compliance with specifications laid down by the society for the particular type of equipment.

Dillon Joins New Krimsky And Cochrane Company

John Krimsky and Gifford Cochrane announced this week the formation of a new production and distributing company which will make as its first release Eugene O'Neil's "The Emperor Jones." Dudley Murphy will direct and production will be in the east.

George Dillon, who has been associated for many years with large distributors, joined the company in an executive sales capacity.

Krimsky and Cochrane, owners of American rights to "Maedchen in Uniform," were unable to get a Broadway booking and sponsored a run independently at the Criterion and Cameo. RKO this week bought it for the circuit. Invincible Pictures will handle New York distribution.

Sherman Succeeds Kaplan; Union Wins Picketing Case

Harry Sherman was elected last week president of Local 306, New York projectionists' union, succeeding Sam Kaplan, recently removed. Also elected were Charles S. Phide, vice-president; George Reeves, recording secretary; Charles Beckman, financial secretary.

The local won a long legal battle this week when the United States supreme court refused to hear an appeal for a reversal of a decision of the New York court of appeals, thereby sustaining the right of the local to picket theatres employing members of the Empire State union.

New Territory For Schram

B. L. Schram has acquired territorial rights for Exhibitors' Screen Service in Kansas and western Missouri. He will be assisted by Ward Hunt. Local office is at 1717 Wyandotte St., Kansas City.

Monogram Sales Up

Edward Golden, sales manager of Monogram Pictures, has announced that the company has exceeded its sales of last year by more than $230,000.

ON BROADWAY

Week of February 11

MAYFAIR

Boo!	Universal

PARAMOUNT

Blue of the Night	Paramount
Knights of Love	Paramount

RIVOLI

Patents Pending	Paramount
The Mad Doctor	United Artists
Taming the Wildcat	Educational

RKO MUSIC HALL

Strange As It Seems	Universal

RKO ROXY

Private Wives	Radio

ROXY

Get That Lion!	Principal
Southern Seas	Principal

STRAND

Dangerous Occupations	Vitaphone
That's the Spirit	Vitaphone

WINTER GARDEN

Africa Speaks	Vitaphone
The Red Shadow	Vitaphone

National Release Day Is Shifted to Friday

Fox and Paramount have shifted the national release of pictures from Saturday to Friday, and other major distributors are expected to adopt a like policy.

The change is due to the practice of the majority of first run houses over the country, which now have Friday as the opening day of the week's program. Previously the weekly shift was made on Sunday, and more recently on Saturday.

Weltner Paramount Official

George Weltner was elected assistant secretary of the Paramount International Corporation at a meeting of the board of directors of Paramount Publix Corporation last week. Mr. Weltner had been assistant to J. H. Seidelman in the operation of the foreign division.

Halperins To Do Series

Negotiations have just been completed by Paramount Publix with Victor and Edward Halperin, producers of "White Zombie," for a series to be made at the company's studios. The first will be "Supernatural," an original by Garnett Weston.

Named Trade Paper Editor

H. L. Middlebrooks, former assistant manager, has been appointed editor of the *Weekly Film Review,* trade paper published at Atlanta, succeeding Love B. Harrell, resigned.

Sarecky With Columbia

Louis Sarecky has been signed by Columbia to supervise a number of productions. Mr. Sarecky was formerly a production executive with Paramount and RKO. His first will be "Soldiers of the Storm."

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 160.—(A) Set forth your views as to what conditions the projectionist has the right to expect film to be in when received from an exchange. (B) Name those various things which may happen in case the film sprocket holes be improperly matched in process of splicing film. (C) By what faulty adjustment will deposit of emulsion on tension shoes be increased. (D) Tell us just what test you have made of your aperture plate film tension and what you have done or would do if it be found to be too heavy.

Answer to Question No. 154

Bluebook School Question No. 154 *was*: "*(A) Do different metals offer varying degrees of resistance to electric current? (B) Does the resistance of all metals used in conducting electric current increase as temperature is increased? (C) Name something used under some conditions to conduct current which has less resistance at high than at low temperature. (D) Name some other things which have less resistance to electric current when hot than when cold.*"

Here are the names of those who made good: S. Evans and C. Rau, Lester Borst, G. E. Doe, T. Van Vaulkenburg, Bill Doe, Dale Danielson, H. Edwards, J. Wentworth, W. Ostrum, Ivan E. Rayner, S. G. Goss and P. Lambert, H. B. Coates, P. J. Cermak, D. Golding, M. McGuire, L. S. Marksley and J. S. Bischoff, A. Bailey, N. Gault, T. McGruder, S. Kay, W. S. Andrus, T. Potter and H. Steele, J. S. Henderson, J. M. McKinzie, S. Chestney and T. Lavery, R. and L. M. Wright, B. T. Sampson and G. C. Hendrie, D. R. Donaldson, R. Dinmat and P. L. Algy, L. T. Chotes and B. L. Buckley, D. B. Bates and J. L. Major, W. D. Lalley, P. L. Mangan and D. U. Tomms, L. N. Daliels and M. R. Wining, D. N. Peters, H. D. Schofield, P. L. Davis and T. Torr, O. Garling and B. Diglah, E. O. Olliver and D. L. Bentley, C. L. Daniels, H. Anderson, P. Hadley and D. L. Solomon, F. B. Gamble, K. L. Knight and L. V. Smolley, A. Altman and D. T. Holmes, T. L. Shelton and M. H. Sanders, A. Ilkes and B. R. Rouen, D. L. Stanhope, H. D. Cylor and H. D. Davis, M. L. Tomlinson, T. Gaitsley and B. R. Compton, L. U. Jumel, D. L. Markham, D. Donahue and L. Peterson, W. D. Adamson and L. Simmons, D. Holler and B. Eilers, L. G. Thompson and D. Lilley, D. U. Shelton and B. R. Thompson, W. A. Andres, F. D. Prindley, B. M. May, B. E. Danning, T. G. Sawyer, L. Peterson, G. Framann and T. H. Heins, T. B. Cudmore and J. L. Richards, G. Breston and G. Lombard, F. D. Samuels, T. Buckstone and P. L. Davis, L. C. Cummings and J. D. Schneider, M. Penderly, G. Deckson and L. Carnlo, H. M. Evans, M. S. O'Brien, H. M. Evans, H. B. Jenkins, J. Ahrenson, D. E. Ellis and T. R. MacAllen, G. M. Marxley, D. Johnson and F. L. Lindsey and A. Lomberg.

Note: Frequent inquiries lead me to say again that any one, projectionist or what not, is eligible to join this "school." There is no age limit. No entrance or other fee is necessary. It is not required that you be a subscriber to the MOTION PICTURE HERALD or that you own a Bluebook, though it is much better for *you* if you do have both the HERALD and the books. Just send in your answers, regularly if possible. That is all.

As to section A, we will listen to G. E. Doe, who says: "The question may be answered correctly by a simple 'yes,' but I believe something more should be added. What we term 'pure' metals of various sorts offer a certain definite resistance to current flow, each metal offering resistance in different amount. Pure metals may, however, be mixed with other metals offering different resistance, and thus alloys be formed which will offer almost any desired degree of resistance."

As to section B, there are many excellent answers, but I have selected for publication the one sent in by a young man out in Kansas, who has written asking whether his youth would be a bar. In part he says: "I am not a projectionist—yet. However, I certainly look forward to the time when I will have earned that title. Am still in school—8th grade. I do the dusting at the theatre after school hours. The projectionist, Dale Danielson (also a Bluebook "scholar."—Ed.), has been awfully nice in permitting me to copy the questions you ask each week; also in the matter of explaining knotty points which are beyond me. I certainly do appreciate his kindness."

Read this youngster's answer and judge for yourself whether he should have all reasonable help. His name is Wilbur Ostrum, of Russell, Kansas. He says—and I print his answer to section B without change: "(B).—Does the resistance of all metals used in conducting current increase as temperature is increased?

"Answer—Yes, the resistance of all metals used in conducting current increases as temperature is increased. However, advance wire, a copper-nickel alloy, is affirmed to have practically unvarying resistance at all times. Since the increase or decrease of resistance of metals is proportional to increase or decrease of temperature, the data required to find the increase or decrease of resistance will be the mil foot resistance of the conductor at normal temperature (the resistance of a wire one foot long and one mil in diameter), the temperature co-efficient of the conductor (the fraction of an ohm change in resistance for each degree of change in temperature), the working temperature of the conductor and the normal temperature which is, of course, 75 degrees Fahrenheit or 24 degrees Centigrade. When these data have been collected the procedure is as follows: Subtract the normal temperature of the conductor from the working temperature and multiply this difference by the temperature co-efficient which will give the total fractional increase or decrease for the total increase in temperature. This result, when multiplied by the resistance of the conductor at normal temperature, will give the total increase or decrease in resistance. If the conductor be of a material whose resistance decreases with increase in temperature, such as carbon, this result will be subtracted from the resistance at normal temperature to get the resistance of the conductor at its working temperature. If the conductor be of a material whose resistance increases with increase in temperature, such as metal, this result will be added to the resistance at normal temperature to get the resistance of the conductor at its working temperature. Before the normal temperature of an elecctrical conductor is reached the increase in temperature with the increase in current is so very slight it has practically no effect."

(C) Messrs. Evans and Rau answer this one briefly and well, as follows: "Carbon, which is used in arc lamps, for generator brushes, lamp filaments, for dry cells and in circuit breakers, switch contacts, etc., has less resistance at high than at low temperature."

T. Buckstone and P. L. Davis answer section D as follows: "Insulating materials of certain types, almost all liquids and certain solids offer less resistance to current flow when hot than when cold, though in the case of solids they must be fused before the effect is marked. Glass, wax, pitch and many other substances which may be fused are included."

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

In a recent issue of the HERALD we note that Gerald Stettmund of Candler, Oklahoma, has the temerity to break into the columns with a poetic effusion and requests that he be designated as the HERALD's official poet laureate. He attempts to butt into the sacred precincts of our poetic pasture. In commenting on this the editor suggests that we surrender our rights. Surrender? Never. *"The Old Guard Dies; It Never Surrenders."* If Gerald will confine his poetic endeavors strictly to "What the Picture Did For Me" we might consent to take him in on probation, for, as a man he's a swell fellow, as an exhibitor he's ace high, and as an Oklahoma Democrat he's 100 per cent, but as a poet, well—

When Gerald starts to writing verse
It makes us want to climb a tree;
There may be things he could do worse
But we don't know what they could be.
When we read his verse it made us smile
For he's got Longfellow beat a mile.

Someone has said that "Poetry hath charms to soothe a savage, to rend a rock or bust a cabbage," but we've got our doubts about that.

We had a girl one time, and no matter how much peanut brittle and gum drops we fed her we couldn't seem to thaw her out, she wouldn't warm up to us, so we concluded to try a little poetry on her, and wrote:

My heart for you, my dear, beats true,
Your eyes are red, your hair is, too.
And now if you'll hitch up with me
It won't be long till there'll be three.

We read this to her one moonlight night as we leaned up against a hitching-post in front of her house and she never stopped chewing her gum. It didn't faze her, and the very next week she married a Swede.

▽

Someone down in Congress suggests that when beer comes back it be dispensed by the drug stores. To this the druggists' organization puts up a squawk and says that the drug stores must not occupy the position of the old saloon. We might rise to inquire just when did they cease to occupy that position? Their prescription cases have been performing the same service that the old blind swinging doors once did.

When that amber gloom chaser and "budget balancer" comes back, and since Congress will have made it legal, why not let anybody sell it? If it isn't legalized then why permit the sale of it at all? If it comes back they could give the Christian Endeavor and the W. C. T. U. employment soliciting for the home trade. We would as soon buy ours from the deacon of the church as from a drug store. We believe in being honest about it and say that we want beer because we want beer, and not use that idiotic excuse that it will bring prosperity, for it won't. It will act directly contrary to that theory.

▽

The *Hollywood Herald*, a very worthwhile publication, reports Pola as saying: "I've been a big success at every movie theatre I've played during the last year and eight months. I've pulled theatres out of the red everywhere I've gone. I'm tired, but I'm cocky about it." If Pola said that, she must have a poor opinion of herself, but, Pola dear, we have a hunch that that came from your press agent.

▽

We have just found out what "Technocracy" is. It is the hydroputical inconsequential circumambulocution of the thermistatical parallelogram, and it was first discovered by Dr. Rollinzomoski Sepigelgotoski of Russia and the only known remedy for it is ipecac.

▽

According to the number of steamship tickets for Europe the producers and stars are reported to be buying, it would seem that the exhibitors are the only ones who are feeling this depression. Did you ever hear of an exhibitor going to Europe? Some of 'em don't even know where Europe is. For instance, there's Andy Anderson of Detroit Lakes, Minnesota—but then we won't talk about that.

▽

An applicant for a druggist's license was turned down recently by a California pharmaceutical board because he couldn't tell how much cabbage leaves it took to make a lettuce sandwich.

▽

Our doctor tells us that we must stay in bed. He says that the place for people threatened with bronchial pneumonia is in bed and not sitting at a typewriter. We wonder if that doctor knows what he's talking about.

We have been in bed so long that every bone in us feels like a truck had run over us lengthwise. But while in bed we've had time to think about a lot of things. We've got it all figured out that one of the principal reasons for the slump in theatre attendance is the radio.

When Jack Pearl (Baron Munchausen) is on the radio who is going to see a movie? The same is true of Walter Winchell, Eddie Cantor, Amos 'n' Andy, Ed Wynn, Carl and Heinie, the Show Boat with Captain Henry, and a number of others. The picture business has got this radio entertainment to contend with, and the only way to backfire against it and get at it is to make entertainment that will draw the people away from the radio, and that's going to call for all the brains there are in the business.

▽

Maybe the Doc is right. Maybe we ought to be in bed, but can you imagine what a calamity it would be should we miss an issue with this colyum? It's too horrible to think of, Oscar! We simply *must* get this in the mail, Doctor or no Doc. And now if you will excuse us we will go back to bed and let that truck run over us again.

J. C. JENKINS
The HERALD'S Vagabond Colyumnist

HEY, JAY SEE! LIST TO McDOWELL

Now look what you've gone and not done, Jenkins. Not only that, but C. S. McDowell of Buffalo, Oklahoma, warns you that a jack rabbit pie in his country is a jack rabbit feast. Listen!

"That old cuss, Jay See, seems to have a single-track mind or the steering gear on his tin lizzie, Polly-Marie, must be locked, as in our five years of show business here his scrawny old form has never darkened our door yet. There are several exhibitors in this neck of the woods who would no doubt be pleased to honor him with a jack rabbit banquet and appease his hunger for his favorite Nebraska viand, and the jack rabbits here are twice as big as they are in Nebraska. If Jay See was boss of the industry he might be a big benefit to the small exhibitor, as we believe his heart is in the right place. May his April Showers never cease."

TRAVELERS...

Ed Selzer, Warner publicist, left New York for Hollywood to handle publicity on "42nd Street" special train.

Herbert Marshall arrived in New York from Europe en route to Hollywood.

Clara Bow, Fox player, and Rex Bell, her husband, returned to New York from Europe.

Elizabeth Allan, English player, arrived in New York en route to Culver City to join MGM.

Louis Gasnier, director, returned to Hollywood from Paris to join Paramount.

Jimmy Durante, Metro player, arrived in New York to appear in "Strike Me Pink," stage revue.

Arthur Hornblow, Jr., Goldwyn production executive, returned from Europe and will stay in New York until arrival of Sam Goldwyn from Coast.

Mary Pickford arrived in New York from Coast en route to Rome and St. Moritz.

Douglas Fairbanks, Jr., Warner player, returned to Hollywood from New York.

Robert Stolz, music writer of German films, is due in New York from Berlin to join American company.

Edward G. Robinson, Warner player, arrived in New York from Coast.

Dave Weshner, Warner theatre executive, arrived in San Antonio from New York.

Jack Trop left New York on a sales trip for Remington.

Samuel Bischoff, of KBS Productions, returned to Hollywood from New York.

Edwin Gilbert, dramatist, left New York to join Columbia in Hollywood.

Henry Garat, European player, arrived in New York en route to Hollywood to join Fox.

J. V. Ritchey, of Ritchey Export, returned to New York from Europe.

Mark Larkin, Pickford-Fairbanks publicist, arrived in New York from Coast.

Jack Alicoate, publisher of *Film Daily*, arrived at Miami from New York.

Morrie Ryskind, film press agent, arrived in Florida from New York.

Pat Aherne, player, sailed for London.

Henry Herzbrun, attorney for Paramount, returned to New York from Hollywood.

Russel Holman and George Putnam, story executives for Paramount, returned to New York from Coast.

Nicholas M. Schenck, Metro president; Felix Feist, sales manager, and Howard Dietz, advertising director, returned to New York from Hollywood.

E. C. Mills, of American Society of Composers, arrived at Bermuda from New York.

Earle Wingart, Fox publicist, left New York for Movietone City.

Winfield Sheehan, Fox production executive, returned to Coast from New York.

Elizabeth Allan, English actress, arrived in New York en route to Culver City to join Metro.

J. H. Seidelman, vice-president of Paramount International, and C. C. Margon, in charge of the Spanish department, arrived in New York from Europe.

John Nolan sailed for Australia to manage Fox interests.

Herman Robbins, president of National Screen Service, returned to New York from Hollywood.

Charles Skouras and Mike Rosenberg, of Skouras Theatre Circuit, returned to the Coast.

W. E. Atkinson, co-receiver for Fox Metropolitan Theatres, left New York for Virginia.

J. Robert Rubin, Metro executive, returned to New York from Culver City.

Norman Moray, Vitaphone sales manager, returned to New York from southern trip.

WHAT THE PICTURE DID FOR ME

Capital

RASPUTIN: Nicolai Malikoff—This picture will please and believe it will outgross Metro's "Rasputin and the Empress." It's a money getter. It's done in English and you'll find it will please most of them, if they know what it's all about. Put out lots of heralds and you will do a nice business. Write International Film Exchange, Minneapolis, Minn. Lobe Arcade Building. Running time, 68 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

Columbia

BITTER TEA OF GENERAL YEN: Nils Asther, Barbara Stanwyck—An excellent show. Beautifully photographed. Story appeals to public and has advertising possibilities.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DECEPTION: Leo Carrillo—Good action picture but did not draw for me. Only well known stars and good titles get people out any more. Played Jan. 26-27.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

THE NIGHT CLUB LADY: This is a good action picture and should knock 'em on Saturday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THE NIGHT MAYOR: Lee Tracy—Tracy . . . enough said. Did a fairly good business. Tracy is the mayor in this and what a mayor. Date it on any date and go on a fishing trip; Tracy will take good care of your business. Played Jan. 12-13. Running time, 68 minutes.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

NO MORE ORCHIDS: Carole Lombard—A lovely picture which could be played on any day in any theatre. We had lots of compliments on it. The story is interesting and the comedy touches give it a sparkle all the way through. Played Jan. 29-30.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

SPEED DEMON: William Collier, Jr., Joan Marsh—A great action picture for Saturday night. Speedboat racing that pulls them out of their seas.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THE SUNDOWN RIDER: Buck Jones, Barbara Weeks—A knockout western. A good audience picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—The best of this type, and shows originality of theme, in that it covers the life of a pigskin star, after his glory days are over. A fine cast and a picture that will not require playing during the "season" as most football features do. Columbia is delivering this year for us.—Charles Lee, Lyric Theatre, Eureka, S. D. Small town patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—Very fine picture which pleased the better class patrons. I did some extra advertising on it, but I am getting out all the publicity ideas I have these days for you not only have to run the best but get behind them. Played Jan. 31-Feb. 1.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—It takes a picture like this to get the business here, and every one liked it. Had lots of compliments. Business better than usual. Played Jan. 16-17.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Mixed patronage.

CENTRAL PARK: Joan Blondell—This a peach. It has everything. It will please most of the people.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

THE CRASH: Ruth Chatterton—Just a program picture that did not get any business here to amount to anything. Played Jan. 26-27.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Small town patronage.

FRISCO JENNY: Ruth Chatterton—This gal has always registered out here. This picture draws like a house afire and Ruth is a beauty to behold. Play this picture.—Ned Pedigo, De Luxe Theatre, Garber, Oklahoma.

SILVER DOLLAR: Edward G. Robinson—This is one fine piece of entertainment. Wonderful picture that all liked here. Although we did not have very big business it is not because the picture did not deserve it. Should do big business any day. Played Feb. 1-2.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Mixed patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

TIGER SHARK: Edward G. Robinson—Made a dandy picture for Friday and Saturday. Well acted and pleased our organization. Played Jan. 25-26.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—It takes First National to make a good picture. I have spoken to quite a few exhibitors that run First National pictures and they say that they know how to make pictures and good ones. This picture has a lot of laughs. Should do good every place it plays. Played Feb. 6. Running time, 75 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—A good comedy. Brown is well liked here. A little draggy, especially in the swimming scenes. Played Feb. 5-6.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

WEEK END MARRIAGE: Loretta Young, Norman Foster—A good picture. Pleased all my patrons and increased business second night. Many of our program pictures draw better than the big specials. Played Jan. 18-19.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

Fox

CALL HER SAVAGE: Clara Bow—Drew the best business of the pictures so far this season. The picture pleased the young folks.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

CALL HER SAVAGE: Clara Bow—Good; pleased all my patrons. Did nice business. Played Jan. 25-26. Running time, 84 minutes.—William F. Kneller, Auditorium Theatre, Manheim, Pa. Small town patronage.

CALL HER SAVAGE: Clara Bow, Monroe Owsley—This is a mighty good entertaining picture. Story good and star fine. Cast good. Played Jan. 29-30.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Bela Lugosi—Good entertaining to fair business. Played Jan. 20-21.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Bela Lugosi—Drew better than average business and pleased, but it is a shame to put Lowe in such stories. A good actor like Edmund Lowe deserves better material. Personally did not think much of the picture. Played Jan. 20-31.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

CONGORILLA: Produced by Mr. and Mrs. Martin Johnson—Terrible. No one liked this and they did not fail to tell it. If the scenes of the savages had been left out, would have been a fair jungle picture. Played Jan. 12-13-14.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

CONGORILLA: Produced by Mr. and Mrs. Martin Johnson—Drew well and will please if you haven't used too many of these African pictures. Played Jan. 13-14.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

DOWN TO EARTH: Will Rogers. Irene Rich.—A good Rogers picture. Many good comments and pleased majority. Business only fair, however. Played Jan. 23-24-25.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—Just a picture, not bad, but not good. Play it on bargain night and they won't kick—much. Played Jan. 26.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

THE GOLDEN WEST: George O'Brien, Janet Chandler—A good western produced on a big scale. Shots of "The Iron Horse" and "The Big Trail" helped and no one seemed to remember them, but westerns have lost their draw here. This one breaks a new low for Saturday. Played Jan. 26-27-28.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

THE GOLDEN WEST: George O'Brien—A mighty fine Zane Grey. Pleased those who saw it. Played Jan. 19-21. Running time, 74 minutes.—Boom & Du Rand, Lyric Theatre, Ellendale, N. D. Small town patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—An excellent small town picture that pleased above average production and was helped second night by word-of-mouth advertising. Played Jan. 13-14. Running time, 75 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—A very sweet little picture with Sally and Ben Lyon doing splendid work. Very pleasing to our Sunday patrons. Played Jan. 22-23.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—A dandy picture for the small town. Has the pep and comedy. It pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

ME AND MY GAL: Joan Bennett—My patrons thoroughly enjoyed this one, and told me so. Not a "big" picture, not a "masterpiece," not a "knockout," not an "epic," not one of the "ten best," not a picture that "you'll never forget," or anything like that, but a picture with an evening's entertainment, and that is what they pay for. It's okay.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—A swell team and a swell picture. Real "ham and egg" entertainment, and our customers ate it up. The box office can stand a few more like. Fox has a good team here, if they will just keep them together. Played Jan. 20-21.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THE PAINTED WOMAN: Spencer Tracy, Peggy Shannon—This picture pleased and was a good draw. Spencer Tracy and Peggy Shannon both good. Played Oct. 20-21-22. Running time, 72 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen—Ran this on bargain night and the audience was pleased. Nothing big, however, and consider it only a fair comedy picture. Played Jan. 9-10-11.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

ROBBERS ROOST: George O'Brien, Maureen O'Sullivan—A Fox western picture and if you crave a ride 'em cowboy and shake 'em up western thriller, book "Robbers Roost," and you have a western picture as big as they make 'em. But at my theatre they won't come to see any more western pictures. They are bygone days at my theatre. They tell me when they have seen one they have seen them all. For they most all have the same story.—Walter Odom Sr., Dixie Theatre, Durant, Miss. General patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Here's a surprise picture. Boost it and get the money. It will not disappoint. Miss Eilers is marvelous. Bellamy good as usual. Played Jan. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Very pleasing little picture. Book has been read extensively and will pull at box office. Played Jan. 22-23.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SHERLOCK HOLMES: Clive Brook—Splendid picture of its kind. It drew fairly well and pleased. Played Jan. 19-20.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

SHERLOCK HOLMES: Clive Brook—If you like detective stories, this one will please you. Has some excellent actors and a very good story. We ran it on our cheap admission night and it pleased, but drew very poorly. 25% below the average for this night. Played Jan. 27. Running time, 70 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TOO BUSY TO WORK: Will Rogers—One of the most pleasing pictures Rogers ever made, but it seems that Rogers fans are becoming fed up on his style. There has been a steady drop in business on each of his last three pictures, with this the best of the three, doing 35% below the average business he did on the first of the three. But when you play this one you have a real show and a clean one that the whole family can come to see and all sit together. Played Jan. 22-23. Running time, 77 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TOO BUSY TO WORK: Will Rogers—Good. Did more than average business but not too much. Role suits Rogers and he can handle it. Quite a number of laughs and the Rogers fans will like it. Played Jan. 18-19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Drew well and pleased. I wish that we could get more like this instead of so many gruesome pictures. Played Jan. 24-25.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

Mascot

PRIDE OF THE LEGION: Sally Blaine, Barbara Kent—The title hurt the business. Most people thought it was a war picture. It is full of action and is O. K. The poorest business on Saturday for months.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MGM

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Just a fair picture. Very poor stuff for the small town. The acting is good. It did not draw film rental.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Very good picture that failed to draw. Bankhead has a better role than she has had heretofore. Montgomery good. This picture pleased the few that came in spite of adverse criticisms. Running time, 75 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

FLESH: Wallace Beery—Boys, book Beery in "Flesh." The public knows he is good. But in this picture he wins them all. Also give Ricardo Cortez plenty room in this picture. And next comes Karen Morley. She sure should get the glittering stars marked up to her credit for her wonderful part she played in this picture. I cannot help but think when she is known better she will be in the big star class. —Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—Probably a good picture of its kind. Did not take in film rental. People in my town do not want horror pictures.—W. H. Hardman, Royal Theatre, Frankfort. Kansas. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—Did a good business with more than usual advertising, and the picture satisfied everybody. I was under the impression that this wasn't so good as the others but most of my people were enjoying every bit of it. Paid enough more for this to offset any extra business, but glad I ran it. Played Jan. 23-24-25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—Extra good picture to above average business. Business first night not so hot but the second night we stood 'em in the aisles. Story dealing with banks and bank failings. Suppose these bank stories will be the next epidemic. Played Dec. 23-24.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PROSPERITY: Marie Dressler, Polly Moran—This one pleased the older folks best. It is a good comedy. Drew only fair for me.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PROSPERITY: Marie Dressler—Good entertainment. Not a special.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RED DUST: Jean Harlow—A good picture. Extra drawing power.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RED DUST: Jean Harlow, Clark Gable—Well, it seems you have this picture sold to the public as they tell you how good it is before you play it. The one thing Metro believes in is advertising. It helps us bill its pictures.—Walter Odom, Sr., Dixie Theatre, Durant, Miss. General patronage.

SMILIN' THRU: Norma Shearer, Fredric March—A very fine picture. Well produced. It drew just a fair business. It pleased the older folks better than the young ones.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SMILIN' THRU: Norma Shearer, Fredric March—A wonderful picture, one you can be proud to present to your patrons. Pleased 100 per cent in our case and several came the second time. Business a little above average. Played Jan. 29-30-31. Running time, 99 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

SMILIN' THRU: Norma Shearer—Very fine picture. Extra drawing power.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—A remarkable production, and will create quite a bit of discussion. Some of our customers have not yet decided whether they liked it or not. Not a small town picture, and tell the kiddies to come some other time. I thought Shearer aged too fast. Played Jan. 26-27.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—A real good picture. Very deep acting which pleases the higher class. Working class of people don't seem to care for this much, although we had a few. Business good first night. The second night dropped very low. Played Jan. 23-24.—Cecil Ward, Roxy Theatre, Martinsville, Va. Mixed patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—A nice picture. Truex fine. Others in support stood out. Una Merkel not so hot. Nothing to her in this but her cute little Southern dialect. Nothing in name draw, and title gave impression of another freak thriller instead of a laff-thrill, which it was. Business below average. Played Jan. 29-30.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

Monogram

GUILTY OR NOT GUILTY: Betty Compson, Tom Douglas—Poor work in this production. Direction not so good. This picture was not worth showing to audience. Played Jan. 30. Running time, 72 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

THE THIRTEENTH GUEST: Ginger Rogers, Lyle Talbot—Good mystery picture. Should do good any place. A lot of chills will run up and down your back. Good work for Rogers and Talbot. Recording not so good. Played Feb. 1-2. Running time, 67 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

Paramount

THE BIG BROADCAST: Bing Crosby, Stuart Erwin—A good picture but no business due to bad weather. Played Dec. 12-13-14.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

THE BIG BROADCAST: All star—Excellent entertainment and almost doubled average business for the run. Radio names the big draw for this picture. Played Jan. 7. Running time, 85 minutes.—V. C. Wenkler, Colonel Theatre, Erie, Pa. General patronage.

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—Here is one swell picture that will please almost 100 per cent. Radio fans eat it up, and does that boy Crosby pull in the fair sex? Shows many of the radio favorites in action and they mean box office. Story may be weak, as many critics have claimed, but who cares, for it is real entertainment. Business great. Played Jan. 22-23-24. Running time, 86 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

BLONDE VENUS: Marlene Dietrich—My idea of nice, clean, peppy entertainment. Not heavy, but holds your audience, and pleases. Here is a girl that has Garbo backed off the map. Don't have to pay ten times what a picture is worth to run her offerings. Increased business on this. Played Jan 15. Running time, 93 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

BLONDE VENUS: Marlene Dietrich—Consider this the best picture we have played this season. Only fair draw due to bad weather, but pleased all who saw it. Music score adds much to picture. Sound, direction and photography perfect. Played Oct. 31-Nov. 1-2. Running time, 85 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe—I saw this one out of town but considered it a very good piece of entertainment. Some good wisecracks and some good action. Different racketeering line exposed. Dickie Moore does his bit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Better than average program action picture. Holds interest. Players well cast. Good Saturday show. Played Jan. 24-25.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe—Nothing to write home about, but will please the customers that want some fast thrills.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

A FAREWELL TO ARMS: Helen Hayes, Gary Cooper—The customers did not care about seeing it, but nevertheless it's a fine show. Would say too many tears for this depression. Our customers want their entertainment light and fluffy. Played Feb. 2-3. —J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FAREWELL TO ARMS: Gary Cooper, Helen Hayes —A great show that pleased all. Great advertising possibilities. Get behind it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Good interesting picture. The title kept women away. The picture pleased. Played Feb. 3-4. —W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HERITAGE OF THE DESERT: Randolph Scott—Here is another Zane Grey story well done and will please the average audience 100 per cent. Played Feb. 2. Running time, 60 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

HERITAGE OF THE DESERT: Sally Blane, Randolph Scott—Zane Grey's name pulled them in on this one. Saturday business slightly above average. Seemed to please. Hardly any better than usual westerns. Running time, 57 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

HORSE FEATHERS: Four Marx Brothers—Funny, and when you say that it's enough. People want to laugh. This is silly, but they like something just like this once in a while. Do think they could be better than they were in this particular offering. However, it was plenty funny. Played Jan. 8. Running time, 73 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Very entertaining picture, but N. G. at box office. Played Dec. 5-6-7.—J. O. Smith, Dixie Theatre, Louisville, Ala. Small town patronage.

IF I HAD A MILLION: All star—This picture was well liked here. A new idea. So many complete stories all blended together seems like one could indeed be hard to please if some part of this picture failed to register. Not half bad, you tell 'em so. Played Jan. 22-23.—Ned Pedigo, Deluxe Theatre, Garber, Okla. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—Not bad. Had several comments on this. However, I'm of the opinion that this boy had his day. Nothing objectionable as far as the story is concerned, although it had been severely criticized by a few cranks. Pay no attention to this. Played Jan. 22. Running time, 104 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—Pleasing picture with plenty of action and comedy. A much more pleasing picture than was expected. A show for the whole family. Played Jan. 31.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—Good sports picture with plenty of action. Especially pleased the men. Played Dec. 1-2-3.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—Good, fast moving, clean entertainment that pleased most of our patrons. Even those who do not care for fight pictures thought this one good. Many famous names in the sport world add interest. Fine for the kids. Business above average. Played Jan. 20-21. Running time, 74 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

MOVIE CRAZY: Harold Lloyd—Not bad for entertainment. However, Lloyd is wiped up as far I'm concerned. Just an ordinary pleasing picture. No drawing power at box office. Not as good as some of his past pictures. Goodbye Lloyd. Played Jan. 29. Running time, 95 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Good draw first day. No business second day. Harold Lloyd will have to make more pictures if he don't want the public to forget him. Constance Cummings good in this. Played Jan. 16-17. Running time, 96 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—Good picture but stars are not known here, so did not gross film rental. Played Oct. 28-29-30.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—Action set in a big city speakeasy. The tale of a few nights in the lives of the people who frequented the place, once a residence in a high class neighborhood. Kept free of sex and proved interesting. A strain of humor relieving the drama. Played Jan. 29-30. Running time, 70 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings, Wynne Gibson—A fine picture, above the program class. Splendid cast. Mae West caused the most favorable comment from patrons. Not a "gangster" picture such as we have had in the past, though it runs along these lines. Business a little above average, and patrons well pleased. Played Jan. 27-28. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

THE NIGHT OF JUNE 13: Clive Brook, Frances Dee, Gene Raymond—Here is a murder and courtroom drama that is superior and different. Holds your interest every second. Charles Grapewin almost steals the show. Hope we see more of him. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.

NIGHT OF JUNE 13: Clive Brook, Lila Lee—Grossed more on this than any Paramount picture this year. Would advise extra advertising as this picture will please any type audience. Played Jan. 5-6-7.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—At last Gable allowed to act like a human being; result an agreeable, pleasing entertainment. Metro never gave us as good a picture as this with Gable, though we didn't consider Carole Lombard beautiful enough to create all that furore among the men. She showed admirable restraint in dealing with the irresistible Clark.—E. D. Hilsinger, Library Opera House, Marathon, New York. Small town and country patronage.

NO MAN OF HER OWN: Carole Lombard—This is the kind of a picture the public likes during these times. Clarke Gable to advertise.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NO MAN OF HER OWN: Clark Gable—Gable is a popular star and the picture is one of his best. Not a good Saturday picture but will please on any other day. Played Jan. 29-30. Running time, 76 minutes.—J. A. Blatt, Rex Theatre, Corry, Pa. General patronage.

NO MAN OF HER OWN: Carole Lombard, Clark Gable—Another good picture from Paramount. Business above average and pleased 100%. Sound and photography good. Played Jan. 30-31-Feb. 1. Running time, 76 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

THE PHANTOM PRESIDENT: Jimmy Durante, Geo. M. Cohan—A dandy comedy. How your patrons will like it depends on how they like Jimmy Durante, for he's just about the whole show. Older patrons are interested in Geo. M. Cohan, and he's plenty good. Pleased most everyone, and though business was just fair that could be attributed to the weather. Played Jan. 18-19. Running time, 78 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

SHE DONE HIM WRONG: Mae West, Owen Moore—Plenty ruff, but they liked it, especially the older gals and boys who could remember "way back when" in the nineties. Mae West is little known in the small towns, so not much draw, but I found it satisfactory for entertainment with no howls from the blue noses. Played Jan. 31.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Kay Francis—Delightful picture that appeals only to the classes, but those who came enjoyed it immensely. Played Jan. 26. Running time, 73 minutes.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

TROUBLE IN PARADISE: Kay Francis, Herbert Marshall—While this picture did not do any business it is a good show and the ones that did come were satisfied. Charles Ruggles and Everett Horton are good for the comedy relief. Running time, 73 minutes.—Harold Smith, Dreamland Theatre, Carson, Idaho. Rural patronage.

TROUBLE IN PARADISE: Kay Francis—Marvelous picture for the class trade. Cast, direction and production far above average. Better than average box office. Played Jan. 11. Running time, 81 minutes.—V. C. Wenkler, Colonel Theatre, Erie, Pa. General patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall—Fairly good picture of the program type. Pleased about 60 per cent. Don't expect too much from this one. Played Dec. 28-29.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—O. K. gangster type with several surprises. Played Jan. 28.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

UNDER COVER MAN: George Raft—Very clever story, very poor photography. Cameraman either drunk or cockeyed. Anyway it could not be focused on the screen, thereby our operator got many cussings.—Ned Pedigo, Deluxe Theatre, Garber, Okla.

UNDER COVER MAN: George Raft—Darn good show. Keeps you on the edge of your chair all the time. Men will like it better than the ladies.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—Clean picture. Pleased the large crowd. Drew better than ordinary. Watch Raft. Played Jan. 15-16. Running time, 74 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

Patrician

THE SILVER LINING: Maureen O'Sullivan, Betty Compson—Very pleasing little picture, but it cost too much and lost money. Played Jan. 24-25.—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

SUGGESTION FROM CENTRAL AMERICA

From San Salvador in Central America comes the interesting suggestion from Mr. O. Beer that a special column of "What the Picture Did for Me" be assigned to reports from exhibitors in Spanish countries. Says our friend from the Far South:

"Your department 'What the Picture Did for Me' is a very important help for exhibitors, but I want to make a suggestion. Without any doubt you have a lot of subscribers in Spanish-talking countries, as Cuba, Porto Rico, Argentina, and so on, and it would be a very important help for them if you would make a special column with a title like 'What exhibitors in Spanish countries say,' as patrons in Spanish countries are different from those in English-speaking ones.

"Sometimes the opinion on both ends is quite the same. For example, 'The Blonde Captive' was a failure at this end; although it was a dubbed Spanish version, quite a lot of our patrons went out before the finish.

"If you open such a column I am quite willing to collaborate with you." O. Beer, San Salvador, El Salvador, C. A.

WILD HORSE MESA: Randolph Scott, Sally Blane—If your fans go for Zane Grey's literature, this will please. Played Jan. 24-25.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WILD HORSE MESA: Randolph Scott, Sally Blane—A good Western with fine photography. Many good comments on this one. Played Dec. 30-31. Running time, 69 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—A good picture. High class. Pleased 50 per cent.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

BILL OF DIVORCEMENT: John Barrymore, Billie Burke—A picture that will please the masses as well as classes. A great little bundle of entertainment. Step on it. Running time, 76 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—Beautiful production. Well received by fair attendance. Played Jan. 7-8.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THE CONQUERORS: Ann Harding, Richard Dix—This has its good points, also a number of bad ones; too many deaths, too much baby business. Overheard a number of disgusted remarks in regard to that angle. Ann Harding is very mediocre, and Richard Dix seems to be suffering from stage fright when he isn't overacting. Edna May Oliver best of the lot. One might say her sniff saved the picture. Played Jan. 27-28.—E. D. Hilsinger, Library Opera House, Marathon, New York. Small town and country patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Fair draw. Flu epidemic still raging and no doubt cut down attendance. Picture okey and should draw. Played Jan. 19-21. Running time, 86 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

THE CONQUERORS: Richard Dix—I think every exhibitor should run this picture. It's the best I've run for months. Wonderful educational story beginning at an early age of this country and building up to the present time. Holds interest throughout. Characters great but for some reason or other it failed to draw. Played Jan. 27-28. Running time, 85 minutes.—M. A. Edwards, Ritz Theatre, Phillipsburg, N. J. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—An extra fine picture. One that will please most of those who see it. RKO started out to make another "Cimarron" but somewhere the thing failed to come through and this one died on us for two days, even with extra exploitation and advertising it did the smallest Sunday and Monday business in the past three months. We could not sell them the idea that we had something they wanted to see. Played Jan. 15-16. Running time, 80 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

HALF NAKED TRUTH: Lee Tracy—A great comedy that will please all. Tracy immense.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEN OF AMERICA: Bill Boyd—Good for a double feature program on a stormy afternoon five cents admission.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THE PAST OF MARY HOLMES: Helen MacKeller, Eric Linden—No drawing power. A fair picture when you get them in. Need plenty of good shorts.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PENGUIN POOL MURDER: Edna May Oliver—A good Friday and Saturday picture.—Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ROCKABYE: Constance Bennett, Joel McCrea—Not much of a picture. Business bad. This girl sure is falling fast here. This story is rotten. The whole darn thing is rotten. Ask anyone who has run it. Played Jan. 19-20.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Mixed patronage.

ROCKABYE: Constance Bennett, Joel McCrea—Very pleasing picture, with an unhappy ending. A few more stories for Constance like "Lady With A Past" would help this star. Played Jan. 29-30.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

ROCKABYE: Constance Bennett, Joel McCrea—Drew well and most people seemed to enjoy it, but this is not up to Connie's standard. It is very pretty to look at, but the story is thin and the ending rather unsatisfactory. Played Feb. 5-6.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

Tiffany

WHISTLIN' DAN: Ken Maynard—This type of picture goes good here on Saturdays. Action, that's what. That's what they ask for here on Saturdays. These shoot 'em up Westerns sure please. Played Jan. 21.—Cecil Ward, Roxy Theatre, Martinsville, Va. Working class patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—A clever picture that satisfied their curiosity and tickled their fancy. Created quite a little talk and Old Man me stood on the door unafraid as they came out.—Ned Pedigo, De Luxe Theatre, Garber, Oklahoma.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Very good picture. Lots of action, the kind that pleases. Mark another up for Universal. Played Jan. 28.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Boy, this is a real picture. If this fails to please them, just lock the barn up. It can't be done. It's by far the best of the air pictures, so think I.—Ned Pedigo, De Luxe Theatre, Garber, Oklahoma.

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—The best of the football pictures. Did not draw for us, as this type of picture is not popular with our patrons, and being out of season did not help either. Business below average. Played Midnight Jan. 28. Running time, 81 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

BACK STREET: John Boles, Irene Dunne—A great picture that pleased 100 per cent. This one can stand a lot of advertising and you won't be ashamed to stand at the door when they come out. Irene Dunn is wonderful. Only kick I had was that my print was badly cut up. Running time, 80 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie, Sidney Fox, Aline McMahon—This was a disappointment, both to our patrons and ourselves. Supposed to be a satire on Hollywood, but the laugh is on the picture. The cast, which is made up of big names, is the one redeeming feature. Pleased only about 50 per cent. Business poor. Played Jan. 27-28. Running time, 93 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zazu Pitts—This is a fair comedy. It did not have the pep that is necessary to make it really good. Pleased about fifty-fifty.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

Warner

BIG CITY BLUES: Joan Blondell—A fine program picture of the comedy drama type. Where Blondell is a favorite, this will please. Business above average. Played Midnight Jan. 21. Running time, 68 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

THE CROWD ROARS: James Cagney—Here is an old one that will please, if you have not run it. Had pleasing comments on this. It is a thriller and how. Auto racing that will get their goat. Play weekend. Played Jan. 1. Running time, 84 minutes.—S. J. Smith, Unique Theatre, Sisseton, S. D. Small town patronage.

HAUNTED GOLD: John Wayne—Plenty of action and pep. This picture went over good and did fair business on a stormy night. Running time, 60 minutes.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HAUNTED GOLD: John Wayne—A harum-scarum nonsensical Western with a jittery Negro and a really intelligent horse that will help to amuse the kids if they are not too smart.—E. D. Hilsinger, Library Opera House, Marathon, New York. Small town and country patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—This freak picture makes 'em stay hitched. It has that something about it that makes them come on. By all means play it. It gets the Jack.—Ned Pedigo, De Luxe Theatre, Garber, Oklahoma.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—The best box office picture from any company so far this year. Pleased everyone and drew them in. Played Jan. 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—A very good picture that will be good for any day. It sure did please the few we did get. They just wouldn't come out to see it, and they sure missed a treat. Business only fair. Played Jan. 30-31.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Mixed patronage.

RIDE HIM COWBOY: John Wayne, Ruth Hall—A good Western picture. Pleased our patrons. This is his first picture starring him we have played. It is as good as any Western. Played Jan. 28.—Cecil Ward, Roxy Theatre, Martinsville, Virginia. Mixed patronage.

TWO AGAINST THE WORLD: Constance Bennett—Very good picture. Connie is quite a favorite here and she never fails to draw a crowd. This may not be her best picture, but it has everything that a picture needs to please. Played Jan. 22-23.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

World Wide

BREACH OF PROMISE: Chester Morris, Mae Clark—A very good picture for Saturday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COME ON TARZAN: Ken Maynard—Good little Western. We haven't seen Maynard in a better Western picture. It will get by where they like Westerns. Played Feb. 3-4. Running time, 53 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

FALSE FACES: Lowell Sherman, Lila Lee—An excellent picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SON OF OKLAHOMA: Bob Steele—Very good picture, but Westerns do not draw any more as Western fans are all broke. Played Jan. 14.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

Short Features

Columbia

HIS VACATION: Marty Collins, Martha Mattox—Good comedy with Marty playing the role of the hen-pecked husband. Two reels.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

LAMBS ALL-STAR GAMBOL: The world's worst in our estimation. We stopped it in the middle and went on with the feature rather than continue such an exhibition.—E. D. Hilsinger, Library Opera House, Marathon, New York.

LIGHTHOUSE KEEPER: Krazy Kat—Exceptionally good. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

MICKEY IN ARABIA: Mickey Mouse—Not quite as good as some of the others in this series, but Mickey is always popular. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

PET SHOP: Scrappy Cartoon—Not much of a cartoon. Running time, 7 minutes.—Cecil Ward, Roxy Theatre, Martinsville, Va.

SEEING STARS: A cartoon with Four Marx Brothers, Roscoe Ates, Joe E. Brown and is a riot. Play it on Sunday.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

BIRTHDAY BLUES: Our Gang—Nothing extra. Will get by. Music used as background not as loud as in former Our Gang productions. This is an improvement.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHOO CHOO: Our Gang—Swell comedy, best we have had of the Our Gang group. Went over big. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

COUNTY HOSPITAL: Stan Laurel, Oliver Hardy—This one is a great deal better than "Music Box." Last reel is a scream. Plenty of laughs. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

COUNTY HOSPITAL: Laurel and Hardy—Not the best Laurel and Hardy but they liked it. Hardy has the biggest foot I ever saw in pictures or any place. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

DIVE IN: Pete Smith Sport Reel—My crowd liked this very much. Shows famous champions in slow motion diving with Pete sure enough wisecracking good laughs on the side. Running time, 9 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

FIRST IN WAR: Charley Chase—Fairly good. Not so many laughs, but with Chase's tace, they laugh anyway. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOOK AND LADDER: Our Gang—Little better than the usual Our Gang.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOOK AND LADDER: Our Gang—Very good. My patrons enjoy all of the Gang comedies. Two reels.—Edith M. Fordyce, Princess Theatre, Selina, La. General patronage.

HOT SPOT: Taxi Boys—Good fast slapstick. These boys get a lot of action and fun in two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

A LAD AN' A LAMP: Our Gang—A very funny kid comedy—Bert Silver, Silver Family Theatre, Greenville, Mich.

I LOVE A LASSIE: Harry Lauder—Lauder is no attraction here. Too much Scotch for our element. Running time, 12 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LONDON CITY OF TRADITION: These travel-talks are all good. Would cost a bunch of money traveling for what one can see for 25 or 30 cents.—H. Bettendorf, Opera House, Foley, Minn.

LOVE PAINS: Boy Friends—The younger couples seemed to get a great kick out of this and had several laughs. Wish there were more like these band acts on the market. Running time, 18 minutes.—Majectic Theatre, Lexington, Neb. Family patronage.

MICROSCOPIC MYSTERIES: Oddities—A very interesting one-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE MILKMAN: Flip the Frog—Excellent. Running time, 7 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

OFFICE BOY: Flip the Frog—A good cartoon—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

OLD BULL: Zasu Pitts, Thelma Todd—Good comedy. This pair is well liked by our patrons. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ON THE LOOSE: Zasu Pitts, Thelma Todd—Pleased okay, and up to their average. Running time, 18 minutes.—Majestic Theatre, Lexington, Nebraska.

READIN' AND WRITIN': Our Gang—Several hearty laughs in it. Always pleases the kids but my adult patrons don't care much for the Gang. Running time, 18 minutes.—Majestic Theatre, Lexington, Nebraska.

READIN' AND WRITIN': Our Gang—Usual Our Gang comedy with only a few good laughs. Running time, 19 minutes.—Majestic Theatre, Lexington, Neb. Family patronage.

SCRAM: Laurel and Hardy—About the usual Laurel-Hardy. Don't believe they are so strong at the box office as they once were.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SCRAM: Stan Laurel, Oliver Hardy—Average Laurel-Hardy comedy. Two reels.—Edith M. Fordyce, Princess Theatre, Selina, La. General patronage.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—Good as have been all Pitts-Todd comedies—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SNOW BIRDS: Sport Champions—Very entertaining. Pete Smith can put almost any of them over, but this one is interesting to all. Coasting, skating, skiing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SPORTSLANTS: (Pete Smith)—Very good reel of winter sports.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

STRANGE INNERTUBE: Taxi Boys—Pretty good comedy. Lots of slapstick so it moved along. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STRICTLY UNRELIABLE: Thelma Todd, Zasu Pitts—A dandy comedy and Zasu plays her usual part. They will laugh. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

Paramount

AIN'T SHE SWEET: Screen Song featuring Lillian Roth—One of the best Screen Songs yet. Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BETTY BOOPS KER-CHOO: Cartoon—Betty Boop gets better all the time. This is a good one with an exciting automobile race in which Boop brings out many thrills and laughs. Recording on these shorts are excellent.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

BLUE OF THE NIGHT: Bing Crosby—A very pleasing short, well-balanced. Crosby seems to have lost his camera shyness. Women like it so what else matters?—H. R. Hisey, State Theatre, Nashville, Ill.

HAWAIIAN FANTASY: Vincent Lopez and Orchestra—Excellent. Orchestra selections and singing.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

IRENO: Ethel Merman and Company—A personality song sketch. Miss Merman the whole show. Very good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OH, MY OPERATION: George Burns, Gracie Allen—Nothing extra. Very acceptable short. Farce comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARAMOUNT SINGLE REELS: These are enjoyed by everyone and make excellent short subject attractions.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

THE SINGING PLUMBER: Donald Novis—Pretty good comedy. Fine singing by a tenor who can ten. Altogether okay.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

RKO

GOLF CHUMP: Edgar Kennedy—Terrible. You could hardly call it a comedy. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

ICEMAN'S BALL: Clark & McCullough—Another silly thing from these clowns and a few laughs in it. Nothing to rave over. Running time, 19 minutes.—Majestic Theatre, Lexington, Nebraska.

ICEMAN'S BALL:. Clark and McCullough—Good comedy.—Hippodrome Theatre, Julesburg, Col. General patronage.

JITTERS THE BUTLER: Bobby Clark, Paul McCullough—With the exception of about the first 100 feet it's good. The first 100 feet contain wisecracking relative to filth and I cannot conceive of a director allowing it and players that will do it. If these fellows continue along this line, I'm off of them. Two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MICKEY'S GOLDEN RULE: Mickey McGuire—A very good comedy. The kids ate it up.—Hippodrome Theatre, Julesburg, Col. General patronage.

THE RINK: Charlie Chaplin—The kids laughed at it but it didn't meet much favor with the adults. Running time, 18 minutes.—Majestic Theatre, Lexington, Nebraska.

THE RINK: Charlie Chaplin—Failed to get any additional business with this. Believe this sort of thing has been overdone. Funny in spots.—H. R. Hisey, State Theatre, Nashville, Ill.

STONE AGE ERROR: Fables—Clever. Good music. These cartoons are liked by all. Running time, 6 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Warner Vitaphone

SHANTY WHERE SANTA CLAUS LIVES: Merrie Melody—Good cartoon and clever little thought woven around Santa Claus. Pleased fine. Running time, 7 minutes.—Majestic Theatre, Lexington, Nebraska.

YOU CALL IT MADNESS: Richy Craig, Jr.—A wisecracking comedy that's sure different and new with chuckles and light laughs at the wisecracks. The younger folks thought it okay. Running time, 17 minutes.—Majestic Theatre, Lexington, Nebraska.

TIP, TAP, TOE: Hal LeRoy, Mitzi Mayfair—A fine short. These two kids really do some mean hoofing. Also contains two unique camera shots.—H. R. Hisey, State Theatre, Nashville, Ill.

THRILLS OF YESTERDAY: Pepper Pot—Great Everybody liked this. Kids liked it 100%. Running time, 10 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

LEND ME YOUR EARS!

IF MEMORY SERVES US RIGHT, it was Mark Twain who once said, "When some men discharge an obligation you can hear the report for miles around." . . And the funny part is, that Mark Twain did not associate with high-pressure publicity agents . . . anyone who could coin such truthful phrases would be worth their weight in gold today. . . .

▽ ▽ ▽

IN DISCUSSING OUR OHIO TRIP we made some references to the current styles in press books . . . in fact, we had the courage to say that so far as the boys in the field seemed to react, press books could stand an awful lot of improving . . . but it remained for the crew who make up the press books at Fox to take the trouble to dig in deeper and call on us personally to find out exactly what they could do to improve their press books and make them more useful to the exhibitors. . .

We rather liked their attitude and it made us feel that here was an outfit quite willing to admit that they did not know it all . . . a frame of mind that we hope will prove contagious and spread. . .

▽ ▽ ▽

WE WANT TO THANK ALL those southern boys who phoned, wired and wrote letters asking us to be sure and include them in our southern itinerary. . . Well boys . . . we will if we ever get started . . but right now it is still a question due to pressure of Club matters and a banged up knee that won't permit driving a car for another ten days or two weeks. . . But with New York temperatures kibitzing in the neighborhood of ten above zero we can think of fewer better places to be than somewhere in the south. . .

▽ ▽ ▽

LAST SPRING WHILE ATTENDING the meeting of the Society of Motion Picture Engineers we felt that here was an organization ably fitted to become something of a technical information bureau . . . in fact, the paper we read before that august body had to do with exactly that idea . . . but we went home thoroughly convinced that their heads were stuck so deep in technical phraseology that they would hardly grasp the point advanced. . . We were not altogether wrong . . . but now it appears that what was said last spring has finally taken root and they are ready . . yes, even anxious . . to give the exhibitors out in the sticks the benefit of their knowledge and experience. . . Which just goes to prove that nothing is entirely dead until it is buried . . . and then it's apt to raise such a rumpus in the grave that you just have to dig it up and revive it. . .

▽ ▽ ▽

DESPITE ITS GREAT IMPORTANCE, theatre maintenance continues to be the step-child of our imperial industry . . . yet said industry spends huge sums each year on replacements and repairs . . . many of them unnecessary expenditures because the breakdowns and wear are caused not by use but by ignorance. . .

No manager can claim he is really competent until he has a thorough knowledge of his theatre's physical equipment and an understanding of it sufficient to guide him in making certain that it is being properly cared for. . . Just how he can acquire such knowledge and information is by no means a problem of great proportions . . . on the contrary, show me a manager with the desire to know such things and I'll soon prove that through the usual daily routine of managing his theatre he will acquire it. . .

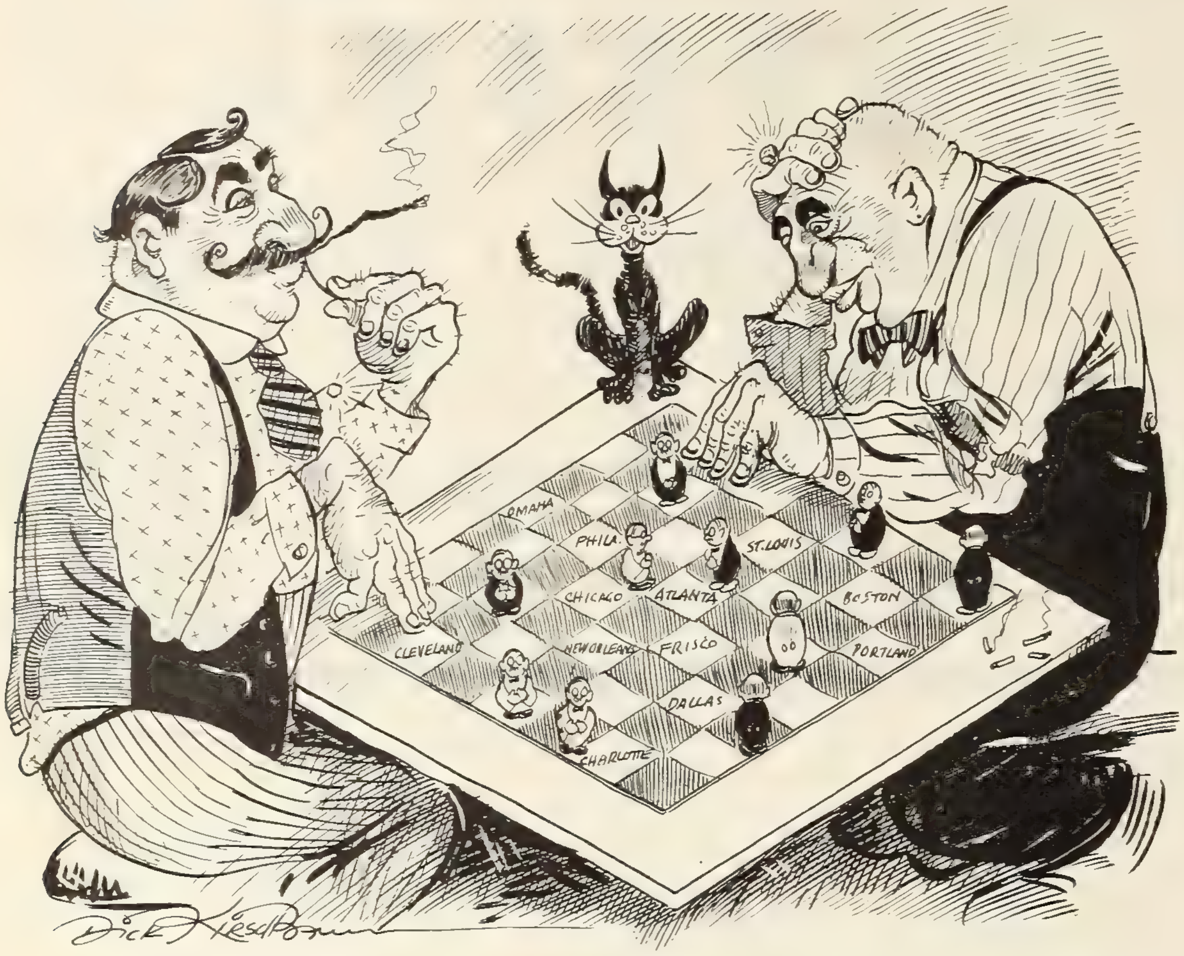
Much has been said on this subject before . . . and still more will be said hereafter . . . but the fact still remains that unless you make an effort to know something about every detail of your theatre's equipment you can never safeguard it against unnecessary breakdowns or abuse. . . A good way to start your tardy education along these lines is to find out why something goes bad or busts. . . If the explanation advanced by those responsible is not entirely satisfactory, call in an expert or a specialist on the particular matter and let him give you the inside dope and how to avoid a repetition. . .

After a dozen incidents as described, you'll be surprised to note how smart you are getting and how much tougher it is going to be for your hired help to trump up cock-and-bull stories to cover their own negligence . . and once they are wised up to the fact that you are nobody's fool, they will be doing their durndest to avoid facing your stern "Why?" when something goes blooey. . .

Maintenance . . like charity . . begins at home and is not a matter for home office supervision . . other than in an advisory capacity. . . The house manager assumes the responsibility of the theatre's equipment when he is placed in charge and should be equal to this important phase of his job. . . "CHICK"

A GAME OF CHECKERS!

Drawn by DICK KIRSCHBAUM



Here, brethern and sistern, we draw aside the curtain and let you take a peek at two big theatre magnets (magnets, we said) engaged in their favorite pastime, entitled "Checkers and Managers". The one who jumps the greatest number of managers the greatest distance in a limited time wins the game. So far it's a close race, with the kat taking it all in from the side-lines.

HERE'S A COUPLE OF SHOW RECIPES FROM CLUBMAN GEO. GOOKIN

Here's a couple of tips from George Gookin, versatile advertising, publicity man, organist, impressario and whatnot at the Majestic Theatre, Johnson City, Tenn. One is a recipe for fomenting friendly relations among newspapermen—an act which certainly can be capitalized upon—and the other has to do with the handling of home talent shows.

A couple of tear sheets from a local newspaper offer plenty of evidence that George is getting his share of free space. The best way to get this, he believes, is to find out where the editorial room is and to pick out a comfortable chair. After all, he states, "we're all brothers under the skin and they'll never throw you out." Then, every now and then you run in with a news item or tip-off to something that's going on about town; or, when eleven o'clock arrives and the show has come to a close, drop in and have a chat with the boys and help them out in various other ways when the occasion permits. And do they appreciate these acts and does it put them in a much better frame of mind when you come around with a reader? "You're askin' me"? says George, and the dough you can save!

Since we last reported on Gookin's activities he has organized a 10-piece stage band to use with vaudeville and the pay-off is in passes to each member and an inducement to get dance jobs on the outside. (Incidentally, George gets leave of absence when these outside jobs materialize.) His band and vaudeville members are staged on Saturday nights, with the band set with a fancy background and lattice-work fence effect in front.

This band and vaudeville night, which is not billed in the old, hackneyed style of "Amature Night" but as "Vaudeville Acts Tonight," or something similar, has become S.R.O. at the Majestic every time it's pulled, and George believes it's a corking stunt to get one or two nights out of the red. The band act can either serve as a separate attraction or the two can be merged for the occasion. A wide-awake piano player or organist can also handle the situation very nicely.

If anyone wants further details on the above, drop George a line and we have his word for it that an answer will be in order. He knows this racket all the way through and a complete plan from him will be better than this brief outline. More dope from him in the future.

CARROLL AND OSTROW CASHED IN ON FIGHT CHAMP'S APPEARANCE

The debut of lightweight champion, Tony Canzoneri, and his orchestra at the Academy of Music, New York City, convinced Charlie Carroll, manager, and his able assistant, B. J. Ostrow, that they had an exploitation natural by virtue by the fighter's popularity among the many Italian residents of the neighborhood.

As soon as the booking was set the house was plastered with display material, streets were covered with paper and circulars and a tie-up effected with a local sporting goods concern controlling 35 stores. One week prior to opening it was arranged to have a lobby display of sports accessories, etc., which included a rowing machine on a table with attractive girl at the oars. Giveaway of a number of these machines were made on the last night of the engagement.

All the Davega stores carried signs and photos in windows and it was arranged to have the champ and his band appear at the company's largest branch in the Empire State Building. The sports concern also ran large ads in leading local dailies, with Canzoneri's pictures and the usual information concerning his appearance at the Academy. The fact that a fight champion was leading an orchestra in vaudeville impressed the sports editors as "news."

On opening day at 12:30 o'clock a big Greyhound bus pulled up at the Park Central Hotel (the champ's abode) and headed by a police escort of motorcycles took Canzoneri and his band down Broadway, across 34th street, to the Empire State. Advance publicity had jammed the place with newspapermen, cameramen and the usual audience. A party was given the newspapermen, while a concert sufficed for the audience. The bus then proceeded to the Academy so that the orchestra could be ready to go on with its act.

Ostrow advised us that he has a photo of the very attractive lobby display made in connection with the above, but unless it comes through before this copy get's into dummy form we're afraid it will have to be passed up. At any rate, both Carroll and he were quick to realize the exploitation possibilities of this act and to cash in on it. More about these two showmen later.

Petterson's Exhibit

Following closely a local exhibit of model air craft, G. A. Petterson, manager of the Garden Theatre, staged one of his own with high school and Boy Scouts to exploit "Air Mail." His move resulted in a very attractive lobby display of all sorts of model planes, augmented by a collection of historical air mail envelopes.

NORTHWEST EDITION!

Next week's issue of the Club pages will be dedicated and devoted to the showmanship activities, merchandising and personnel of the entire Publix-Northwest Division, comprising about seventy theatres located in thirty-one different towns and cities.

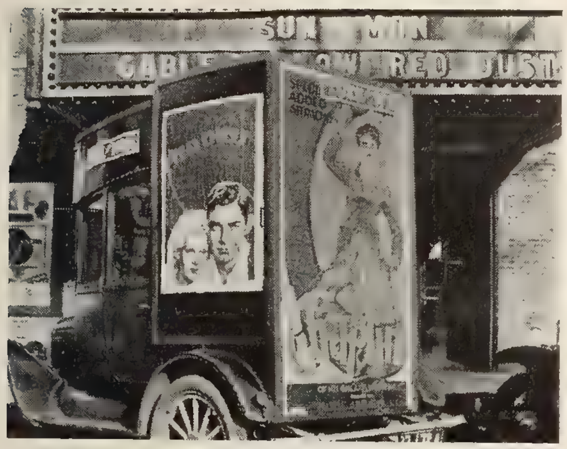
Through the fine cooperation of J. J. Friedl and L. J. Ludwig, divisional directors, and the hard work of Charlie Winchell, division publicity chief (and sponsor of the special edition idea), we have secured some marvelous material.

Other groups who would like to follow up the idea are invited to look over the Northwestern Edition next week and to start work on material for their own special issue.

A TRAVELLING AUTO IS HIS BEST BALLY, ADVISES I. J. CRAITE

All sorts of ballyhoos have been used by I. J. Craite, manager of the Fort Theatre, Fort Atkinson, Wis., but the one pictured here, he advises, has been the most effective, considering the low cost of maintenance and amount of territory covered.

He calls his truck the "Traveling Billboard" and advertising is generally placed in the panels from four days to a week in advance of showing. All adjacent territory is covered first and the truck is then brought back to town for a final all-day plug during opening. The name of the theatre appears in front of the truck above the windshield; the body is painted yellow; panels, red and orange, all of which makes a most attractive combination. A set of sleighbells, mounted on springs and placed over the top, rings while the truck is in operation.



Concerning other recent activities of Manager Craite, newspaper clippings inform us that it took three trips by the theatre truck and two with another commercial vehicle to haul away the large collection of food-stuff brought to the theatre in lieu of general admission to a benefit staged for the needy. More than 30 bushels of food were received, as well as about half that amount of clothing.

It is interesting to note that Craite is just as enthusiastic as many other Club members over the auto bally as a cheap, effective means of covering extensive outside territory. According to the photo he also converted one of the old "Model T's" into a suitable vehicle by building a rear portion of the body high enough to carry a good-sized poster on the back panel and two others on the sides.

LOU BLACK AND MORT BLUMENSTOCK CRASH WILMINGTON TAXICABS

Mort Blumenstock, in charge of publicity for all Warner Bros. Theatres, conducted a very extensive advertising publicity campaign with Manager Lou Black of the Aldine Theatre in Wilmington, Delaware, on "Silver Dollar." Many large and effective ads were used in the local newspapers and much space was gained with publicity stories. The most unusual stunt of the entire campaign was the tie-up between the theatre and the entire taxicab fleet in the city. All cabs carried large framed signs bearing illustrations and copy on "Silver Dollar." Twenty-five 24 sheets, 250 window cards and 20,000 throw-aways were used. Triple the usual amount of newspaper space accompanied the campaign.

This marked the first time in Wilmington that any theatre has been able to get any picture copy into the taxis.

"The Showman's Calendar"

FEBRUARY

24th	Revolution of Baire (Cuba)
26th	Buffalo Bill (Wm. Cody) Born—1845
27th	Henry Wadsworth Longfellow Born—1807 1st R. R. Charter—1827 Joan Bennett's Birthday

MARCH

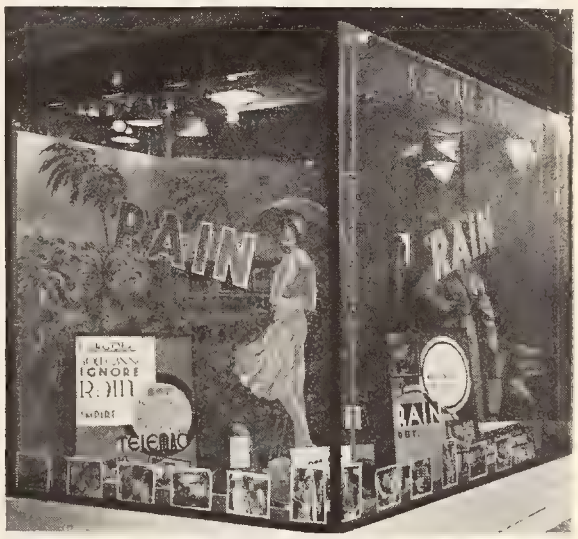
1st	Lois Moran's Birthday Ash Wednesday (LENT BEGINS)
2nd	Texas Flag Day Alexander Bell Born
3rd	1st Postage Stamps Used in U. S.—1847 Maine Admitted to Union—1820 Florida Admitted to Union—1845 Native New Year (D. E. I.) Edmund Lowe's Birthday Jean Harlow's Birthday
4th	Dorothy Mackaill's Birthday Charter Granted to Penna. Inauguration Day
5th	Texas Annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Battle Between Monitor and Merrimac—1862
12th	Purim (Jewish Holiday)
13th	Standard Time Established in U. S.—1884
15th	George Sidney's Birthday
16th	Conrad Nagel's Birthday West Point Academy Established—1802
17th	St. Patrick's Day Death of Confucius (D.E.I.) British Evacuated Boston—1776
18th	Betty Compson's Birthday

VALUABLE PUBLICITY OBTAINED BY LAWSON ON LONDON PREMIERE

Valuable publicity was secured in the heart of London's shopping district on "Rain" by Robb Lawson, publicity director for United Artists in that city.

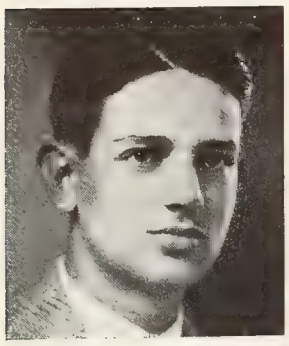
The display pictured here had throngs of people crowded around it day and night and the Telemac Company, owners of the shop, were so pleased with the interest it created that they are tying up with the picture all over England.

Additional publicity was provided for the picture's London premiere by Woolworths, every one of their stores in the central part of the city carrying a full window display of the 6d edition of the book. Special boards and an array of stills made an eye-arresting display in each case. Despite a local omnibus strike which took about 2,000 busses off the streets, queues surrounded the Empire Theatre on opening night.



Encourage COMPETITION
DON'T SIGN with others until you see EXHIBITORS TRAILERS
They are BETTER and COST LESS.
EXHIBITORS SCREEN SERVICE INC
NEW YORK 630 Ninth Avenue | CHICAGO 806 So. Wabash Ave. | DALLAS 508 Park Ave. | LOS ANGELES 1909 So. Vermont Ave.
EXECUTIVE OFFICES AND STUDIOS 208 West 46th Street, New York City

MERCHANTS HELPED JACK ALGER STAGE BIG MIDNIGHT SHOW



Jack Alger

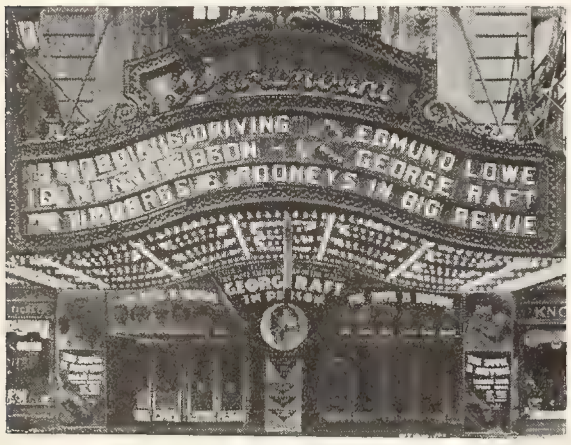
Due mainly to the untiring efforts of Jack Alger, resident manager of Alger's Valley Theatre, Spring Valley, Ill., local merchants, made possible a most successful Midnight Show at his house on New Year's Eve.

Jack not only sold the merchants the idea of donating give-aways for the occasion, but succeeded in working up two corking co-op pages of advertising, for which the newspaper allowed him 15 per cent to offset space used by the theatre. In return for the gifts Alger gave the merchants advertising on the screen, an attractive lobby display (see photo) with credit cards and additional credit when handing out the different articles. Incidentally, the two full pages of cooperative advertising were promoted in two different papers.

Even though New Year's Eve shows and frolics are out of season at this date, Jack sent along a report on how successful his affair was for everyone concerned, with the thought that there might be occasions for other Club members to promote similar shows between now and next Xmas or New Year's season.

Although Alger is comparatively a new recruit to the Round Table army, he's been following this department for some time and we believe he can be counted upon to do his full share toward keeping up the good work.

TIMES SQUARE FRONT!



Another of the smart fronts turned out by Duke Wellington for the N. Y. Paramount. Equal prominence for screen and stage shows balances the fine job.

AT YOUR SERVICE!

During the past three years out-of-town showmen visiting the city have made Club headquarters their New York address. Mail can be directed here and will be held or forwarded according to instructions.

We can also arrange your hotel accommodations at special rates through several representative hotels; secure privileges for inspecting the large Broadway movie theatres; help you with your business matters; in fact, we want you to know that the entire organization is at the disposal of visiting members.

Drop us a line and let us know when you are coming, and remember that the latchstring is hanging on the outside of 1790 Broadway.

HANCE AGAIN STAGED HIS TRADE DAY, DOG, DOLL AND PET PARADE

One year ago Monte Hance, manager of the Saenger Theatre, Biloxi, Miss., inaugurated a Trade Day and Dog, Doll and Pet Parade in his town, with the cooperation of a local newspaper and leading merchants. This year, despite adverse conditions, he held the event a second time to full satisfaction of all concerned and the affair now appears to be a soundly established annual get-together for merchants and patrons.

Tear sheets from the newspaper concerned indicate that the event was given extraordinary support on the front uage, editorial section and with numerous follow-up stories, explaining in detail advantages in store for citizens, method of entry of children in the pageant and other information. Practically every article mentioned Hance's participation in the affair and paid tribute to his usefulness as a leading member of the local chamber of commerce. Special heralds and window cards also helped materially.

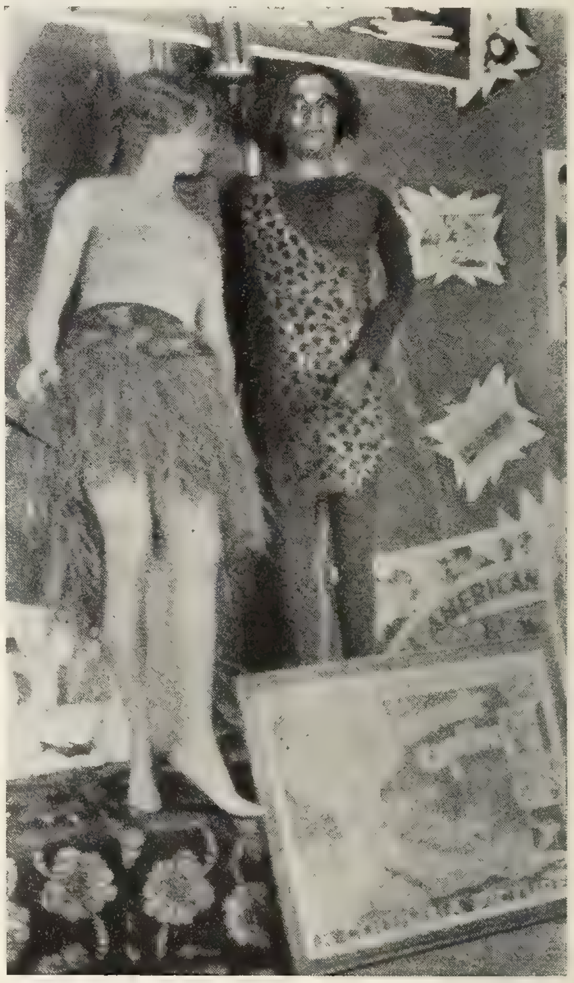
Thirty merchants contributed small amounts of cash to provide a $50 give-away and awards for the kiddies who took part in the parade. The theatre did excellently at the box office, every merchant reported the biggest day's trade in months and the newspapers published its largest edition, with most advertising, since April, '31. People from the back country who hadn't been in town for a year made their first appearance at the theatre and saw a show that was something to talk about when they returned to the sticks.

Next year it is Hance's plan to enlarge his Trade Day, Dog, Doll and Pet Parade into almost the proportions of a County Stock Show. Praise to him for putting over the last event in the face of such adverse conditions. We'll be looking for further word from this energetic showman of Biloxi.

MAC KRIM GAVE HIS FANS EYEFUL WHEN EXPLOITING PICTURE

With the South Sea and jungle film cycle in full swing, wax figures such as used by department stores to display lingerie and gowns, seem to be finding much favor with several of our enterprising Club members, in this instance, the resourceful Mac Krim, manager of the Lasky Theatre, Detroit, Mich.

The illustration shows the pair of figures Mac used in his lobby one week in advance to exploit "Blonde Captive." The female figure originally consisted of just head and bust and Mac picked her up in a beauty parlor. A pair of legs rounded out the general scheme. The male figure was of the racketeer type, advises Mac, and was revamped with darkening fluid and addition of bushy eyebrows and native wig a la still from picture. Floodlights were thrown on the display in advance. Currently it was taken outside and surrounded with grass mats and bushes.



Along with distribution of 10,000 special heralds and 200 window cards, the above gag materially helped put the picture over. Thanks to Mac for his contribution to the s. a. division. We'll be looking for more of his handiwork.

TIE UP WITH WINTER SPORTS!

Just as football and baseball provide good cooperative angles in conjuction with your theatre's activities, so do basketball, hockey and other winter sports.

Managers are urged to sponsor inter-community games and possibly offer a silver cup for a play-off of the best two teams within the drawing area of the theatre's patronage. Score cards and other tie-ups can be worked out as well, with local sporting goods shops paying for the printing in return for their ad on the material distributed.

Inviting the local teams to your theatre on a specified night and introducing them from the stage will also help build good-will and foster a friendly feeling between the theatre and these various local teams.

Where ice skating is popular some advertising gags should be worked out at the lake or rink to attract attention to the theatre or some particular picture.

REAL BOX OFFICE AMMUNITION TO FIRE AT THAT LENTEN SLUMP

Enough Practical Suggestions Here To Help You Line Up Your Complete Campaign for Entire Six Weeks of Lent!

Individual Ideas or a Combination of Several Ought To Be Productive of Box Office Results for Any Situation!

by IRA GLUCKSMAN

At our special request, Ira Glucksman has given this article careful attention with his eye constantly focused on the box office. Almost every suggestion contained herein will be found practical and worth while, providing it is being read by showmen who are determined to beat the usual Lent slump through hard work and good merchandising.

Those who keep their copies of the Herald will find in the issue of February 6th of last year another fine article containing special suggestions for the Lent season and written by Jack Jackson. Between the two stories you should encounter little or no difficulty in working out a campaign for the six weeks of Lent that should keep you well out of the red.

"CHICK"

LENT starts this year on March 1st and winds up on Easter, April 16th.

Special effort based on ticket-selling ideas will keep grosses from taking a drop at your theatre during the annual slump period.

Here is a crop of suggestions chosen with a weather eye out for real market value at the box-office:

General Suggestions

1. Good will and institutional stunts should not be neglected entirely. But greatest effort ought to go into direct box-office selling.

2. The primary purpose of the theatre is to retail entertainment in the form of pictures. Special stunts such as give-aways should be regarded only as supplementary box-office aids, not the main draw.

3. In arranging dates for big box-office stunts, such as stage weddings, fashion shows, and auto give-aways, watch bookings carefully. It is wasted effort to put on one of those draw stunts simultaneously with a big picture that will "wow" the town on its own merit. Use fashion shows, stage weddings, auto give-aways and the like to bolster mediocre films.

4. Space-getting tie-ups are the kind to use on big pictures for which special campaigns are desirable. This cuts extra ad costs.

5. Some theatres are in the habit of running the same size ad day after day, week in and week out. It is possible to give the big picture extra ad plugs by keeping unnecessary space down on mediocre pictures. Furthermore, the variety will get more attention.

6. As Easter approaches give the theatre a festive appearance. Decorate it with flowers through florists tie-ups as explained below under "Merchant Tie-ups." Change colors to suit the occasion. But watch the weather man. Green bulbs do not fit in during a cold snap.

Specific Selling Ideas

A. Merchant Tie-ups.

1. Auto Give-away: Spring is the big auto selling season. This is the alert manager's chance to cash in with an auto give-away.

If one dealer can't be induced to give a car, get a group of them to come in on the deal. Of course, the group must all be selling the same make.

Another way to go about it, is to arrange for a group of merchants to pay for the give-away. They hand out coupons to customers and get lobby and trailer credit.

Be certain that the car is displayed in the theatre lobby or prominent store window throughout the tie-up, that a box be placed in the lobby for deposit of coupons, that the car be obtained at a price below retail, and that stipulation is made that the winner must be in the audience on the night of the drawing.

Some exhibitors, when unable to get new cars, have been successful in obtaining used cars. It goes without saying that the car must be in good condition and that to award an old piece of junk is the best ill-will builder in the world.

2. Merchant Ticket Give-aways: If you can duplicate the merchant tie-up made last year by a southern exhibitor, then you're guaranteed a steady sale of tickets in bulk throughout Lent for the weakest matinee during the week.

This exhibitor got a group of merchants to chip in a specified sum each week with which to buy tickets for the matinee and to pay for a weekly full page ad plugging the theatre's show and announcing the arrangement.

Tickets were distributed to customers making purchases of a certain sum at the merchants' stores.

In the case of this exhibitor (he had a small house), the tie-up guaranteed him $100 a week for eight weeks for a matinee that did not normally gross half that amount.

3. Bargain Matinees: These can be built on bargain price of tickets or bargains for patrons of the theatre at stores of a merchant tied-in.

In return for co-op ads or heralds, give patrons coupons good for a 10-per cent discount on anything bought in the participating merchant's store.

4. Gold Night: A Gold Night Idea, giving this thread-bare give-away a novel slant, was worked last summer by an Indian exhibitor. It looks good for Lent.

Instead of following out the usual Gold Night plan of handing out the gold donated by co-operating merchants to lucky number holders, this exhibitor called his Gold Night "Grab Bag Night" and awarded the money in this manner:

Tickets were given to patrons only between the hours of seven and nine. At nine the manager and an usher walked up and down the aisles with boxes containing the tickets. Any patron was permitted to pick a ticket until 16 had been chosen.

As the tickets were called off by the manager from the stage, an usher went to the seat of the patron. The patron was permitted his choice of various bags in which were coins of different denominations.

A great deal of comedy was injected because the patron would invariably pick the heaviest bag, only to find it contained 75 pennies. The procedure was continued until all bags were given away.

5. Milliner Tie-up: Easter is the day when the ladies come out in their new spring bonnets, and for that reason the weeks just previous are the ones when milliners put a lot of effort into selling. The wise showman can cash in on this seasonal outlay. Here are two reliable stunts:

(a) The milliner takes space in the local paper, announcing a new model hat. Along with the hat appears a cut of the femme star of a coming attraction. Guest tickets are announced as prizes to readers who can draw the new model best on the head of the star. Of course the ad mentions the attraction, playdates and theatre.

(b) The milliner donates several hats to be given to women on whom they look most becoming. Hats are tried on on the stage of the theatre. Winners are determined by audience applause. This one is always good for a lot of laughs. If possible, get the milliner to take newspaper space announcing the hat give-away.

6. Transportation Companies: Local transportation companies such as trolley, taxi and bus organizations have felt the depression like all businesses. They will be glad to engage in tie-ups that will stimulate their receipts.

Lent, for the most part falls during a period of inclement weather. This is a good time for the theatre to engage in transportation tie-ups.

One of the best ideas is to get the transportation outfit to give free rides home to theatre patrons coming down via the company's vehicles. Passengers, on request, get a slip which, when stamped by the theatre cashier upon purchase of a ticket, entitles the bearer to the free ride home.

The theatre announces the arrangement by slide or trailer. The transportation company makes the announcement in ads, car cards, station cards, heralds, etc.

Managers in some towns have been successful in inducing bus companies to route special buses to the theatre door at the "break" of the show. Patrons appreciate this convenience, especially during stormy weather.

Conductors' announcements are good publicity. Get the participating company to have conductors call out: "12th St. Get off here for the Strand Theatre, where "Farewell to Arms" is playing."

7. Guessing Tie-up: The old guessing idea has so many possible variations that it will

(*Continued on following page*)

BEATING THE LENT SLUMP!

(Continued from preceding page)

take little ingenuity to make it new. To get the most out of it, tie-up should be made with a merchant.

No Cost Space, Publicity, Etc.

1. Art School: Got an art school in your town? If so, here's the way to win lobby posters, publicity and ticket sales.

Tie up with the school to have some of its most gifted students work in your lobby making displays, posters, etc., for a coming attraction on which you want special emphasis. Let them work near a sign reading: "We are students of the Jones Commercial Art School making special displays for (Name of Picture), starring (Names of Players) and coming to this theatre (Playdates). Try to have the school send local students, especially from prominent families. This gives all the better chance for the stunt to crash the papers.

Get the school to announce the stunt in newspaper ads which carry a mat from the picture together with picture name and playdates.

Also have the school award a scholarship to the lucky number holder in the audience during the run of the picture.

2. Spring House-Cleaning Exhibition: Spring is notoriously the house-cleaning period of the year. Therefore, merchant tie-ups based on this idea are pretty sure to be successful.

A space-getting plan is to trade merchants' foyer displays of house-cleaning cleaning goods and materials in return for paid ad space. This might be called the "Spring House-Cleaning Exhibition."

In running any exhibition of this sort, it is a good idea to stage it past the doorman if possible so that women attracted to see it will be cash customers and not just curiosity seekers jamming up the lobby.

A good variation of this stunt for larger towns is a "Know Your Neighborhood Merchant" tie-up. Local merchants pay for ad space, pluggers, heralds, etc., and donate merchandise given to patrons on one or two nights a week at the theatre.

3 Word of Mouth: Here's a gag worked a couple of years ago by a Nebraska manager. It had the entire town talking about a picture.

Advertising for kids who wanted to earn a guest ticket to the theatre, the exhibitor rounded up about a hundred. To each of them he gave a petition stamped with theatre name and picture playdates along with copy reading: "We, the undersigned, being in a mood to be entertained, welcome to the Rex Theatre on Thursday, Friday and Saturday that excellent picture (picture name).' Kids turning in petitions with 200 signatures got their guest ticket.

In working this stunt, make sure that you pick kids from every location in town to get complete coverage. The novelty of the idea and the talk about the picture are well worth the guest ticket and small printing charge.

Another stunt, similar to this, was also worked successfully.

The manager recruited a group of boys who were divided into teams with a captain appointed to head them. Each team was sent to a different section of town with instructions to knock at the door of every house and say: "Good afternoon. The manager of the Strand has asked me to remind you that such and such a picture with this and this star is playing at the Strand starting tomorrow."

POSTAL WARNING!

Managers who contemplate, among their Lenten activities for stimulating business, any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used, are advised to ascertain whether such matter is admissible to the mails, in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, contests, etc.

Before proceeding with any stunt or gag in which the mails are to be used, we suggest that you consult your local postmaster and secure his O.K. In this way you will avoid violation of the lottery laws.

The kids each got a guest ticket.

4. Newspapers: There are so many good newspaper space ideas that space here permits review of only a few of them.

a. Smile Snaps: Every day during Lent the paper sends its photographers out to take pictures of crowds on the main shopping thoroughfares. One or two smiling faces in the crowd are circled on the photo. Individuals so circled get guest tickets upon identifying themselves either at the newspaper office or at the box-office. Naturally the paper runs stories each day about the stunt, mentioning theatre, attraction and playdates.

b. Newsboy Matinee: Theatre invites the paper's newsboys to attend a matinee. They parade to the theatre bearing signs reading: "We are 'Herald' carriers on our way to see such and such a picture at the Rex." The paper will invariably run a story and photos of this.

c. Want Ad Tie-up: On the want ad page the paper prints display ad plugging the theatre's show and announcing that readers who find misplaced lines, misplaced want ads, numbers, etc., scattered through the want ads will get guest tickets to the picture.

d. Subscription Tie-up: Provided the theatre gets enough display space to warrant it, guest tickets go to new subscribers.

5. Phone: If you have unlimited phone service, get the cashier to call a long list of subscribers about your picture. A good way to work this stunt is to have the cashier say without revealing her identity: "Pardon me. I'm calling the Strand Theatre. What time does 'Farewell to Arms' Start? **Naturally, this can't be done too often.**

6. Special Confection Names: If you have a confectioner in or near the theatre, it is to his interest to get as many people there as possible. He can be sold on a fine co-op ad along this line.

He runs a newspaper ad plugging the theatre's show. The bottom part of the ad is given over to his copy with a line urging patrons to visit his store after seeing the show.

He might also advertise a special confection or drink of some kind called after the title of the picture or star in it. Thus the theme of his copy might be: "After you've seen Irene Dunne in 'No Other Woman' at the Gem, try an Irene Dunne special, the drink to send you home feeling happy and satisfied."

Similar tie-ups, of course, are good also at nearby drug stores or other establishmeits serving drinks and light luncheons.

7. Safety Week: With spring approaching during Lent, the town begins to get ready to handle heavier traffic. This is your opportunity to cash in on a Safety Week Stunt.

Properly run it can be ticket-selling and money-saving . . . not purely institutional, as a lot of these stunts turn out.

The first step is to sell the idea to the newspapers, police, Chamber of Commerce, Board of Education, Parent, Teacher Associations, school authorities, welfare board, safety committee, insurance men, automobile clubs and any other similar groups in town.

Get these agencies to raise funds for a newsreel of a motorist driving through the town and committing various traffic violations. Have the newspaper sponsor giving prizes to persons in the audience who detect the greatest number of violations committed by the driver in the film.

Make certain that in all stories printed by the papers and all announcement material, attractions, stars, playdates and theatre are mentioned. It is advantageous to the participating groups to have as big an audience as possible. By giving its screen to the showing of the picture the theatre is doing its share. If desirable, the theatre can donate some guest tickets.

The ticket-selling aspects of this stunt lie in the pulling power of the newsreel and the attendant publicity.

8. Window Displays: Sell merchants in as many prominent spots as possible on the idea of attention value of stills in their windows. Stills, of course, should be accompanied by selling copy on attractions, theatre and playdates.

9. Radio: Tie up with merchants or radio stations for air plugs on coming and current attractions. Ideas on how to do this were given in the Round Table section of January 21, this year.

10. Cooking School: In return for no cost ads, heralds, etc., give use of the theatre in the morning to the local power company, a food concern or the newspaper to stage a cooking school.

The participating organization supplies a lecturer who shows how to prepare foods.

Stage Attractions

1. Stage Wedding: This is always a good ticket-seller. Keep it dignified.

A good way to arouse interest of paper and town is to place a want ad asking for a couple to be married on the stage of the theatre. Meanwhile, tie up with merchants to donate furniture, groceries, jewelry, flowers, beauty service, etc., in return for publicity. A good angle to use in approaching these merchants is that depression has lowered the number of weddings but that publicity given to the stage wedding will

(Continued on following page)

OVER THE TOP WITH IDEAS!

(*Continued from preceding page*)

tend to promote the marriage idea and implant names of participating stores in young couples' minds.

After selecting the couple, keep their identity secret. This will save them possible chiding of prank-playing friends and at the same time provide plenty of material for a series of newspaper mystery stories on their identity.

Make sure that nothing arises to mar the solemnity and beauty of the wedding itself.

2. Fashion Show: Fashions are just the ticket for the Lenten period. Preceding Easter, these weeks are the very ones when stores are preparing to splurge on spring fashions.

Theatres have been successful in staging these shows either in conjunction with a single large store or with a group of noncompetitive establishments, such as gown shop, milliner, shoe store, jeweler, florist, novelty shop and the like.

Most stores of any size will run a fashion show of some sort during this period. It is a good idea to plant the thought with the management that the theatre stage is the very place to stage the show to greatest advantage. It is not unlikely then that the idea will sell itself and the store or stores ask the theatre to participate.

There are several important points to remember in staging a fashion show. Briefly they are:

a. A mere display of fashions becomes boring to the audience. The fashion display should be woven into a regular stage revue. A tie-up with a local dancing school, dramatic club, school glee club, etc,, or a combination of them will get the talent at no cost.

b. The merchant should agree to use copy and cuts plugging theatre attractions in all his announcement ads. It is to his advantage as well as the theatre's to have as large an audience as possible.

c. The theatre should assume no responsibility for goods brought there. Assure the merchant that every precaution will be taken to insure safety of his merchandise, but that the theatre cannot be held responsible for it.

d. If the store cannot supply professional models, recruit them from among local debs, college girls or high school girls. The advantage in having professional models is that they probably have better stage presence; on the other hand, relatives and friends of the amateurs are bound to turn out to see them perform.

3. Stage Auction: As a ticket-selling and good will idea, the stage auction is swell when run as a benefit for the community chest or other desirable charity.

Local merchants are tied in to donate the articles to be auctioned. The affair is co-sponsored by the Chamber of Commerce or local newspaper. An important town official, preferably the mayor, is brought in as auctioneer for the first couple of bids. If he cannot be induced to perform this role, he should be asked to sit on the stage anyhow during the proceedings.

All money received, of course, goes to the charity selected or is distributed among a number of them.

4. Sponsored Show: Ingenious approach in selling an idea to merchants and public often will earn plenty for the theatre. Here's how a Mississippi exhibitor got a series of local talent stage shows at no cost to the theatre and satisfied the merchants who footed the bills.

PLAN CAREFULLY!

It would be impossible to crowd into any six week period all of the suggestions contained in Ira Glucksman's article, but if you sit down some day before the beginning of Lent and plan your entire six weeks of activity, you could select those ideas which appeal most to you as being the best for your particular theatre and town.

Over-selling is far worse than underselling. Rather use fewer ideas but put over in a big way than try to jam in so many that none will be entirely successful. Another thought is the possibility of combining two or more suggestions into one campaign. This is a better method than trying to put over too many in a limited period of time. Plan carefully.

Talent was supplied by a local dance school, glad of the publicity obtained by participating. Each week a different merchant was sponsor of the show, he supplying the money to pay for stage hands, heralds, ads, etc.

Before each of these special shows the exhibitor went out on the stage and introduced the week's participating merchant as the man responsible for giving the town the extra attraction. This gives the merchant personal contact with the public and is the key to selling him the idea. In co-op ads the same slant is stressed.

5. Basketball Board: Basketball is still in full swing during the first part of Lent and if your town is a basketball town, here's a stunt to convert this opposition into a drawing card. The stunt has been used with marked success in a number of middle west theatres.

On a board about five feet long and 18 inches high, draw a basketball court and drill holes in various spots. At the bottom make a slotted box to hold names of players printed on transparent paper so that a bulb placed behind will illuminate them. The object of this board is to duplicate a play by play account of a basketball game. It is a big draw, especially when the game is away from home.

Behind the board is an operator wearing a headphone. In his hand he holds a live wire which he touches to bulbs in the holes drilled in the board. As he receives the account of the game, over a leased wire, he shows the progress of the ball around the court by touching the live wire to the bulbs. Special lights are placed on the board to show goals, fouls, etc.

The board should be placed to one side of the house, off stage, so that it will not interfere with the picture. This gives the audience their pick of two shows, the picture or the game, without one interfering with the other.

To get the report of the game, a flat rate arrangement can be made with the telephone company. Some managers have tied up with merchants to pay for this wire in return for announcement that the merchant is co-sponsorer.

In town where basketball interest is high, theatres have boosted as much as 300 per cent over average when an out of town game was duplicated in this manner.

Incidentally, this board idea can be used at other times of the year for football, baseball or other sports.

6. Boy Scouts: As spring approaches, boy scout organizations are getting ready for outdoor activity. During Lent arrange for them to give an exhibition on the stage of the theatre. This is certain to bring out their parents, relatives and friends. So the more scouts participating, the better for the house.

Similar exhibitions can be worked with girl scouts, Campfire Girls and other organizations of the same type.

Easter

1. Flower Show: Easter is a great time at which to put on a flower show. This will give the theatre an appropriate festive appearance in keeping with the holiday and at the same time attract business, if given the right slant.

The flower show can be worked either with professional florists, amateurs (in some sections of the country), or both.

If your theatre is in the south where flowers bloom this early, have local amateurs send the theatre specimens of their horticulture. Promote prizes for the winners, letting prominent citizens and local flower experts be the judges.

In the case of professional florists, let them arrange the show in your lobby or foyer in return for a card or for trailer credit. Induce them to run co-op ads or print heralds calling attention to the show.

A charity slant can be given the show with attendant newspaper publicity by having the florists donate flowers to be sold at the theatre during the flower show, the proceeds to go to the community chest or other prominent charity.

2. Easter Confection: Here's a way to turn the old Easter Egg matinee into a gross-builder, publicity getter and good will stunt.

The stunt formerly was worked by announcing that all kids who turned up with a colored hard-boiled Easter Egg for the Saturday matinee preceding the holiday would be admitted free. The Eggs later were turned over to charitable organizations.

This year tie up with a local confectioner to make an Easter special. Announce that all kids bringing these confections to the theatre will be admitted free, further announcing that the confections will be distributed to the local orphan asylums, poor families, etc.

The confectioner, of course, pays part of the admission for each child passed into the theatre. Thus the confectioner benefits by large sale with small profits, the theatre gets some direct return for its efforts and the charities come in for their share.

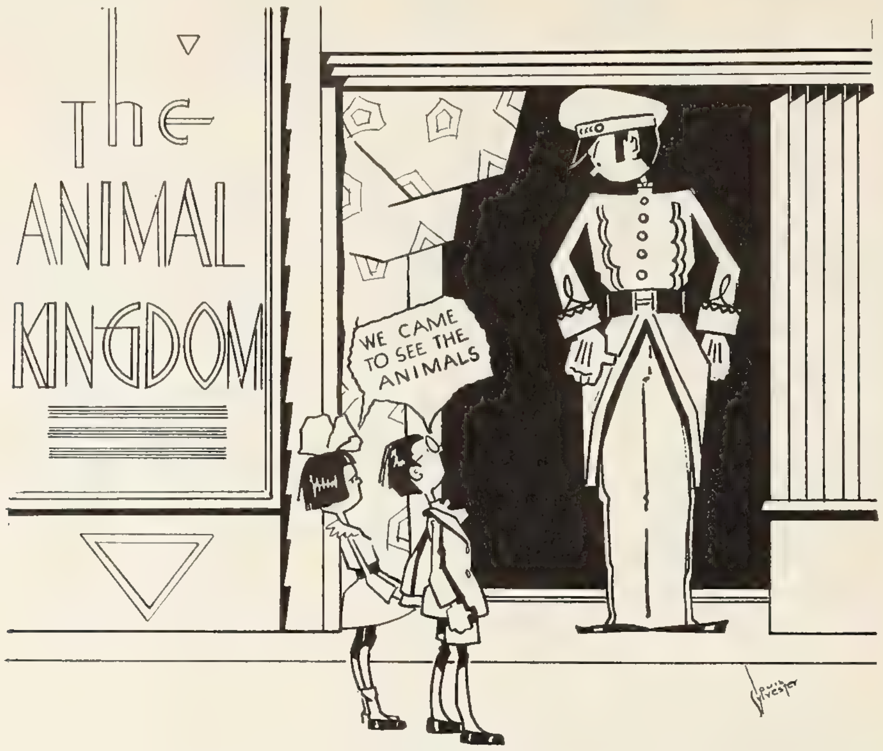
Kid Business

1. Serial: Book in a serial to run throughout Lent, on Saturday afternoons. Give

(*Continued on following page*)

WE OFTEN WONDER!

By LOU SYLVESTER


The ANIMAL KINGDOM
WE CAME TO SEE THE ANIMALS

DON'T JUDGE A PICTURE BY ITS TITLE

VOGT APPLIED BIG TOWN SALES IDEAS TO TOWN OF 5,000

Enclosed in the letter containing the application of John Vogt, manager of the Rialto Theatre, Gladstone, Mich., for membership in the Club, was evidence that this newly elected Round Tabler is doing some effective campaigning in the interests of his box office.

Newspaper tear sheets and a photo disclose that John put over a corking double truck and window displays in a co-operative deal among local merchants when exploiting "Big Broadcast." The big spread of ads was sold on the slogan: "Buy and Shop in Gladstone—Tune in on These Bargain Values—3 Big Days." The idea, you see, was to have the sale day and date with the three-day engagement of the picture and the merchants went for the scheme in a big way. Suffice to state that the splurge produced excellent results for both stores and theatre, grossing for the latter larger receipts than the box office had taken in in some time.

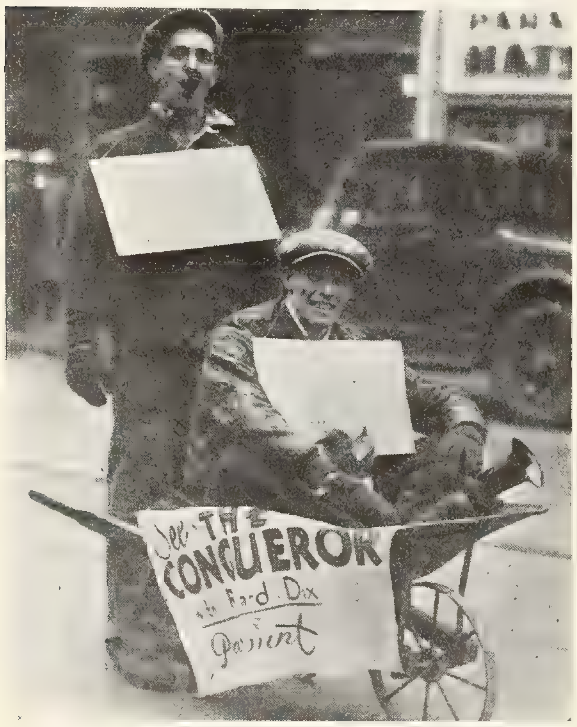
In addition to the splendid co-op heralds were used as inserts in the newspaper two days in advance; a loudspeaker was rigged up and records from the picture played through it, together with announcements of play-dates and starting times; three attractive window displays were secured, including a particularly effective one with a big dealer in radios. All copy tied in with the three-day bargain sale and showings of the picture. Two candy kitchens were also tied-up for a special "Broadcast Sundae."

Considering the 5,000 population of Gladstone, it appears that a proportionate amount of credit should by all means be chalked up to Vogt for putting over such an effective campaign. We'll hope to hear more from this new member.

ELECTION BET GAG A GOOD BALLYHOO FOR ELLIS BRODIE

One of those freak election bets came along just about the time "Conqueror" was played by Ellis Brodie, manager of the Paramount Theatre, Haverill, Mass., and this enterprising Round Tabler was quick to sell the two young fellows on the advantages of a tie-up.

The photo shows the results of the bet made on this hotly contested Mayoralty race. The loser had to push the winner over a designated route to the front of the post office building, where they shook hands with themselves, the winning candidate and bowed to an applauding crowd. Note the banner on the wheelbarrow, the title of which tied up most appropriately with the occasion.



On the job as usual, weren't you, Ellis? And we don't doubt for one moment that the stunt was good for plenty of publicity.

Mickey Invades Orient!

After establishing approximately 1,000 Mouser Clubs in the United States and Canada, the well known and popular Mickey Mouse invaded the Orient and his fellow rodents are now numbered among the Chinese, Eurasians, Indians and Malays. Only last month more than 200 youngsters got together at the Marlborough Theatre, Singapore, and started an association which since has grown over the 500 mark. Nearly 100 grown-ups had to be turned down.

SUGGESTIONS FOR LENT!

(Continued from preceding page)

each kid coming to the first performance a ticket to be punched at every subsequent showing of the serial. Announce that kids who get every punch made on their cards will be admitted free to the last chapter. Experience of exhibitors with this stunt shows that it stimulates attendance, but that very few kids get every punch made.

2. Kid Club: Put steam into your kid club during Lent, or if you haven't one get it organized. A good idea is to bring in a merchant as co-sponsor. He donates prizes to be awarded at each meeting, to winners of such contests as pie-eating, best athlete, spelling bee, best student, balloon blowing, apple bobbing, ice cream eating, harmonica.

3. Vacation Matinees: Extra special effort to get the kids should be made during Easter Week, when they are home from school. It would be a good idea to hold an extra kid matinee or kid club meeting in the middle of this week.

4. Special Merchant Tie-up Matinees: Many exhibitors have wished they had more seats in the house after putting on a Coffee Can Matinees, Bread Wrapper Matinee, Milk Bottle Cap Matinee, etc.

The theatre ties up with the distributor (of milk, coffee, bread, etc.) to admit free any kid bringing an empty coffee can, milk bottle cap, or bread wrapper of the merchant's. The distributor pays the theatre an agreed price for each such coffee can, milk bottle cap or bread wrapper presented for admission.

In addition, the co-operating distributor announces the matinee in co-op ads and heralds. There is one case on record where a theatre tied up with a flour distributor on this stunt and the demand for the particular brand became so great that local stores which did not carry it were forced to take it in stock.

5. Tie up with fraternities, classes, schools, clubs, etc., for special theatre parties. If you hear of one of these youngster groups planning a party of some sort, convince their leaders that a theatre party would be just the way to start the evening. Offer them the inducement of a specially roped off, reserved section for them provided they buy a block of tickets in advance.

Original Stunts

The stunts suggested in this manual by no means exhaust all the possibilities. They need not be worked precisely as given here nor need they alone be used.

Run over the list again, picking out the ones that seem to fit your individual theatre and town. Then adapt them to your situation, or devise others. If you do, Lent shouldn't hurt your business too greatly.

personalities

SIDNEY J. DAVIDSON
formerly manager of the Earle Theatre, Philadelphia, Pa., is now in charge of the Stanton, another local house, replacing William Israel, who was recently promoted to the post of district manager with headquarters at the Strand, York, Pa.

▽

ALBERT COHEN
of the Warner theatre force in Philadelphia, is now at the helm of the Karlton Theatre, same city.

▽

MARTY ANISMAN
former manager of the Lindley Theatre, Philadelphia, Pa., is now in charge of the Rexy, also in Philly.

▽

SAMUEL COHEN
until recently in charge of the Kent Theatre, Philadelphia, Pa., is the new skipper of the Imperial Theatre, another local house.

▽

ROBERT KESSLER
former manager of the Allegheny Theatre, Philadelphia, Pa., is now located at the Colney, another local house, in the same capacity.

▽

STANLEY SPOEHR
is the new manager of the Leroy Theatre, Millville, Pa. He was formerly in charge of the Rialto Theatre, Woodbury, N. J.

▽

RUSSELL O. ROSE
in charge of the Victoria Theatre, Philadelphia, Pa., for some time, is now managing the Capitol Theatre, same city.

▽

FRANK J. JORDAN
formerly manager of the Capitol Theatre, Philadelphia, Pa., is now at the helm of the Victoria, also in Philly.

▽

HARRY SCHWARTZ
part owner of Great Lakes Theatres, Youngstown, Ohio, has taken over management of the Hartman Theatre, Columbus, succeeding Edward C. Breckenridge, who recently tendered his resignation to become road manager for Kenneth Harlan. Dave Pence remains as assistant at the Hartman.

▽

A. GOLDSMITH
has replaced M. J. Baranco, now with Publix, as manager of the Cross Keys Theatre, Philadelphia, Pa.

▽

B. STERN
formerly with Warners at Troy, N. Y., is now managing the Keystone Theatre, Philadelphia, Pa.

▽

J. MELINCOFF
formerly of Lawrence, Mass., and a brother of Max Melincoff, Warner district man in the Boston zone, is in charge of the Astor Theatre, Philadelphia, Pa.

▽

I. HIRSCH
is the new manager of the Poplar Theatre, Philadelphia, Pa.

▽

B. LOEB
has been appointed manager of the Lansdowne Theatre, Lansdowne, a suburb of Philadelphia, Pa.

▽

CHARLES KEYSER
formerly manager of the Majestic Theatre, Mansfield, Ohio, recently succeeded Glen Nelson as manager of the Harris Theatre at Findlay, Ohio. Nelson has been transferred to the Ohio Theatre, Sidney, while John Manuel takes Keyser's old job at Mansfield.

GEORGE CAVANAUGH
district manager for Publix with headquarters at Peekskill, N. Y., is reported slated for transfer to management at the Bardavon Theatre, Poughkeepsie, N. Y.

▽

HENRY P. HOF
manager of the Bardavon Theatre, Poughkeepsie, N. Y., has succeeded John A. Hartung as manager of the Stratford Theatre, same city. Hartung, according to report, will take charge of the Academy in Newburgh, N. Y.

▽

HAL ELIAS
well known M-G-M exploiter, is covering Pacific Northwest centres in the interests of "Secrets of Madame Blanche."

▽

MISS CHELLE JANIS
formerly manager of Loew's Century Theatre, Brooklyn, N. Y., is now in charge of Loew's Hillside, Jamaica. It was erroneously stated in a recent issue that Jack Ginsberg was in charge of the Hillside, while, as a matter of fact, he is the assistant manager. It was also stated in the same issue that Jack Beuttel was at the helm of the Bay Ridge, whereas he is the assistant manager there.

▽

HARRY R. MOORE
has been appointed manager of the Fox-Egyptian Theatre, Delta, Colo., succeeding L. M. Harris, who recently took a managerial post on the west coast.

▽

HANS SCHARLACH
is manager of the Lorelei Tonfilmpalast, Sheffield and Belmont Avenues, Chicago, a first run all-German talking picture house.

▽

A. V. DeSHETLER
after several years absence from Cleveland, has returned to this city and has been appointed manager of the Dennison Square Theatre, which is one of the houses operated by the Associated Theatres' chain.

▽

M. M. WILHERSDORFER
has acquired the Emerson Theatre at Brush, Colorado, from J. Anderson.

▽

FRED COSMAN
recently manager of the Circle Theatre, Tulsa, Oklahoma, has been transferred to the Strand Theatre at Drumright.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER ____________________

THEATRE ____________________

ADDRESS ____________________

CITY ____________________

STATE __________ HOW MANY? __________

HARRY ROYSTER
until recently manager for Publix in the Rochester and Syracuse districts, is now supervising the Century and Regent Theatres in Rochester, a matter of approximately 3,800 seats. Irwin Solomon and Harold Raives, former managers of these houses, have been called to New York for reassignment.

▽

ORVILLE ENLOE
manager of the Empress and Royal Theatres, El Reno, Oklahoma, has announced that he will rebuild the Criterion, decently destroyed by fire, at an early date.

▽

E. J. ROBINSON
has purchased the Empress Theatre at Rockwell, Ia. Robinson owned and operated a theatre at Blair, Neb., for the past twenty-five years.

▽

F. J. KUHN
has taken over the management of the Moville Theatre at Pierson, Ia.

▽

JIMMY KEOUGH
has succeeded Cy Greiver as manager of the Adams Theatre at Detroit. Greiver has returned to Chicago, his home.

▽

HARRY STORIN
formerly with RKO in Rhode Island, has been appointed manager of the Metropolitan, Providence.

▽

E. LUDWIG
is the new manager of the Venetian Theatre, one of the J-V-H houses in Seattle, Wash.

▽

JOHN ROMWEBBER
recently added vaudeville at the State Theatre, Akron, Ohio.

▽

RICHARD H. ERWIN
owner of the State Theatre, New Britain, Conn., has obtained possession of the house from J. Anger, former lessee, and will reopen.

▽

L. D. TRELOAR
has reopened the Treloar Theatre, Ogden, Iowa, and will operate Saturdays and Sundays.

▽

JOHN HAMRICK
well known exhibitor in the Northwest, has put his Blue Mouse Theatre, Seattle, back in the first run division.

▽

MARTIN ROSEN
former manager of the Publix Rialto Theatre, New York, recently took over operation of the Lee Theatre, Lee Avenue, Brooklyn, N. Y.

▽

GEORGE LABY
in charge of the Paramount Theatre, Boston, for some time, is now at the helm of the Fenway, same city.

▽

EDDIE GILMORE
who has been giving an excellent account of himself as publicity man for Loew houses in Washington, D. C., has been named manager of Loew's Grand, Atlanta, Ga.

▽

R. S. McCOY
for the past several years manager of the Saenger Theatre at Alexandria, has been appointed manager of the Capitol Theatre at Monroe, Ala.

▽

LAVERNE MONTGOMERY
has been appointed manager of the Strand, Tudor and Globe Theatres at Mobile, Ala. These three houses belong to Saenger chain.

NEW JERSEY GO-GETTERS!

by AL ZIMBALIST

The results of the first "Go-Getters" column seemed to have quite an effect on the Jersey Boys . . . notwithstanding . . . New York. Before the day was done the writer had telephonitis. The column evidently had a great effect on the boys, for they were more than willing to pass on hints of exploitation, advertising and salesmanship in the theatre. Now we're getting somewhere!

▽

But let's get on with the news. . . . Bill Phillips, the demon Loew showman in Newark, has arranged one of the most eye-provoking window displays we have ever seen this side of the Hudson. . . . Janice Rentchler, crackerjack pressagy of the Skouras Terminal, deserves much of what the executives give when a picture is properly sold. The pix was M. in Uniform. . . . Clem Murphy of Warners' Branford hit the ball right between the orbs on "Hard to Handle." . . . He borrowed an ass . . . and covered it with the following copy: "If you think this ass is hard to handle . . ." see James Cagney at the Branford, etc., etc. The stunt drew many laughs and plenty of kopeks at the b.o.

▽

Eddie Kane promoted a Cranford Romance film and had his young daughter play one of the baby leads . . . the result of which, of course, really brought in a lot of extra dough (Can You Take a Tip). . . . Here's the new line-up of District Managers for Warners' in Jersey: C. L. Dooley, Tony Williams, Bob Paskow and Eddie Batlan. Cam Dooley was moved up (or down) the line as chief booker with Artie Siegel as associate. . . . Maurie Stahl giving the Terminal the twice-over . . . but smiled joyously when he couldn't get into the theatre. . . . M. in Uniform did the trick. . . .

▽

HOW MANAGERS GET GRAY YOUNG:

Too many attractions billed in front of the theatre at one time, dividing interest and causing confusion . . . not enough attention given to most important selling medium—the attraction board or marquee (to you). . . . Copy not made up by manager, but left to some other attache; poor spelling and phrasing; copy without punch or selling value; letters not properly spaced or firmly joined, light leaking out; one idea not followed throughout campaign.

Lights out in sign on marquee . . . front light on too early or too late . . . former means a waste of current, latter a loss of patrons. . . . Should be checked by manager personally . . . front billing not changed until morning of the show; change should be made immediately after closing performance . . . not opening box-office punctually; closing box office before scheduled closing time . . . no sign on box office announcing time of opening and start of performance. Should be prominent announcement of this at all times during closed hours . . . cashiers carrying funds from the box office alone. This should be done by manager. And if you're not bored by the foregoing (not fiction) facts . . . drop us a line and we'll continue. . . .

▽

Journeyed down to Ridgewood two Tuesdays ago at P. M. time to get another glance at the new Warner there. Arrived just in time to enjoy the crowds milling about b.o. REASON: Frank Costs, the manager, tied up the town newspapers and ran a double reviewers' contest . . . the people rushed to see if they were winners. . . . Elliot Kadison of the Stanley Newark still clinging to Postal cards as a special inducement to doctors and professionals. Larry Conley and Mickey Kippel are hitting them high, wide and handsome in Jersey City with Round Table and original ideas. . . . The George Kelly stampede for business has made the Skouras Fox-Hackensack management sit up and take notice. . . . Here's how he's doing it: "New Theatre Front (promoted)—Stage Weddings; Fashion Show, Victor Recording Contest; Famous Band Night (a promotion) and other public inducements.

▽

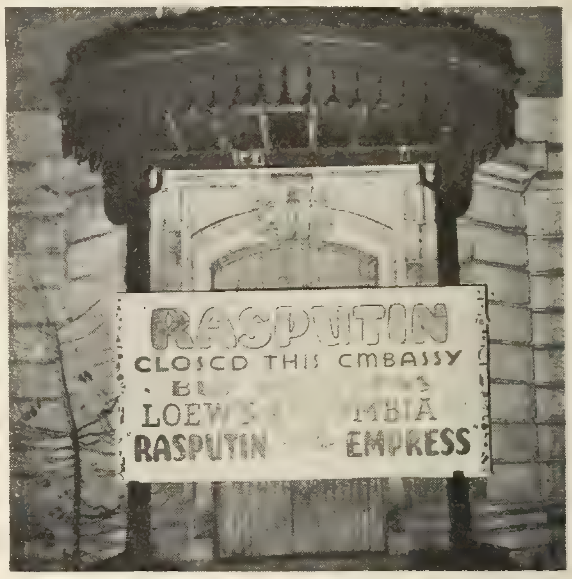
And so to bed with this supposed column with hopes that Maestro Lewis will be pleased with these views. . . . See you again, you showmen from other territories . . . who will certainly have to step on it to come half way near New Jersey!!!

SENSATIONAL STUNT PULLED BY GILMORE IN WASHINGTON, D. C.

When "Rasputin and the Empress" was road-showed at Loew's Columbia Theatre, Washington, D. C., Eddy Gilmore, publicity director, pulled a stunt that the gang over in the Capital City are still talking about.

Eddy reminds us that when the Czar's regime in Russia went up in smoke his Washington ambassador made a midnight exit and hasn't been heard from since. Meanwhile the Embassy stands vacant in all its gloomy glory on exclusive Sixteenth Street. The state department is holding the property for the Romanoff heirs.

The fact that Rasputin played such an important part in Russian history and the downfall of the Czar intrigued Gilmore's fertile imagination to such an extent that during the picture's engagement in the city a 10-foot by 5-foot sign found its way across the entrance of the Embassy. How it got there Eddy will never tell you, but he will testify that pictures of the stunt appeared with INS, AP, Underwood and Underwood and Wide World. Police rushed around and took the banner down as soon as it was reported to headquarters, but not before the cameras clicked off a film record of the scandal.



We think all the fellows in this organization will agree that the above was a cuckoo of a stunt and the accompanying photograph is ample proof that it happened. Thanks to Gilmore for sending us the evidence and we'll certainly hope to hear again from this resourceful showman.

SAM SUGGS REGALED PATRONS WITH OLD TIME STAGE WEDDING

We note that our old friend, M. S. "Sam" Suggs, manager of the Paramount Theatre, Bristol, Tenn., recently entertained his patrons with a Stage Wedding, garnished with all the most up-to-date trimmings.

Approximately twenty merchants were tied-in for the promotion of gifts to give the bride and groom a good start on their merry-go-round, including a two-way trip to a neighboring city, the best of hotel accommodations, etc. One of the most prominent ministers in the city officiated at the ceremony and a local florist contributed an entire setting of palms, cut flowers and flowers for the bride and her attendants. A stage set was made up of white scrolls at each side of the palms, with effect background of a rising sun. This was thrown on the magnascope curtain when the ceremony was under way, during which time the organist started playing "At Dawning." A capacity house greeted the affair.

We also hear that Sam recently tied-up with a number of merchants for give-away of two new automobiles during the past two months and will look forward to hearing in full concerning the campaign he used. In the meantime we're taking this means of letting him know that the Club is mighty glad to get a line on his activities.

Gilmore's Gag!

Eddy Gilmore, who handles publicity for Loew's Theatre, Washington, D. C., put over an effective scheme for "Cynara" by offering free admissions to every man, woman or child who could and would recite word for word Ernest Dowson's poem. Several hundred applied to Manager R. R. Drissel but only one succeeded in getting away with a perfect recitation.

Talking "Mummy"

When "Mummy" played the Mayfair Theatre, New York City, it was arranged to have a man impersonate the character and enact the catchline—"It Comes to Life"—by means of a "mike" and loudspeaker hook-up.

At the side of the main entrance, about on the level with head and shoulders, a replica of the Mummy was placed in a large shadowbox effect. Pedestrians were invited to ask questions and the character agreed to answer to the best of his ability and to describe what kind of clothes the person was wearing, etc.

The "mike" picked up the questions, took them to a man concealed at another point, from which the answers were shot back to a loudspeaker hidden within the box. A special police detail was necessary to handle the crowds while the gag was in use.

THORSTAD STARTED SOMETHING WHEN HE BECAME AN EDITOR

Every now and then the Club's attention is called to instances of newspapers started by theatre managers to fill some publicity want in their localities. This time, ladies and gentlemen, permit us to present our most recent recruit to the editorial ranks—Dick Thorstad, manager of the Grand Theatre, West Palm Beach, Sunny State of Florida, U. S. A.

Dick runs a theatre catering to colored trade only. A short time ago he made some alterations, including new rest rooms, repainting and other decorations and could not get any publicity on the change because, for perfectly good reasons, he doesn't advertise his attractions in local newspapers. So he started a local colored weekly and found that a newspaperman's career, in addition to managing a theatre, wasn't to be taken too lightly. He kept it going for three weeks and then turned it over to one of the local negroes who was equipped to handle the entire job.

As a result of the above move the paper has become very popular in Dick's community and is a going concern, according to his own word for it and judging from the amount of advertising carried in the copies we have at hand. In return for getting the paper started Dick formed an agreement with the new management to carry his programs and other publicity free of charge. The paper has paid for itself from the start.

All of which is very interesting for reason that Thorstad solved his publicity problem and not only came out a winner but provided his community with a popular news and advertising medium. Good work, Dick, and let's hear from you some more.

REPLICA OF A SWEAT BOX SECURED PLENTY PUBLICITY FOR HOWE

An improvised "sweat box" built along the lines allegedly used by some prison camps, proved a live means of enlisting publicity both on part of passers-by and in local newspapers, when used for "Fugitive" by Walton B. Howe, manager of the Uptown Theatre, Gardner, Mass.

He secured some old lumber from a local building wrecker and with his helpers went to work on a box and all the accessories which are supposed to go with the scheme, such as a stock, chains, etc. A small card read: "Reproduction of a Prison Sweat Box Used in Prison Camps—Don't Fail to See 'I Am a Fugitive.'" (Dates.)

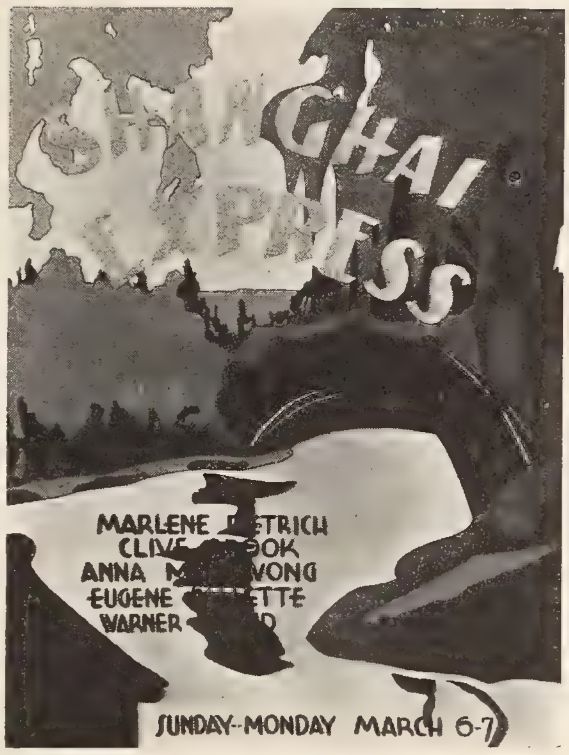
The gag was good for a number of stories in the local paper and the High School class in Civics, making a study of prison camps at that time, came down in a group to see the exhibit.

Howe wisely advises that no particular prison camp be named in connection with this sort of exploitation.

Just Like Old Times!

Approximately 25 big Texaco tankers and several pieces of fire-fighting equipment crashed up Broadway last week to Columbus Circle, cut through the Park and turned into 5th Avenue in celebration of Ed Wynn's personal appearance at the Capitol Theatre. As most everybody knows, Ed has an iron-clad contract with Texaco on "Fire-Chief." It was the biggest bally seen on Broadway in many a moon.

POSTER ART WORK FOR THE THEATRE!



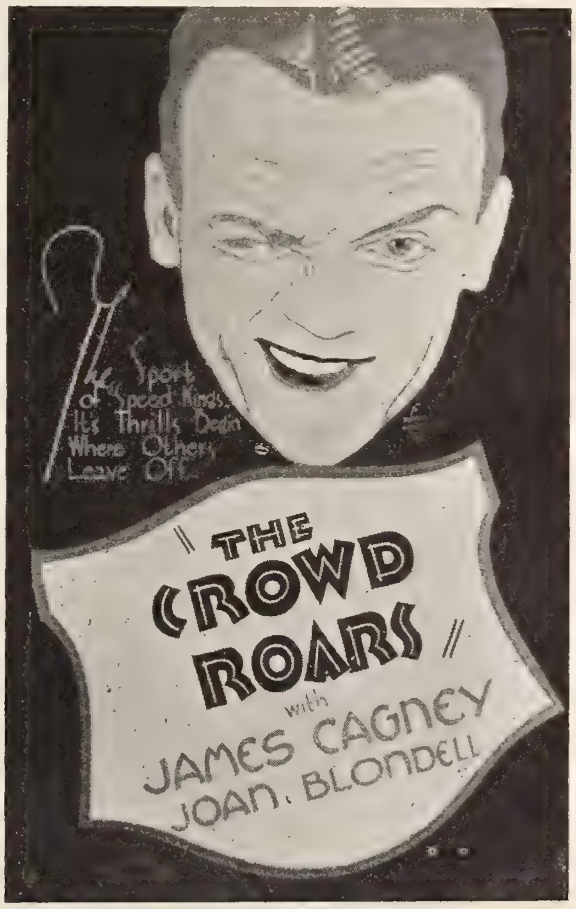
drawn by ARCHIE SCHULER

A DISPLAY and a poster occupy the stage for this week's Poster Art series. The display, above, is from the workship of Archie Schuler of the Strand Theatre in Crawfordsville, Ind., and is typical of the fine work he always turns out for that theatre.

The poster below is from a frequent contributor to this series, Darryl Horsfall of Warners Theatre, in Elmira, N. Y.

Darryl's fine likeness of Jimmy Cagney is really an inspiration to other artists who are striving for the same realistic results in their posters. There is a real box office pull to the poster and is one of the many good reasons why the fronts of Warners theatre in Elmira are always attractive.

drawn by DARRYL HORSFALL


The Sport of Speed Kings. It's Thrills Begin Where Others Leave Off
THE CROWD ROARS
with
JAMES CAGNEY
JOAN. BLONDELL

ELECTION PAST, BUT WE MUST TELL WHAT MONTIEL PUT OVER

News of what showmen did around election time to put their theatres before the public is somewhat belated at this season, but we cannot pull the curtain on activities of '32 without commenting on the fine tie-up made by Ricardo Montiel, manager of the Saenger Theatre, Mobile, Ala., to provide returns for a host of local citizens interested in receiving returns hot off the press wires.

Monteil made arrangements with a local newspaper to hold a rousing theatre party at reduced admission for this occasion and received in return front and full-page publicity for his house and current attraction. The concession in admission, stated the first time this had ever been done, was absorbed by the newspaper, presumably for giving the theatre such fine publicity for the party.

This is the first time we've received word of Monteil's activities in a long time and his election stunt would have been commented upon many weeks ago had it come to hand then. We hope he will keep in touch with the Club more regularly in the future.

EARLE OSCAR STOOD 'EM UP AND OUT WITH AN AUTOMOBILE NIGHT

A flash from Athens, Ala., where Earle Oscar serves out amusement to the Athenians at the Ritz Theatre, informs us that the final night of an auto give-away campaign found over 400 patrons, with cash in hand, excluded from witnessing the show because of lack of even S. R. O.

The campaign ran for thirteen weeks and a tie-up with merchants featured the give-away of $25 every Monday for the first twelve weeks, with the auto climax act on the thirteenth.

We take it that Earle's customers were keenly interested in owning a new automobile, and who wouldn't be in these times! In addition, interest was kept at the proper pitch by the twelve consecutive minor give-aways promoted from the merchants. Good work on the part of Oscar, and we'll be looking for more regular reports from Athens in the future.

GREATHOUSE FOUND MISSING CHILD WHO SAW FILM 4 TIMES

A recent note from A. H. Kaufman, of the Educational Film Exchange of Kentucky and Tennessee, calls the attention of Miss Anna Bell Ward, vice president and general manager of the Phoenix Amusement Company, Lexington, Ky., to editorial page mention concerning one of her theatres in a Louisville newspaper.

It seems that Guy Greathouse, manager of the Virginia Theatre in Somerset, received S.O.S. over the telephone one Saturday night from a distracted mother of a missing 10-year-old daughter. "I wish you would see if you can find her," said the mother. "She left home at 1 o'clock to attend the matinee at your theatre."

Getting a complete description of the girl, Guy began a search and finally discovered her in the fifth row, where she was seeing the picture for the fourth time. Greathouse prevailed upon her to report to her mother.

NO FEE; NO DUES; JUST SIGN BLANK!

H. R. MARTIN
has the job of helping Bert Silver manage the Silver Family Theatre, Greenville, Mich., and we want him to know that he, too, is a most welcome addition to the ranks of the Round Table army. We haven't much data to pass along concerning Martin but trust that he'll shoot along additional information in the future. With two Club representatives in Greenville this department ought to be kept informed on what's going on in the show-business out there and we'll be looking to both Martin and Silver to fulfill their obligations as newly elected Round Tablers.

▽

EARL WM. FISCHER
is assistant to the general manager of the Alamo, Mozart and Lincoln Theatres, Milwaukee, Wis., which is euough of a job to keep any one man's time pretty well occupied. We also have his application for membership in the Club at hand and now that he is a duly elected Round Tabler we'll be looking forward to hearing what he and his chief are doing to sell shows in their Milwaukee neighborhoods. Jot down accounts of what stunts you've been using in recent weeks to boost trade, Earle, so we can pass the word along to your brother showmen. We'll be looking for your next letter.

▽

WALT. B. BRADLEY
operates the Moon Theater out in Neligh, Neb., and he's another showman to join this week's crop of newly elected Round Tablers. Neligh is where J. C. Jenkins, the Herald's roving representative hangs his hat when he's not roving, so we're going to look for some hot reports from Bradley and serve notice on J. C. right now to see that his home-towner doesn't fall down on the job. With all the sights that J. C. sees the two of them ought to be able to cook up some mighty good stunts. So let's hear from you, Bradley.

▽

JOE HEWITT
is the manager of the Lincoln Theatre in Robinson, Ill., and we're also taking this opportunity to let all Round Tablers know that Joe is now a full fledged member of this outfit. He is thoroughly in accord with the work being done by this organization, has found this department helpful in the past and now wishes to put his shoulder to the wheel. Okay, Hewitt, and the way to do this is to shoot along an account of that last stunt you used to get good results at the box office. Let's hear from you.

▽

JEAN DEARTH
holds down the job of production man for Howard Waugh, alias the "Old Colonel from Dixie," manager of the Warner Theatre, Memphis, Tenn., and his name was proposed for Club membership by none other than "Old Doctor Penetro" himself. Welcome to the gang, Jean, and now it's up to you to keep your Club informed on what you are doing to carry out your end of the many excellent campaigns planned by the "Old Maestro". It is interesting to note that you, too, are a graduate of Old Doc Penetro's famous university and we'll await your contributions to this department with much interest. Shoot them along.

▽

HAROLD SMITH
is located out in Carson, Iowa, where he operates the Dreamland Theatre, and we also have his application for Club membership at hand. Harold doesn't class himself on his card as manager, so we'll assume that he's an owner-manager. The Club will be glad to hear what he is doing to boost box office receipts at his theatre, and if he'll send this information along we'll see that it's passed on to his fellow showmen.

HARRY BLACK
is the assistant manager of the Capitol Theatre, Calgary, Alberta, Canada, and we're also glad to add his name to this week's crop of new Round Tablers. At the present time and until a permanent appointment is made, Harry is functioning as skipper of the house and has his hands full trying to keep over 1,600 seats filled with paying customers. Here's hoping he gets the appointment himself and, in the meantime, will be looking for word as to what he's doing for the good old cause of showbusiness. Calgary is Round Tabler Pete Egan's home town and through Pete's frequent contributions we have a line on what's going on at the Palace. News of the Capitol will be a welcome addition, so let it come along, Harry.

▽

J. E. COURTER
hails from out in Gallatin, Mo., where he operates the Courter Theatre. Since the theatre bears his name, we're going to take it for granted that he's the owner-manager and let him know right now that we're glad to add his name to the ever-growing list of new members of the Round Table Club. We hope he'll take time off at the first opportunity and let his fellow Club members know what he is doing to keep the wolf away. What do you say, Courter? Send along a batch of your ideas on what it takes these days to stay in the black.

▽

BERT SILVER
is the skipper of the Silver Family Theatre in Greenville, Mich., and we're going to assume that his house is something of a "Family" affair, judging from its name and independent policy of operation. Bert, too, has sent along his application for Club membership and we'll soon be telling his fellow showmen what he and his assistant, H. R. Martin, are doing to boost box office trade out their way. We note that he carries a 10 piece orchestra, which is interesting in view of the 550 seats. Perhaps next time he gets in touch with his Club he'll furnish some information concerning that end.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

AVECE T. WALDRON
is the manager and part-owner of the Blue Moon Theatre, Oklahoma City, Okla., and we are glad to record that with her application at hand the Club has another showwoman in its ranks. An interesting letter indicates that Miss Waldron will become a valuable contributor to this department, for it not only contained her membership application but outlined a stunt she recently employed to good advantage. We will see that this is published in a forthcoming issue. Miss Waldron also expressed her approval of the "What the Picture Did for Me" section of the Herald, which will be duly passed on to that department.

▽

W. R. GRIFFITH
is another assistant manager to enroll among the many assistants already listed in the Round Table Club and we want him to know that we're mighty glad to have him with us. Griffith helps Jack Sanson, who is one of the old timers in this outfit, manage the Roger Sherman Theatre over in New Haven, Conn., and was promoted to his present position from the post of chief of service. With Sanson's able coaching we predict it won't be very long before we'll be mailing Griffith one of the "framed certificates". In the meantime this department will depend upon both him and his boss to send word of what they're doing to boost trade at the Roger Sherman.

▽

RUSSELL EDWIN
manages the Broadmoor Theatre over in Bloomfield, N. J., a house owned and operated by Rhonheimer, Rapf and Rudin and formerly managed by David Becker, resigned. We are also taking this opportunity to acknowledge his application for membership in the Round Table Club and want him to know that he's a most welcome addition to the ranks. Russell is working under circuit supervision of Harry Stearn, whom you've read about many times in this department. Harry did some great work while down in Pennsylvania cities and he's still turning out the same brand of showmanship over in Jersey. Edwin has been associated with Warner Bros. theatres for the past five years in various capacities and worked his way up from the ranks. We'll be telling you more about both these members in forthcoming issues.

▽

CARL E. JONES
hails from out in Sunnyside, Wash., where he manages the Liberty Theatre, and we are indebted to Arch Bartholet, division manager for the Mercys, for forwarding Carl's application for Club membership. News from the Yakima Valley has been a bit scarce since Frank Hill departed and we're mighty glad to have another interested representative at Sunnyside. Jones is comparatively a newcomer to showbusiness and we hear he likes this department. That's always gratifying to hear and we shall hope that he turns out to be a live member of this outfit. Shoot along word of what you are trying out in the way of box office stunts, Carl, and we'll pass the information along.

▽

EARLE DAVENPORT
is another new recruit to join the ever-increasing army of Round Tablers and he's the fellow who turns out all that interesting art work for Howard Waugh, manager of the Warner Theatre, Memphis, Tenn. If Earle can persuade the "Old Maestro" to charge up a little photography now and then to that portion of the weekly budget, we'll predict that this department will be in line for some interesting material. Earle is also a graduate of "Doc Penetro's" school of showmanship and if you know anything at all about the Old Doc, you'll know what we mean. Let's see some of your work, Earle.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 28	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

A Shriek in the Night	Ginger Rogers-Lyle Talbot			
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson			
Eleventh Commandment	Marian Marsh-Theo. Von Eltz			
Midnight Alarm				
Nesters, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Cornered	Tim McCoy	Aug. 5		
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 13		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 28	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Destroyer, The				
Fever	Jack Holt-Lilian Bond			
Free Ranger	Tim McCoy-Alice Dahl			
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Lost Valley	Buck Jones			
Mike				
Murder of the Circus Queen	Adolphe Menjou-Greta Nissen			
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33
Tampico	Jack Holt-Raquel Torres			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33		
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33		
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 2
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat			
Bondage	Dorothy Jordan-Alex. Kirkland			
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 24,'33		
Five Cents a Glass	Marian Nixon	Mar. 24,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 31,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Warrior's Husband	Elissa Landi-Ernest Truex-David Manners			
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 14,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The				
Deadwood Pass	Tom Tyler	Feb. 28,'33		
East of Sudan				
Easy Millions		Mar. 4,'33		
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	
Woman in the Chair, The		Feb. 15,'33		

Coming Feature Attractions

Back Stage Mystery				
Free Love	Jack Hoxie-Betty Boyd	Mar. 1,'33		
Gun Law				
Public Be Damned, The	Pat O Brien-Evelyn Brent	Feb. 28,'33		
Sing, You Sinner		Mar. 1,'33		
Trouble Buster	Jack Hoxie-Lane Chandler	Mar. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

Coming Feature Attractions

Justice Takes a Holiday		Feb. '33		
Revenge at Monte Carlo		Feb. '33		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33		
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	78	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33

Coming Feature Attractions

Bombshell	Jean Harlow			
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		
Dancing Lady, The				
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Mar. 24,'33		
La Tendresse	Norma Shearer			
Man on the Nile	Ramon Novarro-Myrna Loy			
Peg O' My Heart	Marion Davies-Onslow Stevens			
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan			
Rivets	John Gilbert-Mae Clarke	Mar. 17,'33		
Service	Lewis Stone - Benita Hume - Lionel Barrymore			
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller M O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 10,'33		
Tugboat Annie	Marie Dressler Wallace Beery			
Turn To the Right				
White Sister, The	Helen Hayes-Clark Gable	Mar. 3,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail The	Rex Bell	Dec 30		
Fighting Champ The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D Orsay	Sept 24		
Guilty or Not Guilty	Betty Compson Tom Douglas	Nov 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page Charles Starrett	Feb. 15,'33	63	
Klondike	Thelma Todd Frank Hawks	Aug 30	68	Sept. 24
Lucky Larrigan	Rex Bell Helen Foster	Dec 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec 15	68	Dec. 10
Strange Adventure	Regis Toomey June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan 31,'33		
Western Limited The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty	All Star	Apr. 1,'33		
Breed of the Border	Bob Steele	Mar. 1,'33		
False Fronts				
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 16
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	86	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	76	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33		
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
College Humor	Richard Arlen-Frances Dee			
Crime of the Century, The	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	
Curse of Sunken Gold				
Dead Reckoning (Tent.)	Wynne Gibson-Cary Grant	Mar. 24,'33		
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33		
King of the Jungle	Frances Dee-Buster Crabbe			
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Pick Up	Sylvia Sidney-George Raft	Mar. 31,'33		
Story of Temple Drake, The	Miriam Hopkins-George Raft			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 10,'33		
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 9
Topaze	John Barrymore-Myrna Loy	Feb. 17,'33	78	Feb. 11,'33

Coming Feature Attractions

Declasse	Ann Harding			
Great Desire, The	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Our Betters	Constance Bennett-Joel McCrea	Mar. 31,'33		
Scarlet River	Tom Keene-D Wilson	Mar. 17,'33	57	Jan. 21,'33
Successful Blunder, A	Junior Durkin-Charlotte Henry		68	Feb. 4,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. 5,'33	71	Jan. 21,'33

(THE RELEASE CHART--CONT'D)

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Dangers of the Arctic		Exp. Film Co.		58	July 9
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb., '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex Trading	Jan. 21,'33	80	
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence
India Speaks	(Made in Tibet and India)
Joe Palooka	Jimmy Durante
Masquerader, The	Ronald Colman-Elissa Landi
Perfect Understanding	Gloria Swanson
Secrets	Mary Pickford-Leslie Howard
Yes, Mr. Brown	Jack Buchanan

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tom Mix	Sept. 29	57	
Hidden Gold	Tom Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Terror Trail, The	Tom Mix	Feb. 2,'33		
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Be Mine Tonight	Jan Kiepura-Magda Schneider		
Big Cage, The	Anita Page-Clyde Beatty		
Black Pearl	Tala Birell		
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 16,'33	
Counsellor-at-Law			
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 2,'33	Jan. 28,'33
Early to Bed	Summerville-Pitts		
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 30,'33	
Laughing Boy	Zita Johann		
Left Bank, The			
Lucky Dog	Charles "Chic" Sale		
Only Yesterday			
Prison Doctor, The			
Rebel, The	Vilma Banky-Luis Trenker		
Road Back, The			
Rustler's Roundup	Tom Mix-Diane Sinclair		
S. O. S. Iceberg			
When the Time Comes	Spencer Tracy		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept 10
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm Powell-Kay Francis	Aug. 13	68	June 11
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis	
Baby Face	Barbara Stanwyck	
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent	Mar. 11,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33
Illegal	Ivor Barnard	
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young	
Man from Monterey, The	John Wayne-Ruth Hall	
Mayor of Hell, The	James Cagney	
Picture Snatcher	James Cagney	
Somewhere in Sonora	John Wayne	
Telegraph Trail, The	John Wayne	Mar. 18,'33
Untamed Africa		Apr. 4,'33

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auction in Souls	Conrad Nagel-Leila Hyams	Feb. 16,'33		
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Lone Avenger, The	Ken Maynard	Apr. 9,'33
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33
Study in Scarlet, A	Reginald Owen-June Clyde	Mar. 12,'33
Tarnished Youth	Jetta Goudal-Gilbert Roland	

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Night in Paradise	Anny Ondra-Herman Thimig.	American-Roumanian			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	American-Roumanian	Jan. 16,'33	93	
Comradeship		Assoc. Cinemas.	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Enchanted Escapade	Kaethe von Nagy	Protex Trading	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga.	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	81	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Ledger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'n'l		80	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claud Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Paperhanger	June 21		
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 6	2 reels	
Shave It With Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 16
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats	Jan. 25,'33		
Stepping Stones	May 17		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33		
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
I'm a Fugitive From a Chain Store			
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33		
The Curse of a Broken Heart			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	19	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33		
No. 4	Mar. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33		
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	10	
Animal Fair, The	Jan. 15,33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
Wise Dummies			
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
Two Black Crows in Africa	Mar. 5,'33		
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33		
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33	6	
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33		
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33		
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	8	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississipi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two			
ODDITIES			
Chili and Chilis	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles		12	
Bone Crushers		8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi for Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks		19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Meet the Winner Tom Howard	May 6		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
These Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News.	Jan. 27,'33	1 reel	
No. 8—Glass-Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9 — A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
I Ain't Got Nobody Mills Bros.	June 17		
Just a Gigolo Irene Bordoni	Sept. 9		
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time On My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25
SCREEN SOUVENIRS			
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
PARAMOUNT SOUND NEWS Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didricksen	Mar. 3,'33	1 reel	
TALKARTOONS			
Admission Free	June 10		
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stepping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Drug Store, The Sennett Star			
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
Jimmy's New Yacht	June 3	2 reels	
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Prosperity Pays (Tent.) Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped The Ghost	July 22		
What Price Air Tom Howard	June 24	20	June 18
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher-W. Catlett	Jan. 27,'33	21	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 16		
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Merchant of Menace, The			
Parlor, Bedrom and Wrath	Oct. 14	20½	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
SPECIALS			
So This Is Harris		28	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	6	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival		10	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	

(THE RELEASE CHART--CONT'D)

STRANGE AS IT SEEMS SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	

UNIVERSAL BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
Beel	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	

UNIVERSAL COMEDIES
(1931-32 SEASON)

Title	Rel. Date	Running Time Minutes	Reviewed
Around the Equator on Roller Skates	July 27	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	

(1932-33 SEASON)

Title	Rel. Date	Running Time Minutes	Reviewed
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	

BIG V COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Ricky Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10 Wrongorilla Jack Haley			

BOOTH TARKINGTON SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23
No. 10—A Mail Bride Ruth Etting		18	June 4
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25

BROADWAY BREVITIES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		

HOW TO PLAY GOLF—

Title	Rel. Date	Running Time Minutes	Reviewed
BOBBY JONES		1 reel (each)	

LOONEY TUNES SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			

LOONEY TUNES (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			

MELODY MASTERS (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			

MERRY MELODIES (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			

THE NAGGERS SERIES
MR. AND MRS. JACK NORWORTH

Title	Rel. Date	Running Time Minutes	Reviewed
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30

NOVELTIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bigger They are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Baby Face Victor More			
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			

ORGAN SONG-NATAS

Title	Rel. Date	Running Time Minutes	Reviewed
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT (NEW SERIES)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			

SPORT THRILLS SERIES
TED HUSING

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5—			

S. S. VAN DINE MYSTERY SERIES

(Donald Meek-John Hamilton)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 29
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10

TWO-REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			

WORLD TRAVEL TALKS—
E. M. NEWMAN

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29

WORLD ADVENTURES
E. M. NEWMAN (New Series)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Tall Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 19
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Heroes of the West Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

FEBRUARY

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16 mm. Board of Trade: Semi-monthly luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Lambs Club: Monthly meeting of the Council at 130 West 44th Street. Shepherd, Frank Crumit.

18—**Columbia Pictures Club:** Third annual dinner-dance, at Waldorf-Astoria Roof Garden, New York City. President, Jean Dressler. Committee, Mary Mendelsohn, Floyd Weber, Fay Rothman, Hy Cohen, John Kane, Barye Phillips.

19—**Film Forum:** Regular meeting, at New School for Social Research, 66 West 12th St., New York. Association's headquarters, 125 West 45th St. President, Sidney Howard; Secretary, Margaret Larkin.

20—**Associated Assistant Directors, Local 18168:** Regular and board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Walter Sheridan.

21—**Allied Theatre Owners of New Jersey:** General meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

22—**Allied Theatres of Illinois:** Board meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry Lasker.

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MARCH

4—**New York Motion Picture Club:** Annual reception and dance and Inaugural Ball, at Waldorf-Astoria Hotel, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Medinah Athletic Club: Dinner-dance for Chicago trade unemployed, Chicago. Chairman, Barney Balaban.

8—**Motion Picture Producers and Distributors:** Board meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

12—**Film Forum:** Monthly meeting, at New School for Social Research, 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

APRIL

24-8—**Society of Motion Picture Engineers:** Annual spring meeting, at Pennsylvania Hotel, New York. President, Dr. A. N. Goldsmith; Convention Chairman, W. C. Kunzman; Chairman of Arrangements, Herbert Griffin.

WEST

FEBRUARY

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive Officer, William B. Cullen.

Academy of Motion Picture Arts and Sciences: Technicians Branch meeting at Warner Studio, Burbank, Calif. President, Conrad Nagel; Executive Secretary, Lester Cowan.

17—**International Alliance of Theatre Stage Employees: Board of Directors, semi-monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.**

18—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

20—**Motion Picture Make-up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive Officer, Richard L'Estrange.

21—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Board of Directors, weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

22—**The Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

28—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Directors weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

DECENTRALIZING SEEN IMPORTANT

Approbation of decentralization in theatre operation, currently engaging the attention of the industry, is indicated in the conclusion that "more of the personal element in the operation of the theatre will help bring back the large audience once conditions improve, and the trend is in that direction," in an article on the motion picture business in the New York Evening Post, *one of a series surveying key industries of America. Predicting the motion picture will be the first to show a steady comeback, the article continues:*

"History of the theatre . . . shows that entertainment is one of the first things sought following any sort of debacle. . . . Psychologically the mass will want to be entertained as soon as it can get some of the economic worries off its mind. There apparently is no reason that with fair judgment the industry cannot overcome its present derelictions and be among the first to show a steady comeback. It was the last big industry hit by the decline and should be among the first to feel the upward trend."

Freuler to Supervise Company Product

Supervision of all Freuler Film Associates production will be personally undertaken by John R. Freuler, president, who leaves New York for the Coast next week and will make his headquarters there. Charles L. Glett, vice-president in charge of distribution, will remain in New York to handle sales and executive operations.

Freuler Films will leave the International Studios, Hollywood, where the present product is being made, to take over complete operation of another independent studio and establish three permanent production units.

"No longer will we depend on someone else to make our pictures," Mr. Freuler said this week. "There may be exceptions to this, of course, but in the main we will make our own product. Every studio employee will be on our payroll, and our directors will be signed for a given number of pictures."

Plans are underway for a convention of Freuler sales executives.

Burton King, present production head of Freuler Films, will sever his connection with the company upon completion of "Deadwood Pass," now in production. There are 24 Freuler features scheduled for the 1933-34 season.

Stevenson To Lecture

Edward Stevenson, president of Visugraphic Pictures, Inc., begins this week a series of five lectures on the motion picture in advertising at New York University. Films illustrating the subject will be used.

Robert North with Columbia

Robert North has joined Columbia as a supervisor and production executive at the Coast studio. Long connected with the stage and screen, Mr. North goes to Columbia from Fox. Previously he was with First National.

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BARGAINS GALORE—MARKETS FLOODED:—Weber Syncrofilm, LeRoy, Mellaphone, RCA, Universal, Toneograph. Pacent Soundheads, $35.00 up; Radiart, Operadio, Samson, Webster Amplifiers, $17.50 up; Jensen, DeCoster, RCA, Racon, Macy Speakers, $12.95 up. Cash paid for used equipment. S.O.S. CORP., 1600 Broadway, New York.

ATTRACTIONS

FIRST CLASS STAGE AND RADIO TALENT booked direct on easy terms. Will increase your business. Name your proposition. Interested in small guarantee or percentage. BOX 123A, MOTION PICTURE HERALD.

TRAILER SERVICE

SOUND TRAILERS—OUR PRICE OF 8c FT. IS a saving over 6c ft., 50c card. MISSOURI FILM LABORATORIES, 1704 Baltimore, Kansas City, Mo.

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POPCORN MACHINES—REBUILT BURCH CREators. All makes, $40 up. New floor model, $135.00. Make your lobby pay. PERFECT POPCORN SUPPLY, Albion, Mich.

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CROWN'S BARGAIN COUNTER; SCREEN brush with six-foot pole, $2.90; sand urn silver and black, $4.75; safety bucket tank, $10.00; Eveready battery No. 485, $1.30; UX 250 tube, 70c each guaranteed; G112G, $4.50; feed sprockets, $1.90; intermittent guide E3, $1.40; P102C, 90c; fan covers, 50c, battery B eliminators $17.50 noiseless; rebuilt Simplex mechanism, $135.00; 15 ampere rectifier, $35.00. Tell us your needs and let us quote you lowest prices obtainable. CROWN MOTION PICTURE SUPPLIES. 311 West 44th St., New York City.

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INCREASE YOUR NET PROFIT. THERE IS one sure way that Picture Shows can increase their net profits. Details sent on request. BURCH MFG. CO., 1906 Wyandotte, Kansas City, Mo.

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SILENT PICTURES, WESTERNS, MELODRAmas, Comedies, Serials—Prints in good condition—reasonable rentals—INDEPENDENT FILM CO., Film Bldg., Omaha, Nebr.

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FOR SALE, ONLY THEATRE IN SUMMER resort in New Jersey. 600 seats, completely equipped for sound. Now running. Owner has other interest. Offers considered. BOX 125A, MOTION PICTURE HERALD.

FOR SALE: IN KENTUCKY, THEATRE LEASE, sound equipment, no opposition, population 3,000. T. H. JONES, 1112 Harrison Ave., Cincinnati, Ohio.

BARGAIN 330 SEAT THEATRE READY TO operate. 1,500 population. 14,000 within ten miles. Excellent road, no competition. $3,500, $2,000 cash, balance terms. Cheap rent. ARTHUR DANIEL (owner), Mocksville, N. C.

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EMBOSSED LOBBY DISPLAY CARDS IN MANY color combinations. Also two color cardboard and one color paper date strips. M. A. BLOCK, Jackson Heights, N. Y.

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THE NEW NATIONAL PROJECTIONISTS' Union—Independent Motion Picture Operators' Union, National Executive Offices, 3546 Vincent North, Minneapolis, Minn.

POSITIONS WANTED

POSITION SOUGHT BY ADVERTISING AND display man. Salary $40. MACK, MOTION PICTURE HERALD.

PROJECTIONIST—ENGINEERING GRADUATE, sound technician, desires connection with independent exhibitor or small chain. Excellent references. R. W. HOUSWORTH, 192 Alabama St., Carrollton, Ga.

OPERATOR — 5 YEARS — REFERENCES. GO anywhere. Phone Cherry 9449. BROOKS, Cincinnati, Ohio.

THEATRE MANAGER, SIGN-WRITER AT liberty April 1st, best references, age 24, sober always. Write Carl, MOTION PICTURE HERALD.

THEATRES WANTED

WANTED SMALL THEATRE ON REASONABLE rental basis for summer stock company. If terms are satisfactory, may consider a 5-year lease. State equipment and condition of theatre. Mention size of stage and if large enough for stage productions. BOX 119A, MOTION PICTURE HERALD.

$50,000 CASH TO INVEST. INTERESTED IN renting or becoming an active partner in a group of small theatres. Have wonderful connections with major film companies. BOX 267, MOTION PICTURE HERALD.

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.

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PRICES CUT—LAST TWO JUST OFF PRESS: "Sound Projection," "Servicing Projection Equipment," "Simplified Servicing Sound Equipment"; All three, $15.00 value, $3.95. Individually, $1.50. S.O.S. CORP., 1600 Broadway, New York.

WANTED TO BUY

STAGE RIGGING, DRAPES, CURTAINS AND other equipment for stage production. Must be in good condition. Will pay cash if reasonable. BOX 126A, MOTION PICTURE HERALD.

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All three of these inventions were vital factors in the progress of the motion picture art. The latest of them, Eastman Super-sensitive Panchromatic Negative, has virtually revolutionized motion picture procedure, and plays a stellar role in the finest productions of the day.

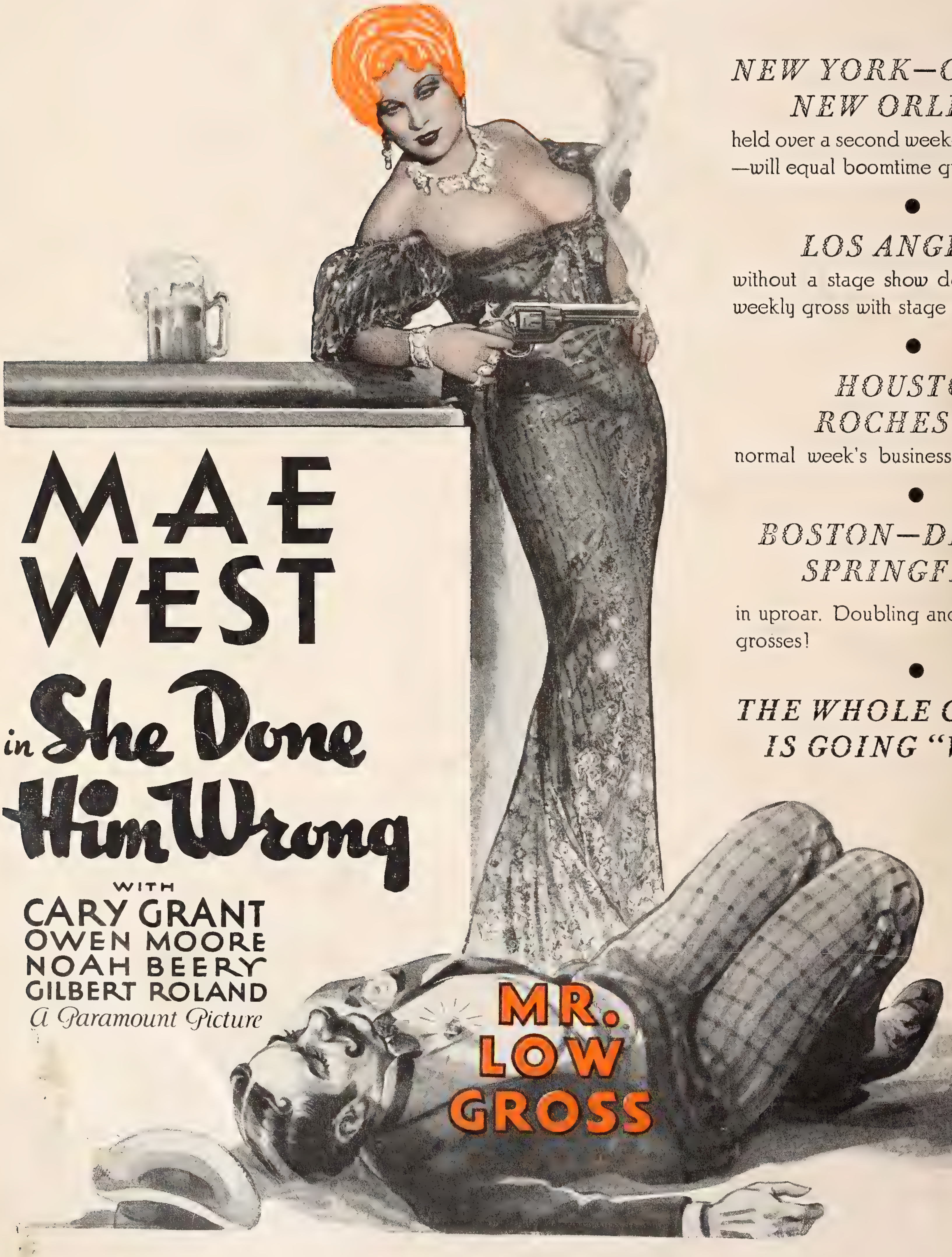
EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

NEW YORK CHICAGO HOLLYWOOD

SHE DONE HIM WRONG

. . . IN THESE KEY SPOTS!



NEW YORK—CHICAGO
NEW ORLEANS

held over a second week—building daily—will equal boomtime grosses!

●

LOS ANGELES

without a stage show doubled average weekly gross with stage shows!

●

HOUSTON
ROCHESTER

normal week's business in three days!

●

BOSTON—DETROIT
SPRINGFIELD

in uproar. Doubling and tripling normal grosses!

●

THE WHOLE COUNTRY IS GOING "WEST!"

MAE WEST

in **She Done Him Wrong**

WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEWSPAPERS TAX FILM WITH HIGHEST RATES

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"If a MAN bites a DOG—"

METRO-

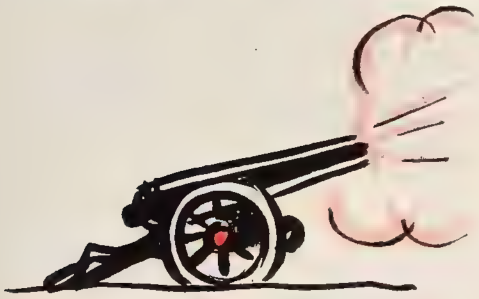
Not for just a DAY—

THAT'S NEWS!

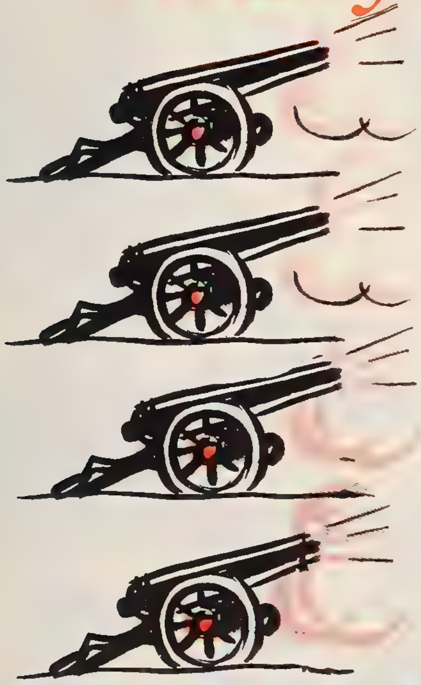
EXTRA
EXTRA

And here's News for the entire industry:

NEVER has any Studio had such BIG GUNS ready to GO as M-G-M NOW!



Ready! Aim! Fire!



John, Ethel, Lionel BARRYMORE
in "RASPUTIN and the EMPRESS"

"HELL BELOW"
(Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante)

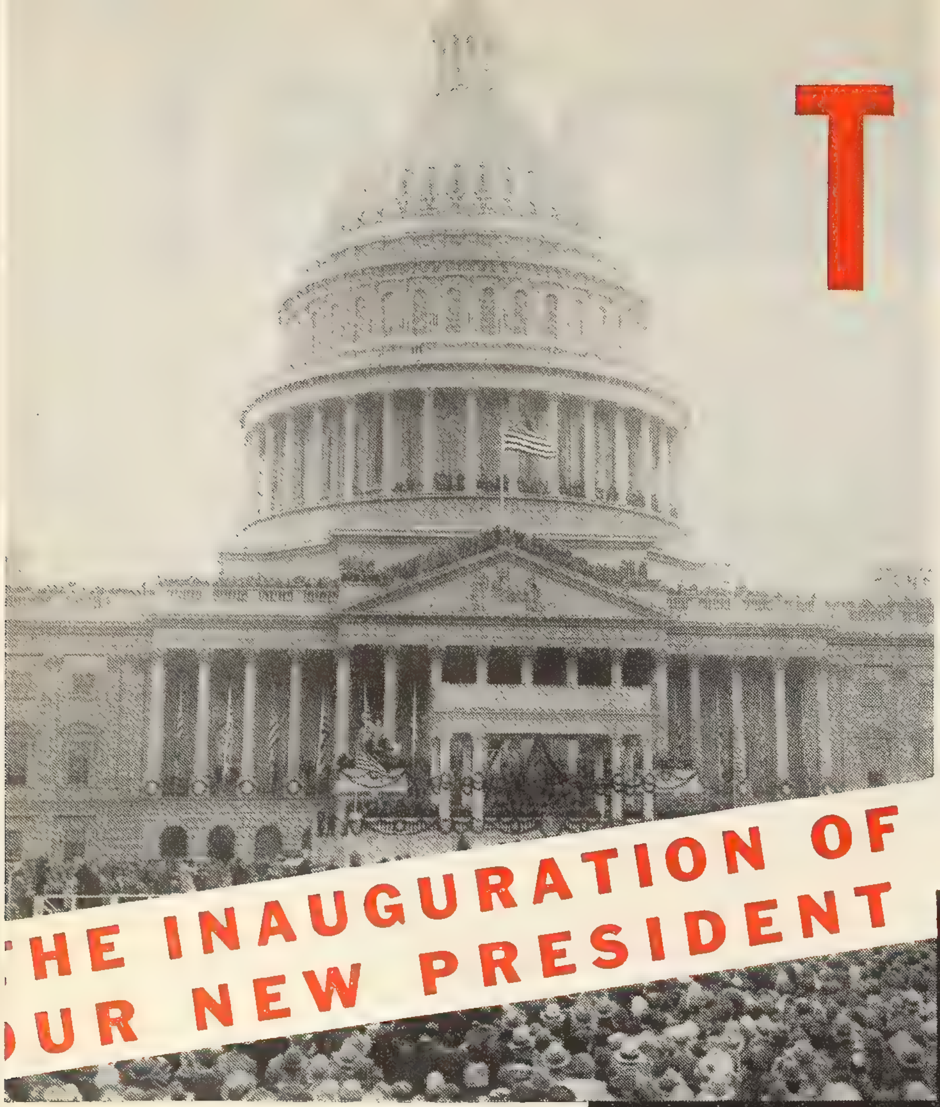
JOAN CRAWFORD—GARY COOPER
in "TODAY WE LIVE"

HELEN HAYES—CLARK GABLE
in "THE WHITE SISTER"

GOLDWYN - MAYER

Not for just a YEAR—*but* ALWAYS!

TWO HISTO



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THE INAUGURATION OF A NEW
DEAL IN ENTERTAINMENT

"42nd STREET

YOU'LL KNOW HAPPY DAYS ARE HERE AGAIN when you hear the lobby praise of The Parade of the Skyscrapers — The Human Whirlpool — The Bridge of Thighs—and

WARNER BAXTER
BEBE DANIELS
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NED SPARKS
GINGER ROGERS
DICK POWELL
GEORGE E. STONE
EDDIE NUGENT
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ROBERT McWADE
HENRY B. WALTHALL

Directed by Lloyd Bacon

VITAGRAPH, INC., DISTRIBUTORS

RIC EVENTS

Coming MAR. 4th

AN 89-MINUTE SHOW WITH 14 DAZZLING STARS

THE 200 MOST BEAUTIFUL GIRLS IN THE WORLD

GREATEST RADIO STARS' SIGNED ENDORSEMENTS

4 SONG HITS ADVERTISING IT TO ALL AMERICA

WARNER BROS.

ring up the curtain on the wonders of a new show world in the most raved-about picture of our times!

"Marvelous dance ensembles, spectacular sets, catchy songs, pretty girls of high aphrodisiac quotient, and racy, earthy comedy . . . Will go over with a bang."
—*Hollywood Reporter*

"Warners have given the other studios something to shoot at."—*Variety Bulletin*

"Looks like something for sleepy cashiers and despondent showmen."
—*Motion Picture Daily*

"Warner Bros., first in many production innovations, now lead the way again—and the way they have done it is big news."
—*Film Daily*

Coming up from FOX

Hitting on all its 108 acres, Movietone City—headquarters of the Fox Cavalcade of Hits—continues to turn out picture after picture with the flair and flash that capture popular imagination . . . and cash.

Take these, for example:

BROADWAY BAD—Joan Blondell, Ricardo Cortez, Ginger Rogers. Three great troupers surpass themselves in a story of the heart, hardness and glitter of the world's most notorious street.

HUMANITY—Ralph Morgan of "Rasputin," **Alexander Kirkland** of "Strange Interlude" and **Boots Mallory.** This throbs with every emotion known to the human heart.

AFTER THE BALL—Esther Ralston, Basil Rathbone. Sparkling with gay naughtiness . . . a refreshing, romantic, tuneful antidote for dull care.

PLEASURE CRUISE—Genevieve Tobin, Norman Foster, Roland Young, Herbert Mundin, Ralph Forbes, Minna Gombell. A shipload of names and a boatload of merry thrills. Packed with timely exploitation.

ZOO IN BUDAPEST—Loretta Young, Gene Raymond, O. P. Heggie, Jesse L. Lasky's first FOX production—a guarantee of super showmanship.

BONDAGE—Dorothy Jordan, Alexander Kirkland. Beyond question one of the most powerfully unusual and strikingly dramatic stories of the year.

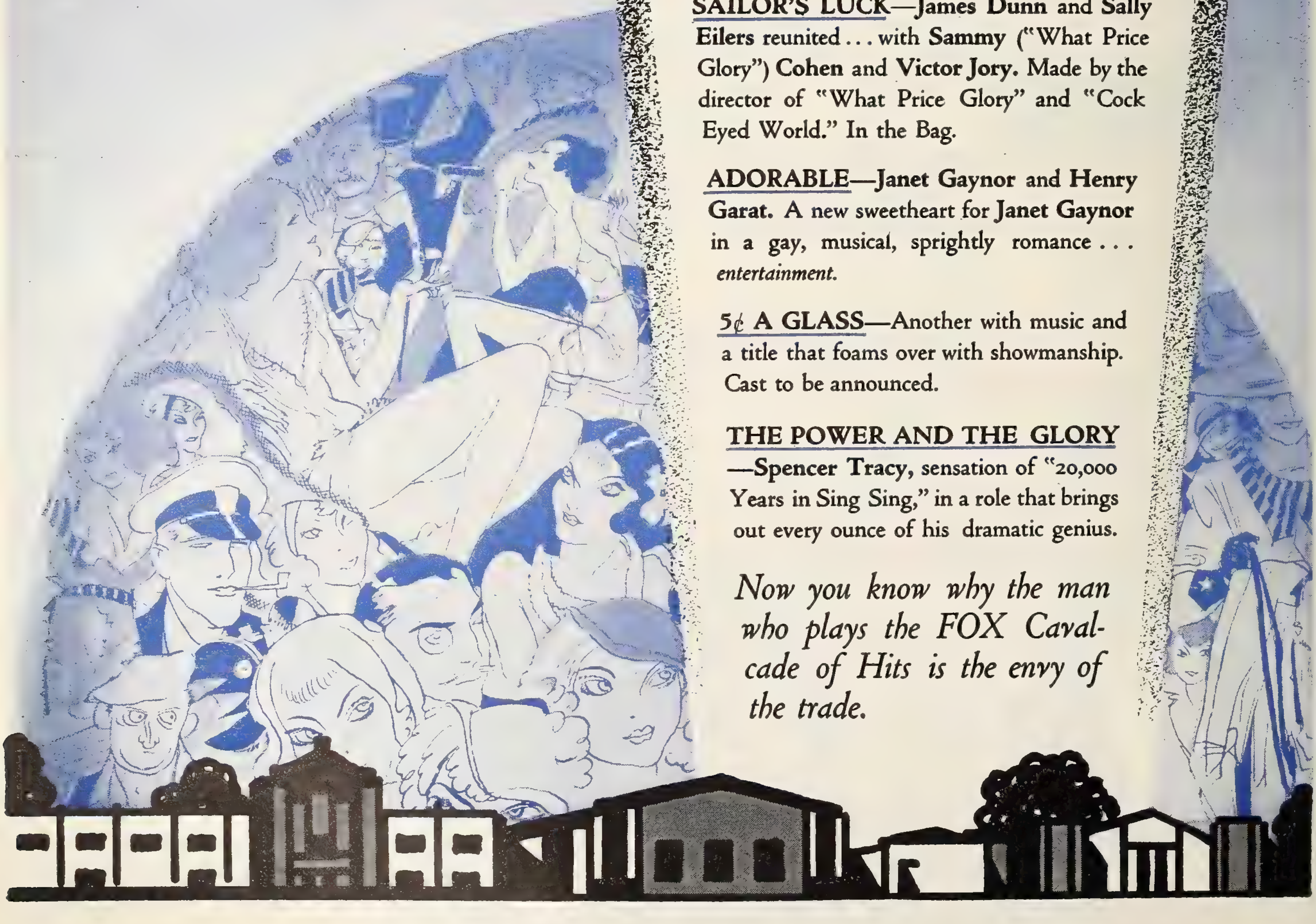
SAILOR'S LUCK—James Dunn and **Sally Eilers** reunited . . . with **Sammy** ("What Price Glory") **Cohen** and **Victor Jory.** Made by the director of "What Price Glory" and "Cock Eyed World." In the Bag.

ADORABLE—Janet Gaynor and **Henry Garat.** A new sweetheart for **Janet Gaynor** in a gay, musical, sprightly romance . . . *entertainment.*

5¢ A GLASS—Another with music and a title that foams over with showmanship. Cast to be announced.

THE POWER AND THE GLORY—Spencer Tracy, sensation of "20,000 Years in Sing Sing," in a role that brings out every ounce of his dramatic genius.

Now you know why the man who plays the FOX Cavalcade of Hits is the envy of the trade.



FEB 25 1933 ©CIB 181842

MOTION PICTURE HERALD

Vol. 110, No. 9 February 25, 1933

PITKIN, WOMEN, MOVIES

AN itinerant salesman stopped his Ford in front of a crossroads cabin in the Ozarks and sat a moment regarding a native sitting in the sunshine, chair tilted against the wall and chewing a snuff stick. A lop-eared dejected hound sat alongside, giving forth doleful sounds.

"What's the matter with that dog?" the salesman asked. "I've been hearing him from a mile down the road."

The native dipped his snuff stick again and looked at the dog.

"He's a-setting on a chestnut burr an' he's too damn lazy to move."

For the same reason we sometimes listen to the radio and suffer rather than cross the room to turn it off. It has an incidental value, however. A sample of the air and its wares tends to build up vastly one's respect for the comparative intelligence of the motion picture. Further, if one enjoys getting indignant, and one does, there's always something on the air fit to be sworn about.

The other night, Monday, 9:15 E.S.T., WOR, which means Bamberger and Macy (6% less) department store merchandisers, had a "book hour" and before we were aware of the approach on came the voice of our belligerent book-writing friend, Dr. Walter B. Pitkin, of Dover, N. J., and Columbia University, to say things about his "Life Begins at Forty," a current best seller.

That would have been all very well, but egged on by the book peddlers, he felt it necessary to indicate something about what women might do, "after forty," besides play bridge. Dr. Pitkin's book, like most of his writing, is about and mostly for men. It ought to be. He knows men. But as a homeloving father of a large family, what he knows about women is not a book.

"Unfortunately," quoth Dr. Pitkin on the air, "for many thousands of women life does end at forty—but it does not need to. There are many useful activities available. They can for instance concern themselves with cleaning up the government—and the movies."

We know what's the matter with the government—the human race. But our real concern is the screen. One wonders what makes erudite Dr. Pitkin, and many others, believe that the approach of the menopause brings on a state of special qualification for supervision of the art and industry of the motion picture. Certain related biological and social phenomena are observable through all forms of life. In the barnyard, for instance, it is not uncommon for old hens past the egg producing stage to grow spurs, learn to crow and start to pick fights. They remain, however, imitation roosters.

The motion picture can well concern itself with the tastes, impulses and expressions of women, the women of the vast majority, busily concerned with the interests of their offspring and the life of the family. But the attitude of the feminine mind detached from those concerns is typified in the old saw about "old maid's children." For that reason mothers are vastly more important to the screen and of proper influence than those about to be grandmothers. The motion picture, discussed from press, pulpit and club rostrum, is accursed by the attentions of persons busy about it because they can find nothing else to do. Bridge is a blessing and a revival of the art of knitting would be cosmic relief. The world and its art of the screen properly belong to those engaged in living, not in talking about it or self-delegated to ordering the lives of others. Regulation of the motion picture is not a career for the sterile years. Let bridge begin at forty.

△ △ △

SHUBERT'S RETREAT

NOW comes word that Mr. J. J. Shubert, the theatrical producer, has abandoned his New York headquarters and will center his dramatic activities in Chicago. He has gone, it is quoted, "because New York is too sophisticated" and because, in consequence, "plays that go over big on Broadway get a cool reception from the rest of the country."

What with this and that in the Shubert situation one can observe that this is the press story and any number of other factors may be concerned, but the fact does remain that that which is Shubert has gone west.

If Mr. Shubert is looking for a capital of the stage, the stage on which the institution of Shubert rose, prospered and grew arrogant in success, he is really off to a Never-never land. When Charles Frohman went down on the Titanic, no successor developed. When David Belasco went out a couple of years ago, his passing closed a chapter of tradition, ended a career, but left no open niche of opportunity. We are presently to find, too, that that is the story as well of Florenz Ziegfeld. The stage, the old stage of the ages, dies and its masters with it. The capital of the stage, as maybe Mr. Shubert will discover, is a place in history, not geography.

The beginning of the end was written clearly back in 1903 when the story picture was born in the Edwin S. Porter drama of "The Great Train Robbery." Formal entry of the passing over of the custody of the drama to the new medium was made the other night when Mr. Percy Hammond, a dean of dramatic critics, sat down to write for the Herald Tribune of New York what he thought of "Cavalcade," as presented by the screen.

Mr. Shubert can flee Broadway, but he cannot turn back the years. There is no "Road" and it goes nowhere. For better or for worse, the burdens of the dramatic art are upon the screen. Nothing can be done about it but to make pictures.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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The Champions

¶ Motion Picture Herald's
by the reports of the

Grand Hotel: MGM

Emma: MGM

Hell Divers: MGM

The Man Who Played God: Warner

Arrowsmith: United Artists

Shopworn: Columbia

Bring 'Em Back Alive: RKO Radio

- GRAND HOTEL: From a novel by Vicki Baum. Directed by Edmund Goulding. Film editor: Blanche Sewell. Cinematographer: William Daniel. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone.

- EMMA: Story by Frances Marion. Adaptation and dialogue by Leonard Praskins. Directed by Clarence Brown. Cinematographer: Oliver T. Marsh. Cast: Marie Dressler, Richard Cromwell, Jean Hersholt.

- DR. JEKYLL AND MR. HYDE: From the story by Robert Louis Stevenson. Directed by Rouben Mamoulian. Cinematographer: Karl Strauss. Cast: Fredric March, Miriam Hopkins, Rose Hobart, Holmes Herbert.

- MATA HARI: Authors: Benjamin Glazer, Leo Birinski. Directed by George Fitzmaurice. Cinematographer: William Daniels. Cast: Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone, C. Henry Gordon,

- DELICIOUS: Story by Guy Bolton. Adaptation by the author and Sonya Levien. Directed by David Butler. Cinematographer: Ernest Palmer. Art director: Joseph Wright. Film editor: Irene Morra. Cast: Janet Gaynor, Charles Farrell, El Brendel.

- THE MAN WHO PLAYED GOD: Author: Jules Eckert Goodman. Adapted by Julian Josephson and Maude Howell. Directed by John G. Adolfi. Cinematographer: James van Trees. Edited by William Holmes. Cast: George Arliss, Bette Davis, Violet Heming, Ivan Simpson, Louise Hale.

- HELL DIVERS: Story by Frank Wead. Directed by George Hill. Screen play by Harvey Gates and Malcolm Stuart Boylan. Cinematographer: Harold Wenstrom. Cast: Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan, Marjorie Rambeau, Marie Prevost, Cliff Edwards, John Miljan.

- ONE HOUR WITH YOU: Screen play by Samson Raphaelson. From play by Lothar Schmidt. Directed by Ernst Lubitsch. Music by Oscar Straus. Lyrics by Leo Robin. Cinematographer: Victor Milner. Cast: Maurice Chevalier, Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.

- SHANGHAI EXPRESS: Motion picture production based on a story by Harry Hervey. Screen play and dramatization written by Jules Furthman. Directed by Josef von Sternberg. Cinematographer: Lee Garmes. Cast: Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.

Box Office of 1932

annual selection determined
nation's key city theatres

Delicious: Fox

Mata Hari: MGM

Dr. Jekyll and Mr. Hyde: Paramount

One Hour With You: Paramount

Shanghai Express: Paramount

Business and Pleasure: Fox

Tarzan, the Ape Man: MGM

- BUSINESS AND PLEASURE: Directed by David Butler. Assistant director: Ad Schaumer. Adaptation and dialogue by William Conselman and Gene Towne. Cinematographer: Ernest Palmer. Sound engineer: Joseph E. Aiken. Art director: Joseph Wright. Cast: Will Rogers, Jetta Goudal, Joel McCrea, Dorothy Peterson, Peggy Ross.

- TARZAN, THE APE MAN: Production based on the novel by Edgar Rice Burroughs. Directed by W. S. Van Dyke. Adapted by Cyril Hume. Dialogue by Ivor Novello. Cinematographers: Harold Rosson and Clyde De Vinna. Cast: Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan.

Frankenstein: Universal

- ARROWSMITH: Produced by Samuel Goldwyn from dramatization based on the novel by Sinclair Lewis. Adapted by Sidney Howard. Directed by John Ford. Cinematographer: Ray June. Settings by Richard Day. Cast: Ronald Colman, Helen Hayes, A. E. Anson, Richard Bennett.

- SHOPWORN. Based on a story by Sarah Y. Mason. Directed by Nicholas Grinde. Dialogue by Jo Swerling and Robert Riskin. Cinematographer: Joseph Walker. Sound engineer: Glen Rominger. Film editor: Gene Havelick. Cast: Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucien Littlefield.

- BRING 'EM BACK ALIVE: Official record of the RKO Van Beuren Malayan Jungle Expedition. Suggested by the book, "Bring 'Em Back Alive," by Frank Buck and Edward Anthony. Directed by Clyde E. Elliott. Music by Gene Rodemich. Cinematographers: Carl Berger and Nick Cavaliere.

- FRANKENSTEIN: Screen play written by Garrett Ford and Francis Edwards Faragah. Based on the story by Mary W. Shelley. Directed by James Whale. Cinematographer: Arthur Edeson. Art director: Danny Hall. Cast: Colin Clive, Mae Clarke, John Boles, Boris Karloff and Frederick Kerr.

NEWSPAPERS TAX PICTURES

Industry Pays More Per Line Than Other Businesses, Despite Actual Increases Made in Effort to Hold Attendance

Comparison of Theatre and General Rates

City and State	Newspaper	Weekday Adv. Rate per Agate Line			Circulation
			MOTION PICTURE		
		General	National	Local	
Atlanta, Ga.	Constitution	.18*	.20	.20	87,355
Atlanta, Ga.	Georgian	.15	.18	.18	74,485
Atlanta, Ga.	Journal	.18*	.18	.18	74,846
Baltimore, Md.	News	.30	.60	.60	154,408
Baltimore, Md.	Post	.17	.32	.32	77,089
Baltimore, Md.	Sun	.60*	1.25	1.00	285,540
Boston, Mass.	American	.50	.75	.50	246,936
Boston, Mass.	Herald-Traveler	.50	1.50	.50	279,309
Boston, Mass.	Globe	.50	.50	.50	276,675
Boston, Mass.	Post	.60	.60	.60	357,595
Boston, Mass.	Record	.40	.60	.40	272,370
Boston, Mass.	Transcript	.25	.50	.50	34,240
Brooklyn, N. Y.	Citizen	.15*	.35	.35	40,274
Brooklyn, N. Y.	Eagle	.30*	.50	.50	95,673
Brooklyn, N. Y.	Times-Union	.28	.45	.45	112,828
Chicago, Ill.	American	.75	.75	.75	446,191
Chicago, Ill.	Herald & Examiner	.65	.75	.55	381,720
Chicago, Ill.	News	.70	.75	.70**	399,492
Chicago, Ill.	Tribune	1.40*	1.20	.75**	776,766
Chicago, Ill.	Times	.35*	.30	.30	158,111
Cincinnati, Ohio	Enquirer	.30*	.35	.28	90,938
Cincinnati, Ohio	Post	.33	.35	.35	167,265
Cincinnati, Ohio	Times-Star	.30	.35	.35	157,307
Dallas, Texas	Dispatch	.12*	.11	.11*	40,174
Dallas, Texas	Journal	.15	} .30	} .34*	} 119,186
Dallas, Texas	News	.23*			
Dallas, Texas	Times-Herald	.17	.17	.20	61,006
Denver, Col.	Post	.30	.45	.45	149,446
Denver, Col.	Rocky Mt. News	.16	.19	.17	35,725
Los Angeles, Cal.	Examiner	.48*	.90	.49	206,019
Los Angeles, Cal.	Herald & Express	.70*	.90	.66***	268,402
Los Angeles, Cal.	News	.25*	.20	.20	86,222
Los Angeles, Cal.	Times	.37*	.74	.45	177,087
Los Angeles, Cal.	Record	.15	.18	.15	61,864
Louisville, Ky.	Courier-Journal	.34	.80	.35	187,892
Louisville, Ky.	Herald-Post	.10	.20	.20	36,736
Minneapolis, Minn.	Journal	.25	.40	.29	117,713
Minneapolis, Minn.	Star	.17	.17	.15	72,895

Rate flat unless otherwise specified.
* Per agate line open, charge per line decreasing with increase of space taken.
** Minimum 5 lines. @ Minimum 6 lines. ‡ Minimum 8 lines. † Minimum 10 lines. § Minimum 14 lines.
*** 30 inches or more.

(Table continued on following page)

Motion pictures are being forced to pay 10 to 100 per cent more for newspaper advertising than other businesses. This despite the efforts of the theatres to fight off the depression with an actual increase of advertising at a time when all other classes of advertisers have made drastic reductions in their budgets.

Now, confronted with refusals of rate reductions while merchants have received them, the theatres have had to reconcile their appropriations to the lower patronage, though not in the same proportion as other users of the columns of the daily press.

True, some progress has been made toward a more equitable level. A few of the more important newspapers are beginning to recognize the passing of the old days when the phrase "amusement rates" had a velvety meaning all its own and that theatres are not to be classed with itinerant peddlers and bootleggers. But that discrimination against theatre advertising continues as a general practice is evidenced in the accompanying table.

10 to 15 Per Cent of Gross

Proper merchandising of the theatre's program in most situations requires the expenditure of a prohibitive percentage of gross. The theatreman raises the question: What other business, paying taxes on large real estate holdings and other investments, spends 10 to 15 per cent of gross receipts in newspaper advertising? Many theatres are doing this today.

The "amusement" or "theatrical" rate is a relic of the pre-picture days when theatrical advertising consisted of "legit" road shows, circuses and other itinerant attractions. Local business men resented the fact that the receipts of these enterprises were going out of town. There was little, if any, financial responsibility in many cases, so the papers demanded cash in advance and at a premium rate. Theatre advertising in those days was confined to small space, almost directory cards, and the publicity given was frequently many times the paid space.

Outdoor advertising had the biggest play and got most of the theatrical money.

The "Free Publicity" Misnomer

With the advent of the screen, some newspapers established a motion picture rate, slightly lower than the "amusement" rate, but still far above the commercial or "merchants'" rate. The majority of newspapers, however, applied the standing amusement rate, though the motion picture enterprise used larger space than regular amusement advertising, and never missed a day in the dailies. Theatres had to fight for publicity representation; it was only when the public demanded film news that the newspapers really established motion picture departments comparable to the so-called drama columns.

The only general explanation offered for the excess rates is that newspapers give "free publicity," though some publishers do say that the higher charge is due to grouping of the advertisements on one page, thereby giving theatres more favorable position. But all newspapers themselves prefer this arrangement as they know the value of a theatrical page with all advertising concentrated upon it. There are exceptions—where the theatre and commercial rates for similar lineage are the same or nearly so. But in those cases the theatre seldom receives any reader space worth mentioning.

In the great majority of instances, theatres are paying not only excess rates, but also for every line of publicity received, and they must beg for it even while actually paying for it, and when it does get in, for the most part it has been accepted only because of its news value.

Editorial independence of advertising is a fine ideal, but why charge the excess rate and still reserve the right to reject all publicity? the advertiser asks. He goes farther than that and says that in most situations he would gladly sign a commercial rate contract with the newspapers and promise never to present any "publicity" matter.

Theatres in Yonkers, N. Y., for example, recently signed just such a commercial contract at a rate of 98 cents an inch, as compared with the theatrical rate of more than $2.

In New York City, where a step forward has been achieved in winning business-like recognition of theatres, all but two newspapers now have a contract run-of-paper rate for theatre advertising. This has resulted in rate revisions which have encouraged theatres to use more lineage. The New York *American* has a theatre rate of $1 a line and the run-of-paper contract calls for 65 cents a line; the *News,* with 1,250,000 circulation, recently established R. O. P. rates and neighborhood theatre rates. First the *News* granted all theatres a 5 per cent rebate and then the R. O. P. rates brought the original $1.60 a line rate down to $1.42. In cases like the Bronx theatres, which paid the full $1.60 rates, they now pay 90 cents; in Brooklyn, rates are now at 70 cents as against a previous 90 cents (the *News* has 500,000 circulation in Brooklyn). The New York *Journal's* R. O. P. rate is now $1.25 against the original $1.50 rate, although the *Journal* has not yet given the theatres the same rate consideration it has granted to other classes of advertisers.

The run-of-paper rate idea (on advertisements of 100 lines or more) has made little headway outside of New York City. In Washington, the *Herald* and the *Star* have found it a profitable experiment. The Wash-

HIGHEST ADVERTISING RATES

Few Reductions Made to Film Industry, Though Lower Rates to Other Advertisers Are Widespread; Other Burdens

Comparison of Theatre and General Rates

[Continued from preceding page]

City and State	Newspaper	Weekday Adv. Rate per Agate Line: General	Motion Picture: National	Motion Picture: Local	Circulation
Minneapolis, Minn.	Tribune	.28	.40	.29	66,633
New Haven, Conn.	Journal-Courier	.10*	.15	.15	17,802
New Haven, Conn.	Register	.17*	.215	.215	60,190
New York, N. Y.	American	.65	1.00@	.65@	343,370
New York, N. Y.	Herald-Tribune	.72*	.95@	.95@	325,101
New York, N. Y.	Journal	1.25	1.25	1.25†	632,347
New York, N. Y.	Mirror	.80	1.00	.80**	568,635
New York, N. Y.	News	1.65*	1.60	1.42**	1,410,901
New York, N. Y.	Post	.45*	.80	.40	91,742
New York, N. Y.	Sun	.68*	.88	.57@	301,575
New York, N. Y.	Times	.90*	1.00	.95@	45,966
New York, N. Y.	Wall St. Journal	.75*	.60‡	.60‡	48,418
New York, N. Y.	World-Telegram	.70	.95	.80@	403,123
Philadelphia, Pa.	Bulletin	.625	.625	.625	528,803
Philadelphia, Pa.	Inquirer	.47	.57	.57	231,561
Philadelphia, Pa.	News	.35	.45	.45	176,610
Philadelphia, Pa.	Public Ledger	.62	.65	.65	104,541
Philadelphia, Pa.	Record	.35	.45	.45	148,864
Pittsburgh, Pa.	Post-Gazette	.55*	.65	.43	197,095
Pittsburgh, Pa.	Press	.40	1.00§	.50	155,800
Pittsburgh, Pa.	Sun-Telegraph	.40	.60	.43	142,585
St. Louis, Mo.	Globe-Democrat	.43	.55	.55	248,532
St. Louis, Mo.	Post-Dispatch	.43	.43	.45	217,177
St. Louis, Mo.	Star & Times	.33*	.33	.30	161,105
San Antonio, Texas	Express	.22*	.22*	.32*	34,678
San Antonio, Texas	Light	.13*	.13*	.14*	45,628
San Antonio, Texas	News	.22*	.22*	.23*	38,706
San Francisco, Cal.	Call-Bulletin	.32*	.60	.60	124,615
San Francisco, Cal.	Chronicle	.28*	.40§	.40§	96,405
San Francisco, Cal.	Examiner	.50	.90	.90	179,348
Seattle, Wash.	Post-Intelligencer	.28*	.36	.36	90,379
Washington, D. C.	Herald Times	.32	.60	.68	194,730
Washington, D. C.	News	.18	.40	.25	65,644
Washington, D. C.	Post	.30*	.50	.40	62,195
Washington, D. C.	Star	.25	.40	.40	115,389
Washington, D. C.	Times (see above)	.22		.40	104,592

Rate flat unless otherwise specified.
½ Per agate line open, charge per line decreasing with increase of space taken.
** Minimum 5 lines. @ Minimum 6 lines. ‡ Minimum 8 lines. † Minimum 10 lines. § Minimum 14 lines.
*** 30 inches or more.

ington *News* has just lowered its contract rate from 25 cents to 22 cents.

Many newspapers that give their agency advertisers and others a 2 per cent discount for cash by the 10th of the month following publication, refuse to grant the theatres the cash discount, but insist on weekly payment.

There are still some papers that dictate to the theatres what size advertisment they must use on Sundays.

In Kansas City the *Star* demands a 500-line "ad" on Sundays if the theatre is to get the benefit of a 50-cent rate. Any smaller lineage is 75 cents a line, out of all reason for the city circulation involved. Though Friday openings are in general vogue at the present time, the publisher says, "We don't want your big advertisements on your opening day; we want them on Sundays." Even when theatres guarantee to spend the same amount of money and only ask the right to apportion their lineage on the days when it will do them the most good for their opening, the publishers turn a deaf ear.

And with all the unreasonable rates and burdensome restrictions on theatre advertising, in most instances those conditions not only do not increase the newspapers' revenue, but actually tend to cut the size of the advertisement and prevent the theatre man from properly selling his shows.

In prosperous times theatres used their money freely and without question on advertising, but under present conditions they are now spending all they can. If they received more favorable rate consideration, they probably would not reduce their budgets, but would use more space in order to improve attendance. Empty stores appeal to newspapers, while, apparently, empty theatres leave them cold, as far as rate concessions are concerned.

There are a few exceptions, for instance in Boston. Two years ago, after considerable controversy in which the Publix theatres carried the torch, the situation in Boston was improved. The *Herald-Traveler,* which for years had extracted $1 a line for less than 300,000 circulation, cut that rate and the theatres are now paying 60 cents on contract. Even this is far above the local mercantile rate or the national commercial rate. The *Globe* followed with a reduction from 60 cents to 50 and other papers did similarly, but the Boston *Transcript* still charges the local theatres more than 100 per cent above its national commercial rate and gets practically no theatrical lineage as compared with other papers.

In Baltimore the *Sun* newspapers (morning and evening) charge the theatres $1 a line with less than 150,000 circulation for each paper. Merchants pay from 20 to 25 per cent less than theatres. The Baltimore *News,* with only 150,000 circulation, charges 60 cents a line for theatres, just a little less than the New York *American* with nearly 400,000 circulation. The Baltimore *Post,* with about 75,000 circulation, charges 30 cents a line, recently reduced from 40 cents. This might be compared with a 31-cent rate for 150,000 circulation of the Cleveland *News,* but even Cleveland merchants pay less than the 31-cent theatrical rate.

The policy of the Hearst papers outside of New York City presents a contradiction. Despite Mr. Hearst's heavy financial interest in theatres and motion pictures and his known sympathy toward the show world, his papers, outside New York, have refused to give theatres a lower rate in the present emergency.

Hearst papers always have got a premium rate from the theatres and in some cities have granted important rate reductions to merchants.

Reductions and Lineage

The Hearst Detroit *Times'* refusal to give theatres there some relief has resulted in the *Times* carrying only about half or 60 per cent of the lineage used by leading theatres in the Detroit *News,* the other evening paper in that city, which has granted a reduction to theatres.

The New York *Times* is one of the few papers in the country which has for a long time had a theatre rate that is almost the same as the mercantile rate. The theatre rate at present is 95 cents and the mercantile 90 cents per line. For this reason the *Times* has no run-of-paper rate to theatres. When a recent reduction was made to all advertisers the theatres were included. The New York *Herald-Tribune* has made no R. O. P. contracts with theatres but granted the same rebate reduction as given to merchants. In New York in general theatres rates come closer to a parity with other lines of business than in any other city.

But an example of wide spread between commercial rates and theatre rates is found in Washington. The *Post* charges 40 cents a line, with 68,000 circulation, but the national commercial advertiser can buy the same space at 22 cents, less 15 per cent commission. The *News,* recently cutting the amusement rate to 25 cents, still sells space to its national commercial advertisers at 18 cents or less. The *Star* sells to national commercial advertisers at 25 cents, less 15 per cent commission, but charges the 365-days-per-year theatre advertisers 40 cents for the same circulation. The national advertiser has no local investment usually, but the theatre circuits are big property owners and taxpayers in most instances, and employers of local labor.

And the theatre advertising manager says that nobody yet has been able to give a sensible answer to the question "What is a theatrical rate?"

PRODUCTION COSTS NOT CUT, MUST BE HALVED, SAYS SAMUEL GOLDWYN

Producer Commends Schenck's Management; Says Distributing Any Sam Katz Pictures Will Depend on Product

Declares Large Theatre Circuits Are Menace, Hollywood Not Competent to Make More Than 50 Pictures a Year

Production costs have not been reduced, but they must be—50 per cent—for producers are still putting $600,000 into a picture that could be made for $300,000. This from Samuel Goldwyn, in New York from Hollywood to begin a four to eight-week search here and abroad for stories for next season. But before starting on the story expedition the producer set about to put an end to some rumors concerning United Artists—financially and otherwise—and then, quite heatedly, to debunk the picture situation in Hollywood, New York and points north and south. Mr. Goldwyn had no qualms about being quoted; he even suggested it, but he did insist on more than one occasion that he be quoted correctly.

Mr. Goldwyn, evidently acting on behalf of all of the owners of United Artists, brought east a vote of confidence in the management under Joseph M. Schenck, who variously has been reported in recent weeks as preparing to retire, resign or become inactive as president of the distributing corporation. "Joseph M. Schenck will not resign; that's definite and positive," said Mr. Goldwyn. "All of the owners of the company, and these include Charles Chaplin, Mary Pickford, Douglas Fairbanks, D. W. Griffith and myself (besides Mr. Schenck) have great respect and a great affection for him. We have no intention of his leaving us."

Points to $3,000,000 Surplus

Mr. Goldwyn explained that, as chairman of the famous jockey club at Agua Caliente, Mr. Schenck is merely engaging in his favorite sport of horse racing, as a hobby, and that this in nowise influences Mr. Schenck's activities at United Artists. "Mr. Schenck has as much right to do this as Mr. Belmont and other leaders in American business."

When Mr. Schenck became head of United Artists on the afternoon of December 5, 1924, the company had a deficit, and now, according to Mr. Goldwyn, it has a surplus of $3,000,000, with cash in banks totaling $2,500,000. "There are not many companies that can show that record in the face of the depression," he added.

"We don't owe a dollar to anyone, there are no bonds or preferred stock outstanding and the owners got back their money long ago, which means that everything now is all velvet."

As to reports that United Artists is preparing to expand its production activities, Mr. Goldwyn said: "We still believe in the old policy of fewer pictures, fewer theatres and better pictures. We believe we are the logical and most advantageous organization for the great star as a distributing medium. We would welcome any great director, great player, great writer, or great picture, but we are definitely not interested in beginners."

At this point, Mr. Goldwyn digressed from the American situation to discuss motion pictures internationally. After telling about the success he has had in having instructors teach English to his newest importation, Anna Sten, who hails from Soviet Russia, Mr. Goldwyn voiced a need for bigger and better support of quality foreign pictures. "They are definitely making progress abroad," he said, "and we should and must lend encouragement."

Speaking officially for the corporation, for Mr. Schenck, the owners and for himself, Mr. Goldwyn said: "Our company is not interested in promotion schemes or stock manipulations, nor will we encourage or permit any one in our organization to go out and manipulate or use United Artists in any way to raise money for the making of motion pictures. United Artists pictures produced independently by the owner members are financed by them."

He said that the company has weathered the economic storm without losing any money and is not now losing on its operations. Mr. Goldwyn referred to the distributing organization.

Up to the Product

Recently there have been circulating on both coasts many and different stories, all unconfirmed, regarding a pending tieup by Sam Katz and United Artists. Mr. Katz decided to engage in production following his resignation at Paramount, where he was known principally for his circuit operations, later assuming additional duties in connection with Paramount pictures. Mr. Goldwyn was most emphatic in clarifying this situation, saying that no deal was under way with Mr. Katz.

The reports had it that Mr. Katz would join United Artists either in an important executive capacity, or as a co-producer with the United owners. When asked whether the company would distribute motion pictures which Mr. Katz might make, Mr. Goldwyn said: "We'll decide that if and when the time comes and after we see the product. Surely we're not going to sign Mr. Katz just on his record as a producer."

Quartered in a luxurious many-roomed suite in the tower of the Waldorf-Astoria on Park Avenue, Mr. Goldwyn engaged in a vigorous tirade at certain current conditions in the picture business. "Anyone declaring that productions costs have come down is a liar, because they haven't. But they will," he said. "Don't believe what they tell you about production costs coming down. They have not been reduced, but they will be—they must be. Reductions of 50 per cent must be effected. They're still spending $600,000 on a picture which could be made just as well for $300,000."

Of the theatre situation Mr. Goldwyn said:

"One-third of the theatres in the country will have to close down, then the other two-thirds will make money, and obviously that's much better than all losing. Big business is over for motion pictures—definitely and positively. The large circuits have failed in their mission and they must now return to the original method of individual operation. These circuits have been a menace to the business. They have been operated unintelligently by standard rules and regulations issued from desks at Times Square and were supposed to govern all situations out in the field, and we all know that one situation differs from another."

Hollywood, particularly, came in for denunciation from Mr. Goldwyn, who said that the production center is not competent to produce any more than 50 pictures yearly, "because there is no more brain power than that available." He added: "Hollywood not only hasn't the mentality to force through 300, 400 or 500 different pictures every year, but, unless this policy is ended, Hollywood will go broke, too, just like the big circuits which over-expanded." Continuing, Mr. Goldwyn said:

"Those theatres throughout the country which were built as monuments in memory of somebody or other must be closed down. They're no good for talkers, anyway—not intimate enough."

"Personalities are killed off quicker in our business than in any other business in the world," he said, and when asked for the solution, he again referred to limited production of good pictures, handled intelligently, suggesting that the large companies should not turn out any more than 10 or 12 features yearly and that these should be roadshown at 25 or 50 cents.

"Half of the people in Hollywood don't belong there. They are incompetent and are just out there collecting salary without contributing anything. The more money some people get, the lazier they get.

"More than half of the writers who are brought to Hollywood go back home without having done anything more than collect salary checks.

Must "Squeeze Out the Water"

"The water must be squeezed out of the entire situation, and squeezed tightly.

"Theatre owners should encourage fewer pictures and longer playdates.

"Not until the day arrives when producers get 50 per cent of the gross intake for their pictures, and theatres get the other 50 per cent, and operate accordingly, will the general situation be corrected in the business. Theatres have no monopoly.

"Many of the 'great' theatre operators are more concerned with the art which is in their lobbies than with the art on their screens.

"Theatre operation is nothing more than good management by a single manager, who can operate more successfully independently; granting, of course, that he has good pictures.

"This is not an *industry;* it's the show *business,* a showmanship enterprise for individual handling. Nor is it intended purely for stock manipulations."

RECONSTRUCTION—AND THE STUDIOS

Written at Hollywood

by MARTIN QUIGLEY

INDUSTRY READJUSTMENTS IN THE FORM OF RECEIVERships or otherwise, now taking place, are of very pertinent concern to Hollywood. In fact, until the influence of these readjustments encompasses the production situation they will not have served various of the major purposes intended.

In face of all of the written and spoken criticism which has been expressed in the direction of Hollywood there appears in sharp relief at this time the fact that Hollywood with all of its errors of both omission and commission has contributed only in a decidedly secondary manner to those conditions which have placed the industry in jeopardy.

The mad, headlong plunge into expansions in the theatre field, coupled with the latterly developed incompetence to deal with the problems of operating a vast, far-flung circuit of theatres, has been the principal factor. But the collapse in that direction has been so definite and complete that there remains no likelihood of a return of this policy of destruction at any time in the near future. Meanwhile, however, tremendous losses must be sustained; a huge accumulation of what amounts to hardly more than debris must be cleared away. To the end of making this course practicable the readjustments above noted have been put into effect.

BUT THE RETURN OF THE INDUSTRY TO THAT PLANE AT which it once enjoyed great promise and profit does not involve alone a change in the map of the theatre field—and incidentally the banishment to St. Helena of a number of petty Napoleons—but it also must provide for the correction of a long list of abuses which have grown up in various quarters of the industry, including Hollywood.

The motion picture business issued from the status of a racket in its very early days. Many of the people in it, however, have remained so oblivious of the march of time that to this day they feel they are still in some kind of a racket. They are the persons who build petty dynasties about themselves; persons who are content to see a corporation wrecked provided only they can collect heavily before the day of reckoning arrives and persons who believe that principle and character may be all right elsewhere but that they have no place in the motion picture business.

These and a few other similar specimens are going to figure prominently in the readjustments which are now in order. Those artifices which hitherto have proved adequate defenses for themselves and their rackets are going to be found decidedly insufficient.

The production colony must adjust itself to a changed order —an order which is changed not only for motion picture production but changed for men and affairs the world over. It was not to be expected that despite rumors of disturbed conditions which have percolated through the Rockies into Hollywood that Hollywood should have become particularly excited so long as the heavy remittances from the East continued duly to arrive here. But there will be less money coming to Hollywood out of the East and it will remain for Hollywood to make the best of it.

The creative artist must be compensated substantially—in direct proportion to his or her appeal at the box office. But that vast army of camp followers who have hitched their wagons to the stars of acting, writing and directing are in for a readjustment which we fear in many cases is going to be acutely painful.

Hollywood has made a name for itself—in more ways than one. This is going to result in what may be regarded as a major surgical operation. With the business of motion pictures having become for the time being a losing business and with Hollywood—rightly or wrongly—having a name for reckless expenditure it does not require the services of a prophet to see that the businessmen who are now feeling the pulse of this ailing industry are not going to allow Hollywood to escape without severe attention.

But there remains for Hollywood the satisfaction of knowing that the vast array of figures and data of various kinds which are now being pored over by officials who are going to dictate immediate policies for the industry make amply plain that the attraction on the screen is the one thing that mainly dominates results. While Hollywood has persisted in too many instances in cock-eyed judgments on what to make there is no questioning its mastery in making what it sets out to make. Hence there is no likelihood of Hollywood being submerged.

IN FACE OF ALL OF THE EXISTING TROUBLESOME CONditions there is no more heartening fact than that the business of producing and distributing motion pictures continues right up to the present moment as an exceedingly good business. If the industry were not now afflicted with the havoc due to the vain struggles for power and control in the theatre field it would come very close to earning the palm of being a depression-proof business.

Hence, while immediately a condition of widespread and severe readjustment must be faced it is by no means idle talk to say that as soon as the present emergency is bridged there is every good reason for believing that the industry will again be set on the high road to profitable operation.

This, however, can only be accomplished by, through and with Hollywood. Intelligent and reasonable cooperation on the part of Hollywood in the job of readjustment which now faces the industry will both make possible and will facilitate the reconstruction now in progress.

To the end that Hollywood will continue to be regarded as a partner in the fortunes of the industry, and not as a self-centered obstructor, it is greatly to be hoped that the production colony will enter heartily into the reconstruction processes which are now in order.

MARCH of the YEARS

A review by TERRY RAMSAYE

THE thrills, the laughs, the glamours of yesteryear are born anew on the screen, in a new motion picture conception, just brought into production and christened "March of the Years," a two-reel periodic release.

Many and many a year ago, Mr. H. G. Wells, emerging from his profession as a teacher of science and becoming by tentative steps a writer, evolved a story destined to make him famous. It was entitled "The Time Machine," being the account of the adventures of a scientist with a device by which he could travel backwards and forwards in time, quite as we may in space. "March of the Years" is in essence a time machine. It travels mostly back down the vista of years re-creating for the spectator dramatic moments in what was once the great news of the day.

"March of the Years'" first issue, previewed to a theatre audience at the Playhouse in New Canaan, Connecticut, this week, contains:

BOSS TWEED, CZAR OF NEW YORK—1870. How William Marcy Tweed, the greatest political boss of all time, corrupted the courts . . . how he padded city contracts to the tune of millions . . . how he bought and manipulated votes . . . how he ran the whole town. How Tweed and his henchmen failed to bribe the courageous editor of the New York Times—the newspaper that finally brought about his conviction. How Tweed escaped from prison . . . how he was captured aboard a Spanish freighter . . . and how, at last, bereft of wealth and power, he spent his last days, friendless and alone, in the Ludlow Street Jail.

HOW PROHIBITION GOT ITS START—1880. The indignation of the good, pure damsels of the 80's lights the spark that eventually explodes into national prohibition.

GABY AND MANUEL, A ROYAL ROMANCE—1908. How Manuel II, the last king Portugal ever had, fell in love with the little Parisian actress Gaby Deslys . . . how he took her to Portugal and threw his country into turmoil by giving her the valuable Braganza crown jewels . . . how his family and his advisors pled with him . . . why he had to abdicate and why Gaby had to flee to Paris . . . and what eventually happened to them both.

A STARTLING INVENTION—1896. How an inventor tried to make gallantry easier for gallants with an automatic hat-tipping device . . . how his invention worked . . . and how, believe it or not, it looked.

THE LIZZIE BORDEN SENSATION—1892. The brutal murders that shocked the country. How the mutilated bodies of Andrew Jackson Borden and his wife, Abby—respected citizens of Fall River, Massachusettes—were discovered by quiet, church-going Lizzie Borden, Andrew's daughter by his first wife. What the neighbors said and thought and how and why suspicion fell on Lizzie. How Lizzie was arrested and brought to trial . . . the maze of strange, conflicting testimony that came out of hearings, inquests, and trials . . . the nation-wide controversy that was started. How Lizzie was acquitted after a whole year of litigation.

A BOYISH DREAM CREATES A NEW ERA—1893. How two Dayton, Ohio, brothers, Orville and Wilbur Wright, simply would not stick to business.

The Yankee audiences of three shows at New Canaan liked it immensely after the first few moments of adjustment to the idea that the screen had been invaded by something new.

These re-creations of the sensations and whimsies of yesterday are studio performances by competent casts and produced with all of the facilities and glossy smooth technique of feature picture making. In the role of issue number one appear such players as Mr. and Mrs. Charles Coburn, Doris Rankin, Edward Everett Hale III, Greta Grandstedt, Margaret Mullen, Pedro de Cordoba and Marjorie Lytell—to say nothing of Peter L. Naphen, president of the March of the Years concern, previously a banker and now an actor by dint of his screen demonstration of the trick hat lifter of 1896 in this issue. The effective use of Banker Naphen as a player may be taken as delicate suggestion to the Chase National Bank. That's an idea of what to do with vice presidents. The Guaranty Trust Company alone could supply the screen for years.

To those familiar with the radio programs of Time Magazine, put on the air as "The March of Time," there will be observed considerable kinship of this product in the medium of picture and sound on the screen. "The March of Time" is a sound dramatization of highlights of today's news, while "March of the Years" goes beyond and back of that technique by being in a sense retroactive and serving both eye and ear. This new screen product is of course a derivative idea, evolved, incidentally, by two bright motion picture men who observed that with this and that and the depression they had better have a new notion soon. That is distinctly reminiscent of another big day in screen evolution about 1903, when Edwin S. Porter, cameraman-producer for Edison, observed that the motion picture business was dying on its feet and that if he were to get anywhere he had better start something. The something he started as the result of this distressing condition was "The Great Train Robbery," first of the "story pictures" or photoplays, which have come, as we notice, to be quite an element in the industry. "March of the Years" will achieve no equivalent revolution and re-birth of the art, but it bears promise of doing a deal to the betterment of the generally dull and unhappy aspect of short production. Now that newsreels increasingly tend to interviews with politicians standing against brick walls and a preponderance of shorts is concerned with the process of canning the decomposing remains of vaudeville, there would appear to be special opportunity.

In This Issue

The Box Office Champions of 1932 Page 8
Newspapers tax the motion picture industry highest advertising rates Page 10
Reconstruction — and the Studios — by Martin Quigley Page 13
March of the Years—by Terry Ramsaye Page 14
The magic of the equity receivership explained by Louis Nizer, prominent motion picture attorney Page 28
Receiverships forcing unions to meet revised salary scales Page 36
Production costs have not been cut, but must be halved, says Samuel Goldwyn Page 12

FEATURES

Editorial Page 7
The Camera Reports Page 15
J. C. Jenkins — His Colyum Page 54

DEPARTMENTS

Box Office Receipts Page 48
Showmen's Reviews Page 37
Managers Round Table Page 65
Short Features Page 62
Technological Page 64
Chicago Page 62
The Release Chart Page 80
Music in Motion Picture and Theatre Page 63
What the Picture Did for Me Page 56
Classified Advertising Page 86

This "March of the Years" is produced by a considerable staff of contributors of effort and ideas, including the two young men referred to above, Louis DeRochemont, variously a naval officer and adventurer of the camera from Raratonga to Paris and New York, and Beverly Jones, for some years a screen editor and director, subsequent to a career with the snare drum in a California University orchestra, where he took an A.B. and a ticket east. Both are members of the Fox Movietone organization, the studios of which concern produced "March of the Years" under contract. The production staff also lists the sardonic and able Michael Clofine, editor of Hearst Metrotone News. Mr. Clofine was once a member of Mr. Hearst's battalion of itinerant managing editors, who, under the ministrations of the late Foster Coates and the then considerably aggressive Arthur Brisbane, flitted about the American landscape putting punch and sensation in Hearst's papers.

Others of the production staff are Ida Jaedicker, Lynn Shores, Herbert Andrews and Joseph Holton, musical component of the product, which considerably contributes to its emotional content, is under the supervision of John Rochetti, conductor, who also cooks a handsome line of spaghetti in his off hours.

"March of the Years" is to be released at intervals yet to be determined. Release negotiations are in progress and presumably will be announced shortly.

THE CAMERA REPORTS

HOME OFFICE FOLK HOSTS. Members of the Columbia organization and their guests at annual dinner-dance held at the Waldorf-Astoria hotel in New York last Saturday evening. Several hundred attended the affair.

BRITISH FILM EXECUTIVE ON VISIT. Louis B. Mayer, vice-president of MGM in charge of production, shown as he greeted Lord and Lady Lee of London, at the MGM studio in Culver City. His Lordship is vice-president of the Gaumont British Picture Corporation, and is studying American production methods.

MOTION PICTURE

TO ENTERTAIN FILM BALL GUESTS. Two famed dispensers of screen, stage and radio comedy giving due advance attention to the Motion Picture Club's annual ball at the Waldorf-Astoria hotel in New York March 4. They're Al Jolson and Jack Pearl (Baron Münchausen), if we need say so.

YOUNG LAUGHTER. (Above) A horizontal view of a joke being enjoyed by Eric Linden and Helen Mack on the set for "Sweepings," a Lionel Barrymore picture, at the RKO Radio studio.

REALISM. And, they say, it really was real, was this bout between Kane Richmond and a python of the Malaya jungle. Richmond has the masculine lead in "Man Eater," for which Fox sent an expedition to the Federated Malay States.

CAPRICE. As the mood comes upon Rosalie Roy, one of the principals in Universal's latest chapter play, "Clancy of the Mounted."

MAID OF ARABY. (Below) Carlotta Monti as she appears in the Monarch production, "Kiss of Araby." Other prominent members of the cast are Maria Alba, Walter Byron and Claire Windsor.

STAR. At the dressing table with Bette Davis, as she mixes makeup with dialogue in special preparation for "Ex-Lady," her first picture since Warner Brothers elevated her to stardom following a rather brief apprenticeship. Shown going through the lines with her is her leading man, Gene Raymond.

EVENING AT HOME. (Above) The coffee hour, beginning an evening of leisure for Mr. and Mrs. Arliss following a busy day at the studio. They're together in Warners' "The King's Vacation."

AS HE IS. And as few ever see him. For this is Andy Clyde just before the makeup goes on that transforms him into that comical old codger of Educational comedies. Clyde is shown with his pal Bunny, arriving at the studio for a day's work manufacturing laughter.

SIMPLICITY. Characterizing a new study of Mary Carlisle, MGM featured player. Miss Carlisle has an important role in "Men Must Fight."

CHARACTER STUDY. (Below) An unusual portrait by Scotty Welbourne of Sheila Terry, one of the newer Warner Brothers players, here shown as she appears in "The Silk Express."

PRODUCTION PANORAMA. Shooting a courtroom scene at Universal for "The Kiss Before the Mirror." Among lights and cameras is James Whale, the director (holding script), while in front of him is Karl Freund, chief cameraman (though recently promoted to a directorship). Others are Frank Morgan, Jean Dixon and Paul Lukas.

THIS WEEK

" . . . A CONVINCING DEMONSTRATION of the possibilities of the new art medium in its own proper field," is the phraseology (in part) of Arthur Ruhl, in a recent effusion in his columnar "Second Nights" in the New York Herald Tribune, lauding Fox's "Cavalcade." Continuing, Mr. Ruhl declares, " . . . the superiority of the sound-film medium to the ordinary theatre for such flowing historic spectacles as this seems unquestioned. . . . "

▽

LAST WEEK IN UNITED STATES DIStrict court was filed a voluntary petition in bankruptcy by Albert Griffith Grey, famed D. W. Griffith's half-brother. Listed were liabilities of $79,284, assets of $150. Largest creditor: North River Savings Bank, $21,000. . . .

▽

COLLAPSE OF THE DECEMBER, 1931, agreement, among studios, designed to write finis to troublous "star raids," is visioned on the Coast in the resignation of Edwin J. Loeb, attorney of standing, agreement arbitrator. . . .

▽

COSTLY ANNUAL NATIONAL SALES conventions will feel this year the pressure of economic demand. Currently gathering, sales heads favor compromise: regional sessions or district manager meetings only. Average national session cost has been estimated at $60,000 to $100,000 per gathering. Estimated savings to each company, $50,000 to $75,000. . . .

▽

LONG ACTOR, NOW AUTHOR MOmentarily, John Barrymore of the notable histrionic family, is currently writing in the American Magazine of the lives of himself, Lionel, Ethel. Their Hollywood experiences will occupy the third and final installment, in the April issue. . . .

▽

A DOUBLE-PAGE SPREAD ADVERTISEment, highly laudatory, signed by city officials, firms, appeared recently in the Standard - Sentinel, Hazleton, Pa., newspaper, commending M. E. Comerford on his resumption of control of the Comerford-Publix Theatres, promising support for his Hazleton houses. . . .

▽

PRESSING OVERHEAD CURTAILMENT, Fox, under the studio managership of J. J. Gain, has wielded the guillotine of economic necessity: average general salary reduction, 20 per cent; dropped from the payroll, between 150 and 200; merged are the duties of several departments. Affected are Movietone City, the Western Avenue plants. . . .

THE MOTION PICTURE INDUSTRY WAS favored recently when the select committee of the India government on the Ottawa tariff bill, adjunct of last year's Empire Economic Conference, decided without opposition to retain the existing duty of 25 per cent on raw film imported into India, except in the case of British stock, on which the duty would be sliced by 10 per cent. This in place of the Ottawa tariff bill proposal for duty of 30 per cent on non-Empire and 20 per cent on Empire stock. K. S. Hirlekar, secretary of the Motion Picture Society of India, who went from Bombay to New Delhi to present the industry's side, writes Motion Picture Herald that he told the committee 80 per cent of India's film imports come from non-Empire countries. . . .

▽

WITH "WAFFLES," OLIVER MOROSCO, current Los Angeles stage producer with a background of 25 New York successes, will bow into the realm of the screen, producing one (with options for others) at the RKO Pathe plant. . . .

▽

DETERMINATION BEING AN IMPORtant factor, things look reasonably bright for the producing industry of the Philippine Islands. From Delbert Goodman of Fox comes information indicating a transition under the direction of Hollywood experts. Pioneering in the talking field are Manila Talkatone, Inc., Malayan Pictures Corporation, the latter having imported Harry Blanchard (sound), John Silver (camera), Hugh Gwynne (laboratory) with expanded production planned. . . .

▽

DEFAULTING RECENTLY ON A SEMIannual interest payment on six per cent bonds maturing in 1946 was Stanley-Rowland-Clark Corporation, Warner Pittsburgh subsidiary. To Peoples-Pittsburgh Trust Company, trustee, was passed word that an interest sinking fund adjustment plan is in the air, to be submitted soon to bondholders. . . .

▽

FOUR PATENTS ARE INVOLVED IN THE infringement suit, filed in Wilmington, Del., United States district court, of Frank L. Dyer, Ventnor, N. J., against Sound Studios of N. Y., Inc., involving long-playing sound records in talking films, radio broadcasting, etc. Sought are temporary, later permanent injunctions. . . .

▽

LESS THAN TWO MINUTES HAS BEEN decided upon as the trailer running time most favored by exhibitors. Consequently Warner-First National material will be cut from 250-300 feet to approximately 175 feet. . . .

AS PLANS GO FORWARD FOR THE Third International Cinematographic Competition, set for April 12-27 at Milan, Italy, general regulations for competition appear. Films of any kind and nationality may be shown, provided they have not previously been exhibited in Italy. Description of subject, copy of dialogue in French or Italian must accompany the film. An executive committee will decide which are to be shown to the public at Milan's San Carlo Cinema, to be there judged on a point merit system for various production phases. The competing firms will be wholly responsible for their own wares, the Milan Fair assuming none. . . .

▽

UNEMPLOYED PRESS AGENTS, PRINCIpally members, are to be the object of the solicitude of a committee of New York's Motion Picture Club, headed by Monroe Greenthal. Attempt will be made to place those who apply. With Mr. Greenthal are working Paul Benjamin, Ray Gallagher, Jack Harrower, Gerald Griffin, Joe Gallagher. Re-elected recently were the Club's current officers: Lee A. Ochs, president; Jack Alicoate, first vice-president; James Ryan, second vice-president; Herbert R. Ebenstein, treasurer; Tom Wiley, secretary. . . .

▽

PLANNED IS A NEW CORPORATION, chartered under New York laws, to purchase from the receivers the properties of the Shubert Theatre Corporation, as part of its reorganization. Lee Shubert, reorganization committee chairman, will manage the new company, operating primarily as a holding and management company for the properties. Holders of receivers' certificates are included in an arrangement involving the stock of the new company. . . .

▽

STUDENT PROGRESS IS 20 TO 38 PER cent facilitated through the use of the talking picture in science instruction, Harvard's School of Education contends. Basis of contention: tests among Boston public-scholars, one group using text book alone, the other little text, mostly films. . . .

▽

MISCONDUCT WARRANTING DISMISSal was the defense of Universal Pictures, Ltd., in the London action of James Van Bibber Bryson for £3,880 ($13,000 currently) damages for alleged wrongful dismissal as managing director. Misconduct was denied. . . .

▽

A LOSS OF $235,503 for the year ended December 31, 1932, recently was reported by Technicolor, Inc., and subsidiaries, after all charges, including amortization, depreciation. . . .

THE BIG SHOW GOES ON!

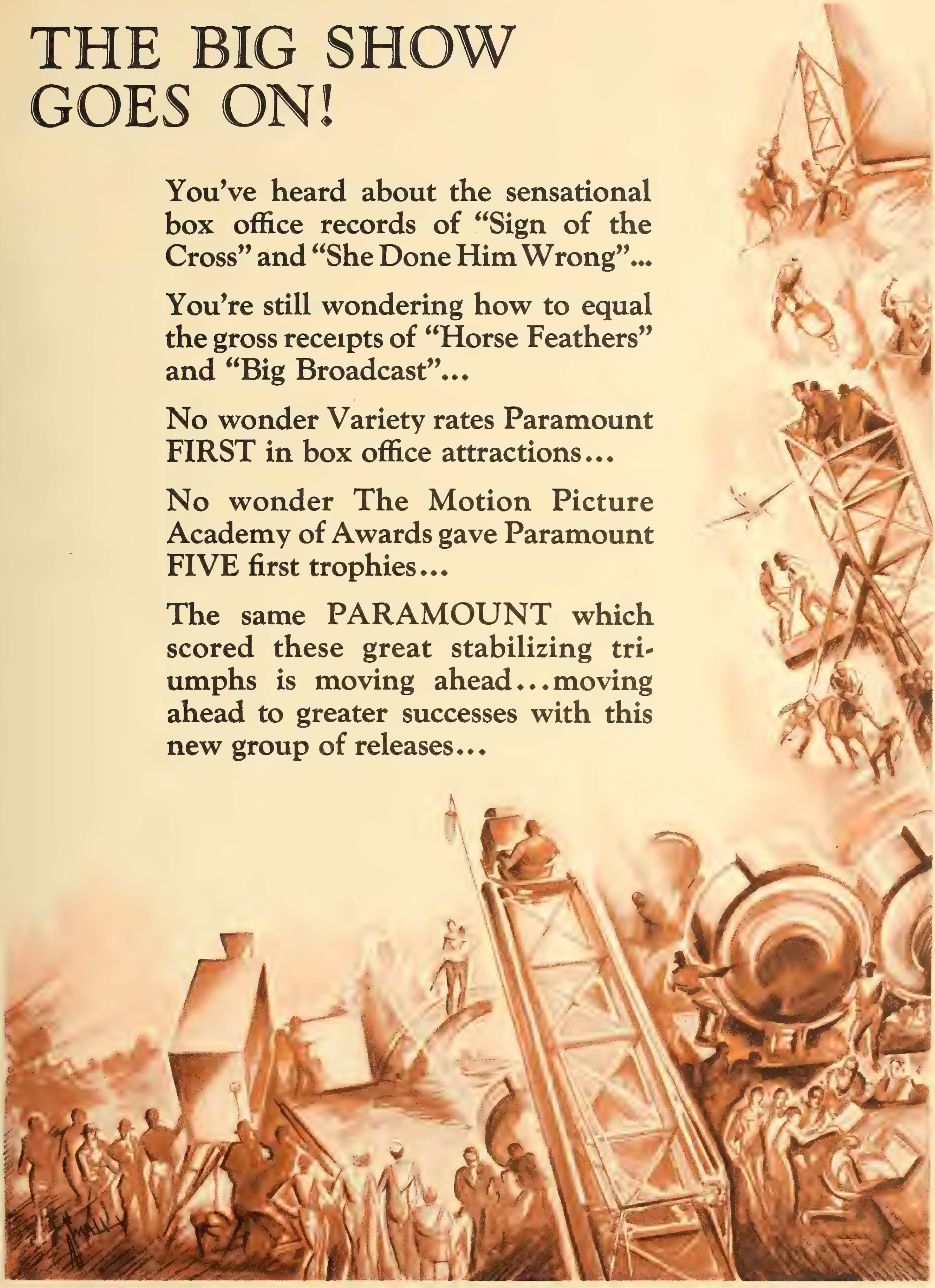
You've heard about the sensational box office records of "Sign of the Cross" and "She Done Him Wrong"...

You're still wondering how to equal the gross receipts of "Horse Feathers" and "Big Broadcast"...

No wonder Variety rates Paramount FIRST in box office attractions...

No wonder The Motion Picture Academy of Awards gave Paramount FIVE first trophies...

The same PARAMOUNT which scored these great stabilizing triumphs is moving ahead...moving ahead to greater successes with this new group of releases...



Marlene DIETRICH

in
HERMANN SUDERMANN'S

The SONG OF SONGS

WITH
BRIAN AHERNE
ALISON SKIPWORTH
A ROUBEN MAMOULIAN PRODUCTION
A Paramount Picture

A thrillingly living human story of a woman too love-hungry for love.............

Charging Hell of Wild
Beasts Loosed Upon
a Helpless City!

KING
OF THE
JUNGLE

WITH

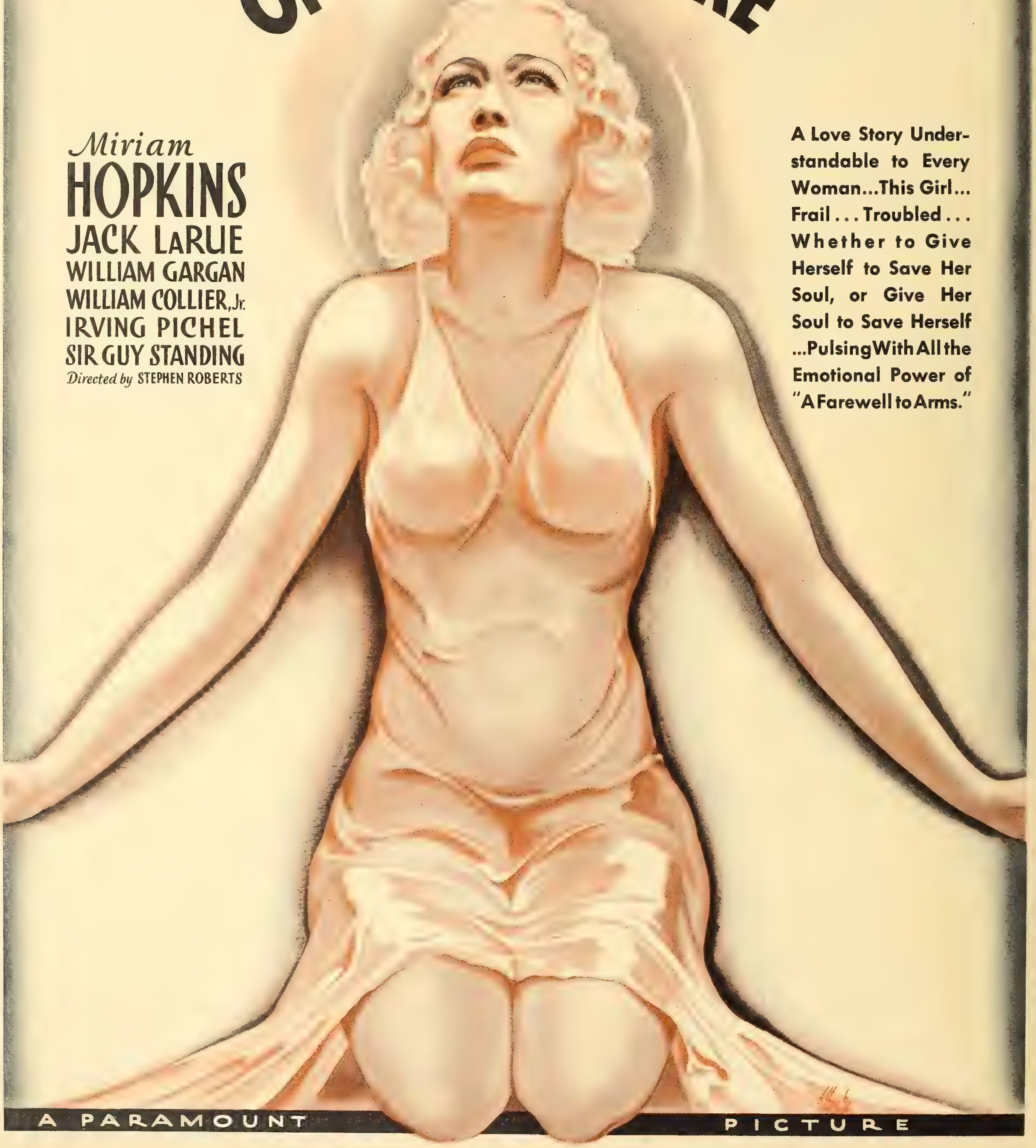
THE LION MAN
(BUSTER CRABBE)
FRANCES DEE

A Paramount Picture

"SHAME OF TEMPLE DRAKE"

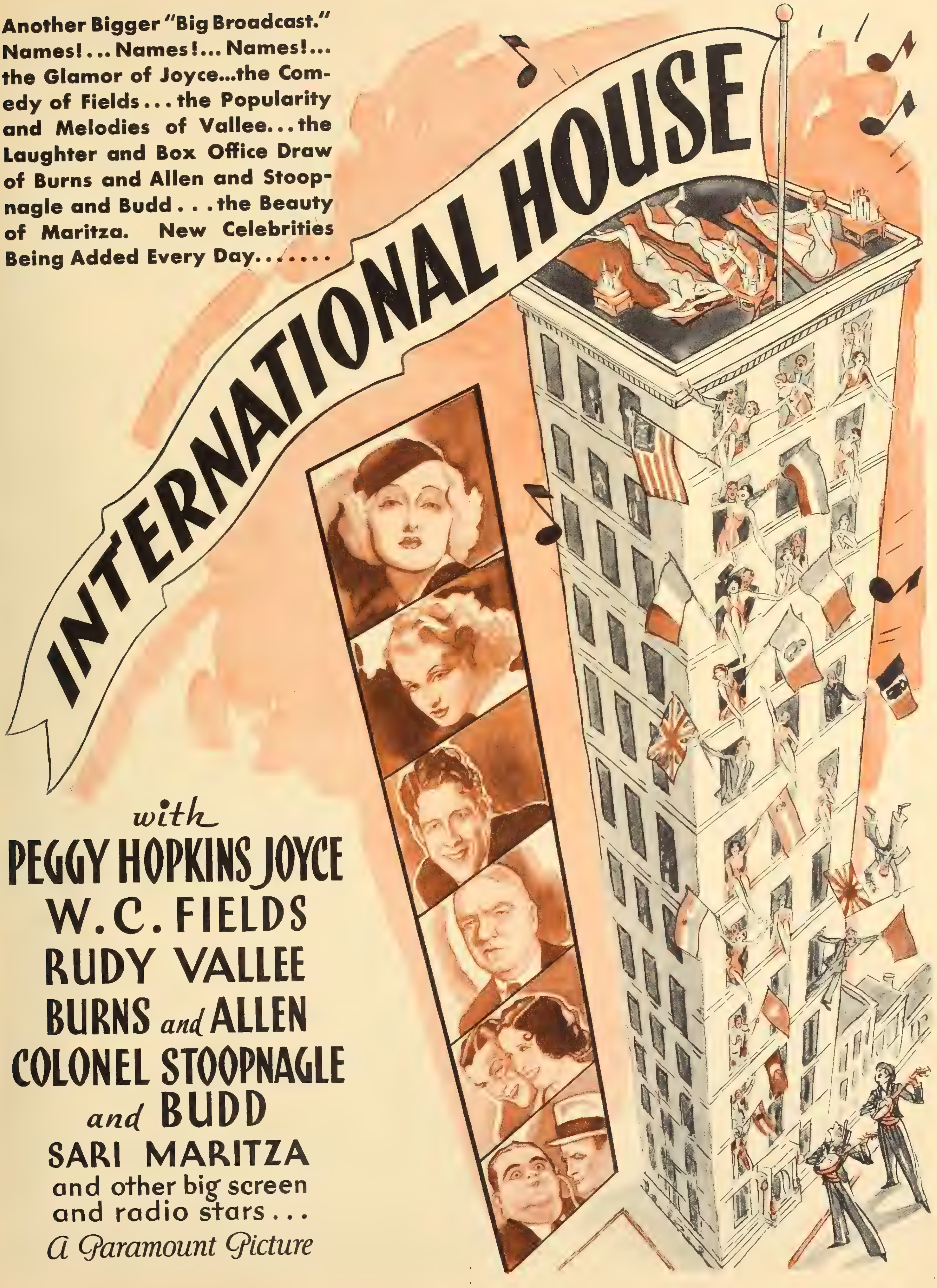
Miriam
HOPKINS
JACK LaRUE
WILLIAM GARGAN
WILLIAM COLLIER, Jr.
IRVING PICHEL
SIR GUY STANDING
Directed by STEPHEN ROBERTS

A Love Story Understandable to Every Woman...This Girl... Frail . . . Troubled . . . Whether to Give Herself to Save Her Soul, or Give Her Soul to Save Herself ...Pulsing With All the Emotional Power of "A Farewell to Arms."



A PARAMOUNT PICTURE

Another Bigger "Big Broadcast." Names! . . . Names! . . . Names! . . . the Glamor of Joyce . . . the Comedy of Fields . . . the Popularity and Melodies of Vallee . . . the Laughter and Box Office Draw of Burns and Allen and Stoopnagle and Budd . . . the Beauty of Maritza. New Celebrities Being Added Every Day . . . .



with

PEGGY HOPKINS JOYCE

W. C. FIELDS

RUDY VALLEE

BURNS *and* ALLEN

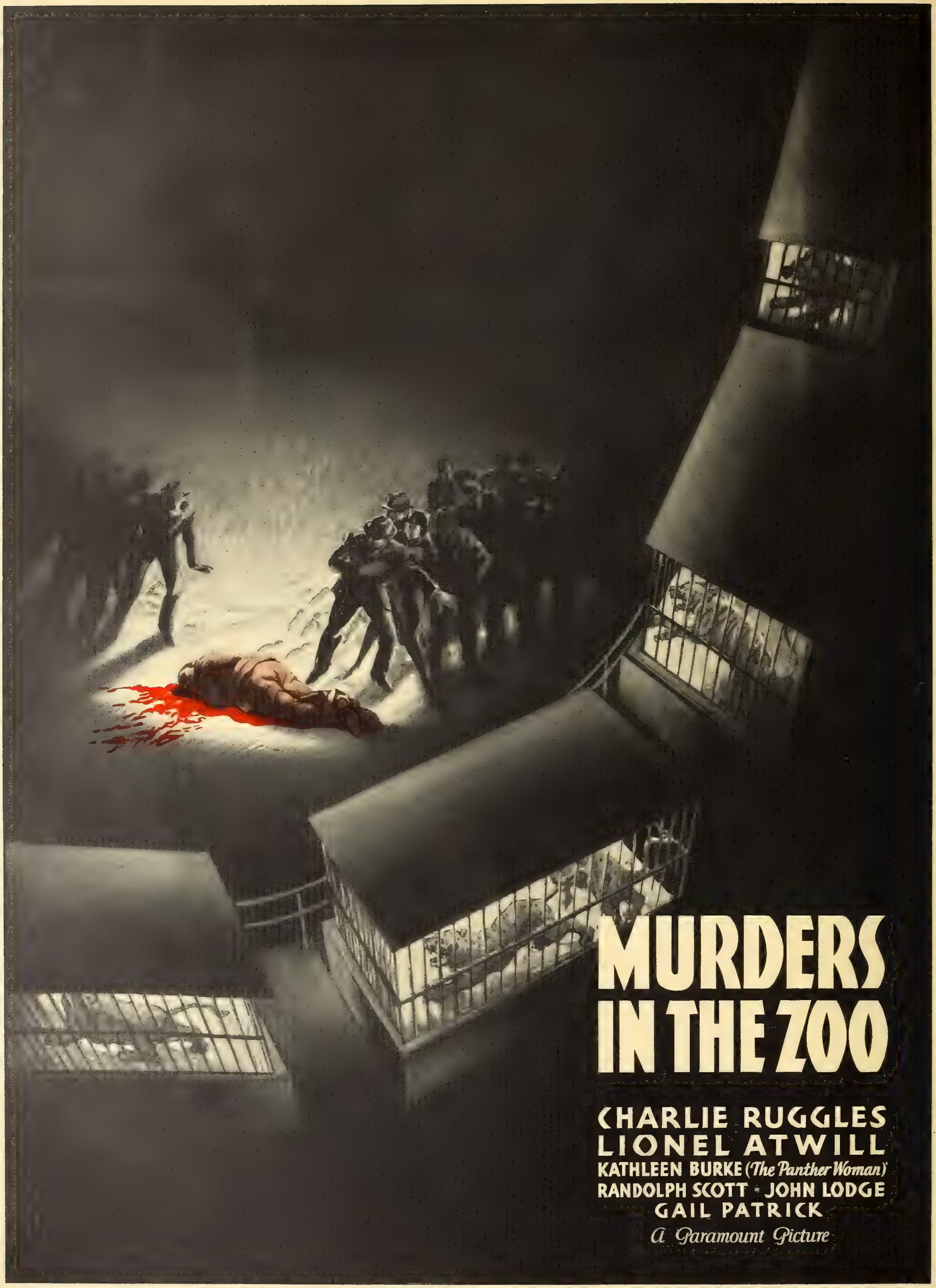
COLONEL STOOPNAGLE

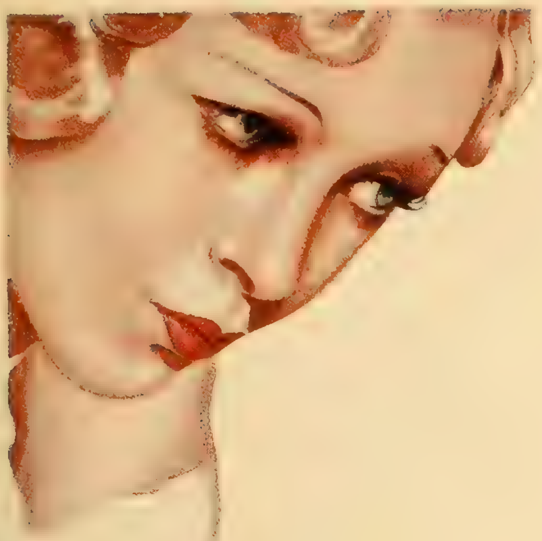
and BUDD

SARI MARITZA

and other big screen and radio stars . . .

A Paramount Picture


MURDERS IN THE ZOO
CHARLIE RUGGLES
LIONEL ATWILL
KATHLEEN BURKE (The Panther Woman)
RANDOLPH SCOTT · JOHN LODGE
GAIL PATRICK
A Paramount Picture

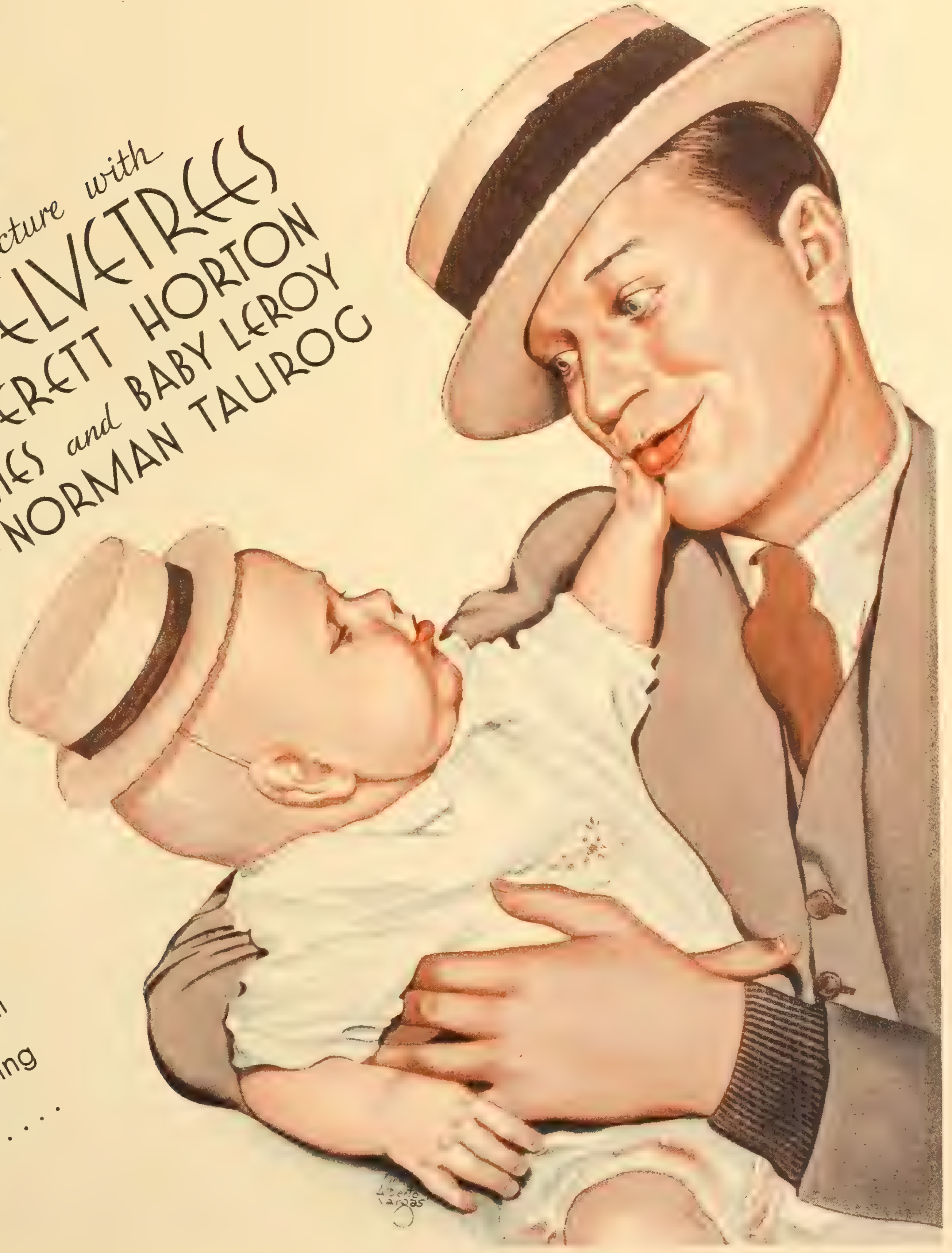


Maurice CHEVALIER

IN

A BEDTIME STORY

A Paramount Picture with
HELEN TWELVETREES
EDWARD EVERETT HORTON
ADRIENNE AMES *and* BABY LEROY
Directed by NORMAN TAUROG



"None of YOUR lip. I'm not married and you shouldn't look so much like me. At least park that lower lip until after the wedding bells." . . . .

PRESOLD TO THE PUBLIC BY NEWSPAPER AND MAGAZINE PUBLICITY FROM COAST TO COAST:

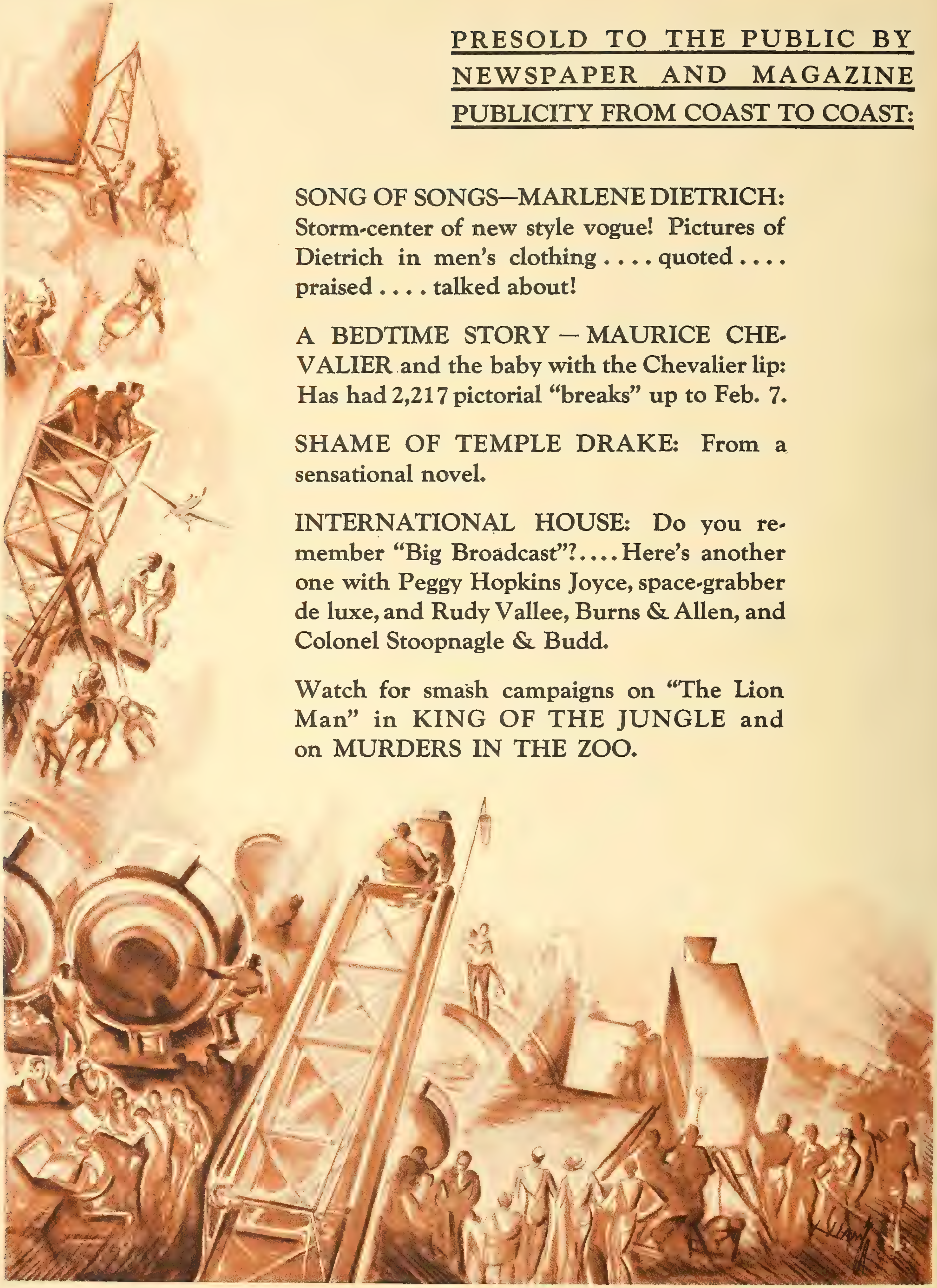
SONG OF SONGS—MARLENE DIETRICH: Storm-center of new style vogue! Pictures of Dietrich in men's clothing . . . . quoted . . . . praised . . . . talked about!

A BEDTIME STORY — MAURICE CHEVALIER and the baby with the Chevalier lip: Has had 2,217 pictorial "breaks" up to Feb. 7.

SHAME OF TEMPLE DRAKE: From a sensational novel.

INTERNATIONAL HOUSE: Do you remember "Big Broadcast"? . . . . Here's another one with Peggy Hopkins Joyce, space-grabber de luxe, and Rudy Vallee, Burns & Allen, and Colonel Stoopnagle & Budd.

Watch for smash campaigns on "The Lion Man" in KING OF THE JUNGLE and on MURDERS IN THE ZOO.



First great stellar name of motion pictures goes out with

JAMES J. CORBETT

by TERRY RAMSAYE

WHEN JAMES J. CORBETT DIED IN HIS sixty-sixth year at his home in Bayside, Long Island, last week, the first great stellar name of the motion picture went out. It was at the very dim beginning of the motion picture, so long ago and obscurely that the screen world does not remember, but it was the great name and fame of Corbett which motivated developments of great consequence to the motion picture.

The passing of "Gentleman Jim" is a loss to the Broadway of tradition. He will be missed about the Lambs and the Friars, and by the worshipful youngsters of the streets of Bayside. For almost a generation Jim Corbett has been a great American personality, the exponent of the sport of the prize ring who first conferred upon it some aura of respectability and honor, and who lived, alas, to see it flounder through ill-fame, scandal.

The end had been approaching for a long time for "Gentleman Jim." His death was caused by a cancer, kindly cloaked for him by his doctors as "heart trouble." The first star of the screen, Corbett last appeared before the camera some three years ago, with Mrs. Corbett, in his Bayside garden in lilac time, for a magazine reel.

Corbett's first impingement on the motion picture was in 1895. And how the years do stretch away back yonder! This famous fighter, just now laid to rest in 1933, is the man who defeated the great John L. Sullivan who is the man who beat Jake Kilrain, of Richbourg, Miss., in 1889.

THAT EARLY DAY MOTION PICTURE career of Corbett's was so long ago that even he forgot the earlier facts of it when he came to write his notable biography, "The Roar of the Crowd," a half a dozen years ago. It happened thus. Back in 1895, the Edison peep show Kinetoscope had just emerged upon the market with a "parlor" at 1155 Broadway. Two young-men-about-Broadway, brothers, Grey and Otway Latham, merry frequenters of the Hoffman House, strolled in and hit upon the notion that this new born art of the motion picture could very well purvey pictures of prize fights. They became concessionaires of the Kinetoscope Company and opened a peep-show parlor at 83 Nassau street, presenting a synthetic fight between Michael Leonard and Jack Cushing, a round to a machine, with six machines in the battery. Success prompted ambition and the Lathams sought a better drawing card, the champion, Mr. Corbett.

Corbett signed with the Kinetoscope Exhibition Company, the Latham concern, an exclusive contract to appear in motion pictures for no one else, and to fight six rounds of one minute each—the capacity of the peep show machines — with Pete Courtenay in the presence of the Edison Kinetograph, the recording camera, on a flat car at West Orange.

The Corbett-Courtenay fight, with Gentleman Jim delivering the knockout in the sixth machine, was the sensation of Nassau street and the adjacent region. Crowds stood in line to file past the peep show machines.

This line-up outside the doors gave the Latham brothers something to think about. They decided that the films should be hooked up with a magic lantern so a whole roomful of the spectators could be entertained at once. A lot of involved motion picture history is concerned.

THOMAS EDISON HAD A HALF-COMPLETED projection machine and ample knowledge of the projection problem, but he was not ready to launch such a device while the peep shows were prospering. The Lathams could get no aid in that quarter. They called in their father, Major Woodville Latham, a chemist and scientist, who had a disapproving look at the fight pictures and set about the problem of building a projector, with meanwhile the attentions and services of the technically minded Enoch J. Rector, a college friend of the Latham brothers from Virginia.

The Latham "Pantopticon," a faulty approximation of a projection machine. did manage to put a flickering version of yet another fight on the screen at 156 Broadway, present site of the Westinghouse building, on the astonishing date of May 20, 1895, a full year ahead of the real dawn of the screen's Broadway career up at Koster & Bial's Music Hall in Herald Square.

Meanwhile the Latham projects waned, for reasons that are no part of our story. Enoch J. Rector and another stockholder, Samuel J. Tilden, Jr., son of the famous Tilden who was elected president and counted out of it, departed from the company, acquiring the Corbett contract as they went.

It was the autumn of 1895. Freckled Bob Fitzsimmons, up from Australia came challenging. Dan Stuart, promoter, arranged a fight with Corbett in Texas and got into a legal muddle. The fight was called off and Jim Corbett got considerably annoyed. He handed over the belt to Peter Maher and came back to New York. Meanwhile Rector and Tilden held the rights on the fight. The Maher-Fitzsimmons fight was fought at last across the Rio Grande in Mexico. It lasted about two seconds. Fitzsimmons feinted and swung and Maher came down outside the ring. One spectator from New York sat at ringside and missed the fight entirely, having had a flask at his lips in the moment in which it occurred.

Popular clamor made Corbett resume the title again. Meanwhile Rector evolved a camera of his own, made to take long lengths of film, and a projection machine which he called the Veriscope. It used film wider than the Edison standard, to thwart the duping pirates who were copying all available films at the time.

When at last Corbett went into the ring to face Fitzsimmons on St. Patrick's Day of 1897, the canvas at the edges was painted "Copyrighted by the Veriscope Company," so that any picture made would confess its infringement.

When the battle was over Fitzsimmons was champion and Rector had 11,000 feet of film. It was the longest picture, far the longest, that had ever been made. He returned to New York with it and it ran for half the summer at the Academy of Music in Fourteenth street, on the site now occupied by the Consolidated Gas building. The picture drew more public attention for the screen than any prior effort—and incidentally put the lowbrow brand of pugilism on the screen for many and many a year. It brought the first Pennsylvania effort at restrictive legislation, flowering at last in the classic motion picture censorship of today at Philadelphia.

Corbett back in New York went under the stage management of William A. Brady, ready to promote fight or drama, and appeared in a number of plays.

Meanwhile, since we are talking screen history, Sigmund Lubin of Philadelphia, being unable to dupe the Veriscope pictures, employed two freight handlers to fight for his camera and put out what he advertised as

"The Great Corbett Fitzsimmons Fight"
(In Counterpart)

The Corbett pictures extended the scope of the camera and the projection machine and gave them for the first time the physical capacity to deal with the dramatic product which was presently to be evolved.

The old Corbett contract with the Veriscope company was never cancelled but it became considerably forgotten. In more recent years Corbett appeared in numerous parts in various motion pictures, and from time to time upon the stage.

The roughneck following of the prize ring hated him for years because he beat John L. Sullivan, but "Gentleman Jim" survived to be the best tradition of the ring, and so he died.

THE MAGIC OF EQUITY RECEIVERSHIP

Louis Nizer, Motion Picture Attorney, Presents the How and Why in Everyone's Language

by LOUIS NIZER

What with this and that, some new nomenclature, not to say new processes, are coming into the motion picture industry in these days of readjustment. Prominent among them are the processes called "receivership" and movements thereto related. For the cause of clarification and understanding, and for a realization that some of the horrendous legal words do not really imply disaster, MOTION PICTURE HERALD *has invited Mr. Louis Nizer, a person of much legal experience with the affairs of the screen, to make an exposition of the subject. Mr. Nizer is a nationally known figure in the legal affairs of the motion picture, but we shall repeat here the who's who data concerning him appearing in Motion Picture Almanac, which says:*

Louis Nizer, prominent attorney and an authority in motion picture law, was born in London, England, on Feb. 6, 1902. The son of Joseph and Bella Nizer, he was educated at Columbia College, B. A., 1922, and Columbia University Law School, LL.B., 1924, where he twice won the Curtiss Oratorical Prize. The United States Government cited him for his oratorical efforts on behalf of Liberty Loan drives. He formed the law firm of Phillips and Nizer in 1926 and in 1928 became attorney and executive secretary of the New York Film Board of Trade. Subsequently he took over special cases for various distributors. For a year he contributed special programs twice weekly over the radio. He contributes articles to periodicals, and continues his own general practice of law in addition to distributor representation. THE EDITOR

The obligation to pay a debt is the first principle recognized by law. Yet when debts become so burdensome that they are crushing, the law sympathetically creates machinery to relieve the debtor. Thus the law of bankruptcy permits a debtor, if he surrenders all his property, to be relieved of his debts so that he may start life over again without the handicap of his past obligations.

With the growth of huge corporations which not only own property but operate large businesses, a more complex problem has arisen. The question is not only how to relieve the corporation of its debts but how to permit it to retain its beneficial property, operate its business and divest itself of obligations which are draining its assets. The law, ever plastic to the demands of changing conditions, has again sympathetically created a device to afford relief. It is the device of equity receivership.

How magical is this comparatively new creation of law? To what extent, if at all, does it relieve the corporation of its onerous contracts and leases while permitting it to retain its valuable property? How much has the obligation to pay a debt been modified? This article discusses several important principles of equity receivership for the benefit of the business man who comes in contact with these practical questions. Because of this purpose academic exhaustiveness is sacrificed in the interest of simplicity.

The Nature of a Receivership

When a corporation goes into receivership the court takes over the administration of its affairs. The receiver is the hand of the court. He is not an agent of the corporation; he is the officer of the court to receive, collect, care for and dispose of the property which has come into the court's custody. The object of the receivership is to avoid the immediate, forced sale of the corporation's property to satisfy pressing creditors. In these days creditors must be protected against their own avarice—for only great sacrifice can result from immediate liquidation in the present market. Receivership makes possible slow and sane liquidation. Unlike bankruptcy, its remedy is applicable even though the corporation is solvent.

The court places its protective wings around the property and prevents interference from third parties, even though they are creditors. No action can be taken by or against the corporation without the sanction of the court. If anything is done in respect to the property it must be done by and through the receiver. No execution upon a judgment can be exercised by the sheriff. The immediate advantage therefore is that no creditor may seize the property of the corporation because of a judgment he may have—and claimants may not even reduce their claims to judgment until they have obtained permission of the court to sue. As one court expressed it, the appointment of a receiver has the same effect as the legislative declaration of a moratorium to prevent creditors' collection of debts during a specific period of time (*Scattergood vs. American Pipe & Construction Co., 247 Fed.* 712). In these days of depression the wolf may be at the door, but by means of an equity receivership at least the sheriff can be kept away from the door. In this way peace of mind is given to the receiver to work out a salvation for the harassed corporation.

The object of a receivership being to protect the corporation's property, it is frequently necessary to continue the corporation's business. A going concern may salvage its losses, retain its good will, and prevent the destructive depreciation which results from a complete shutting down. So long as the doors of a business are open, its heart beats and there is a chance for recovery. With darkness comes death. Therefore the receiver is given not only custody of the property, but frequently the authority to operate the business.

The receiver being an officer of the court has no more authority than that given to him by order of the court. Where the court authorizes the receiver to carry on the business, it vests in him the management of administrative details. (*Chicago Deposit Vault Co., vs. McNulta,* 153 *U. S.* 554). But a receiver must have more than implied power to enter into any large commitments, and authority to act cannot be predicated on mere inference (*Haines vs. Buckeye Wheel Co.,* 224 *Fed.* 289). The general rule in American Courts is stated by the Supreme Court as follows:

> "A receiver is not authorized without the previous direction of the court to incur any expenses on account of property in his hands beyond what is absolutely essential to its preservation and use as contemplated by his appointment." (*Cowdrey et al. vs. Galveston, etc., Railroad Co.,* 93 *U. S.* 352.)

Any expense incurred by the receiver in operating the business is an administrative expense and is paid out of the assets in his hands before any distribution is made to creditors. In other words, administrative expenses are virtually a first lien upon the assets. Otherwise no one would deal with a receiver. For who would care to deliver merchandise and then become a mere creditor with a right to share ultimately in the distribution of assets? Business men, forewarned, do not thus put their heads in the noose. Therefore the rule of priority of administrative expense is essential to the operation of the business by a receiver.

When two receivers are appointed, all decisions which commit the estate to any obligation must have the concurrence of both to be valid. But more important is the concurrence of the court.

Thus, although the receiver may borrow money, enter into contracts, engage employees and perform all other acts necessary in the operation of a business, he must apply to the court constantly for instructions. The theory is that it is the court and not the receiver which is conducting the business. This submission to the court also affords creditors or stockholders an opportunity to state their objections to any policy adopted by the receiver. In this manner an impartial court may decide from conflicting contentions what is in the interest of the corporation itself.

Not Bound by Contracts

A receiver is not obligated to perform the contracts of the corporation. He may elect to do so, or he may refuse. Indeed, it is his duty to disaffirm the corporation's contracts if they are disadvantageous, for his sole purpose is to preserve the assets and not permit them to be drained by unwise commitments. The receiver is the representative of the court and not the legal successor of the corporation, and therefore the contractual sins of the corporation are not visited upon him.

The other party to the contract cannot compel the receiver to perform for the corporation. If, for example, a landlord could require a receiver to pay rent on the corporation's lease, the landlord would be in a better position than the ordinary creditor who has merely a claim against the assets. In other words, the landlord would be receiving a preference over general creditors. The theory of receivership is to prevent just such inequality in the payment of obligations. If there are mortgages against the corporation's property, the receiver takes it subject to such liens. But no creditor can obtain priority by requiring the receiver to perform the corporation's contracts.

A Receiver May Adopt Contracts

If he decides to adopt the contract the other party is bound to it. The option to disaffirm the contract is solely with the receiver and not with the other contracting party. Thus, while the receiver may disaffirm the corporation's contracts with executives or actors, such employees or actors cannot escape from their contracts with the corporation because of the receivership. The reason for this rule is to enable the receiver to preserve the assets of the corporation. Obviously, if the corporation could be deprived of beneficial contracts because of the appointment of a receiver, the receivership would defeat its very purpose. Therefore the law permits the receiver to take the good and reject the bad.

If the receiver adopts the contract, he is held to its burdens as well as its benefits. He must pay the contract price and not "reasonable value." A receiver may enter into an arrangement whereby he reserves to himself the right to adopt or reject at any time during the re-

PROTECTS COMPANY AND CREDITORS

ceivership. In this manner his performance under the contract need not constitute adoption and he has the right at a subsequent date to disaffirm (*Detroit & T. S. L. R. Co. vs. Detroit T. & S. R. Co.*, 290 *Fed.* 549).

Disaffirmance of Contracts

If the receiver disaffirms a contract, he has not abrogated it. He has simply refused to adopt and perform it himself as receiver. The corporation, nevertheless, is still bound on this contract, and its breach is not forgiven, but any claim or judgment is merely a charge against the estate. When distribution of assets is made the creditors receive their proportionate shares.

A lease is merely a special kind of contract and therefore, like other contracts, the receiver may disaffirm it.

The receiver may not be able to determine immediately whether adoption is a wise policy. The law therefore permits him a reasonable time in which to make up his mind whether to adopt the lease or disaffirm it and surrender the property to the landlord (*Sunflower Oil Co. vs. Wilson*, 142 *U. S.* 313). The Supreme Court has stated the rule as follows:

> "The general rule applicable to this class of case is undisputed that an assign or receiver is not bound to adopt the contracts, accept the leases, or otherwise step into the shoes of his assignor, if in his opinion it would be unprofitable or undesirable to do so; and he is entitled to a reasonable time to elect whether to adopt or repudiate such contracts." (*Sparhawk vs. Yerkes*, 142 *U. S.* 1.)

During the period that the receiver is in possession he must pay the rental provided for in the lease as an administrative expense (*Mathews vs. Butte Machinery Co.*, 286 *Fed.* 801). As we have seen, this means that the landlord is paid immediately and in cash and is not left with a mere claim against the assets of the corporation.

If the receiver disaffirms the lease it has been broken by the corporation and not by the receiver. Therefore the landlord has a claim for rental and damages against the corporation. This is a mere claim against the assets in the hands of the receiver.

Contracts Made by the Receiver

The practical effect of this rule is very important. The receiver, operating the business, is relieved of the very contracts and leases which made a profitable enterprise by the corporation impossible. True, a claim against the assets in his hands arises in favor of the landlord, but this claim cannot be effectively asserted. It must patiently await ultimate disposition, perhaps one or two years later. In the meanwhile there is the temptation to adjust the rentals in order to receive present income rather than acquire claims to be proportionately satisfied in the future. By means of receivership the relationship between landlord and tenant undergoes an ironic change. The pressure is now upon the landlord instead of upon the tenant. The pleas of the tenant that it cannot exist with inflated rentals and deflated income no longer are likely to fall on deaf ears. For the power of the receiver to disaffirm the lease gives persuasion to the plea which the corporation never had. Thus, it may be unnecessary in many instances to ultimately disaffirm the lease. The landlord may find it to his interest to substantially adjust the rental rather than rely upon a mere claim against the assets of the estate.

The receiver operating a business must of course enter into various contracts. He may even lease the corporation's property, but should be careful not to make such a long lease as would prevent or prejudice a sale of the property if the court so orders. A clause should be inserted reserving to the court the power to cancel whenever it is deemed expedient to do so (*Farmers Loan & Trust Co. vs. Eaton*, 114 *Fed* 14).

The receiver may, of course, contract for photoplays or other merchandise necessary to continue the operation of the business. Such contracts must be within his authority and the parties dealing with the receiver must look to the extent of his authority (*Erie Malleable Co. vs. Standard Parts Co.*, 299 *Fed.* 82).

The question arises concerning the extent of the receiver's liability upon contracts signed by him as receiver. The English courts make the receiver individually responsible upon his contract, but indemnify him out of the assets. The American courts, however, have created protection for the receiver in this respect by permitting him to sign "as receiver." In this capacity judgment rendered against him is merely judgment against the assets in his hands and not against the individual, and his personal property is not subject to any judgment. The rule is stated by the U. S. Supreme Court as follows:

> "Actions against the receiver are official and not personal and judgments against him as receiver are payable only from the funds in his hands." (*McNulta vs. Lochridge*, 141 *U. S.* 327).

The reason for this rule is that if the receiver were held personally liable responsible men could not be obtained to act as receivers to manage railroads or other vast enterprises. Of course, if the receiver acts beyond his authority, he still is personally liable. But if he has acted under an order of the court or pursuant to implied power, he is not individually liable (*Haines vs. Buckeye Wheel Co.*, 224 *Fed.* 289).

Stock Owned by Corporation

If the corporation in receivership owns 100 per cent or less of the stock of another corporation, not in receivership, what is the effect?

The stock is an asset and the receiver will receive any dividends paid just as he receives interest on mortgage or bonds.

The receiver also has the right to require that the stock be transferred to his name so that he may vote it. It is his duty, however, as in all other matters, to consult the court, even as to how to vote on any important matters.

Certain it is that the corporation not in receivership is not affected by the receivership of the corporation which owns its stock.

Reorganization

Ultimately the receiver must sell the corporation's property in order to liquidate the assets and distribute the moneys to the creditors. However, forced sale at the end of the receivership is as unwise as at the beginning, for great sacrifice is certain to be suffered. Consequently, the device of reorganization is resorted to. A new corporation is organized which buys the assets of the corporation in receivership.

The sale in this instance is not a "forced" one. It is as friendly as the receivership which was obtained at the request of a friendly creditor and with the consent of the board of directors. Various committees are organized to protect the interests of certain groups. There are the bondholders' committee, preferred stockholders' committee, secured creditors' committee, etc. There are many plans of reorganization, but usually the purchasing committee of the reorganization committee buys the property of the corporation and turns it over to a new corporation. The new corporation issues to the reorganization committee its stock and cash if any is involved. This consideration is distributed to the various creditors, stockholders, and bondholders of the old corporation.

The justification for such a friendly sale is that it may be impossible to sell a vast enterprise for cash. Since the sale is for all practical purposes fictitious, the court, in the interest of the creditors, controls the price. It determines the minimum price which must be paid by the new corporation. This is called the upset price.

The Supreme Court has virtually deprived the creditor of the power to interfere with the reorganization plan (*Northern Pacific Railway vs. Boyd*, 228 *U. S.* 482). A very recent case, now pending before the Supreme Court (*Coriell vs. Morris White, Inc.*, 54 *Fed.* (2) 255), has substantially strengthened the creditor's position for the lower court directed that sufficient of the assets could be sold to satisfy the objecting creditor in the proportion that his claim bore to the upset price.

Conclusion

Theoretically the equity receivership results in an unhurried liquidation so that creditors may be paid 100 per cent of their debts. Practically the equity receivership saves the corporation which has insufficient liquid assets from the morass of bankruptcy and forced sale. Furthermore, it provides the corporation weapons with which to successfully adjust its burdensome contracts. Finally, by reorganization it enables the corporation to continue its enterprise, satisfying creditors by partial cash payments or stock representation in the new corporation.

This is the magic of receivership.

Canadians Ask Higher Standards

by W. M. GLADISH

Toronto Correspondent

Important recommendations affecting the film industry were adopted at a conference of Government officials, church authorities and welfare organizations at Toronto. The following resolution was adopted with a view to consideration by the Ontario Government:

"That it is desirable that distinctly Canadian films be produced in Canada in increasing numbers;

"That more children's films, suitable for presentation in schools and churches, be produced by the Government;

"That some better provision for the selection of suitable programs for children be worked out by the Government to insure that objectionable features be not shown at children's matinees;

"That the standards of films should be definitely and constantly improved;

"That the public be urged to continue its support of the best British films;

"That publicity in connection with moving pictures should be raised to the highest professional and ethical standards advocated by advertising associations;

"That a Canadian distributing agency, free from the domination of American producers, be established."

NO MORATORIUM *for*

You'd never know the banks had closed. Crowds pushing to pay *cash* at every show. And now a *second week* at the same fast pace. Holdovers, too, in Cincinnati and St. Louis. In New York more than 700 turned away at "Cavalcade's" 100th performance. Miraculous . . . but at the FOX studio miracles never cease!

CAVA

"Cavalcade" IN DETROIT

CAVALCADE
ICADE

by Noel Coward

A FOX ACHIEVEMENT

PICTURE of the GENERATION

★ *Of course* LIBERTY *gave it* FOUR STARS
— that means plenty to more than 8,000,000 people

LONG AND SHORT OF IT

Bringing Them Together Was the Problem Solved in "King Kong"; the Other New Product

by LEO MEEHAN

Hollywood Staff Correspondent

Last week, after seeing a special preview showing of "King Kong" in Long Beach, I wired that in my opinion it would be one of the sensational pictures of the year. A press preview was given in Grauman's Chinese theatre in Hollywood Saturday morning, attended by practically all the newspaper, trade and fan press people who cover Hollywood activities. The praise they gave confirmed what I reported. It seems almost unanimous that, in addition to being a highly entertaining attraction, it offers unlimited exploitation possibilities far beyond the usual feature attraction.

Sid Grauman is negotiating with RKO-Radio to put it into the Chinese as the attraction to follow "Cavalcade." The deal is practically set except on guarantee terms. RKO expects also to put it into the Roxy in New York for an extended run. Plans have been under way for several weeks for a heavy exploitation campaign.

"King Kong" has been a year in the making, due to the tremendous problems in process photography involved in showing gigantic prehistoric animals and reptiles in juxtaposition with the human actors, the development of proper sound effects, music accompaniment, building of miniature sets, matching them with the full sized ones in which the actors worked. With the exception of "Lost World" there was nothing to go by as precedent, and the problems were vastly more complicated than in that picture.

O'Brien's Hobby Applied

Willis O'Brien, who did most of the technical work on "Lost World," was chief technician on "King Kong." Since "Lost World" was finished it has been his hobby to experiment further with that sort of thing. His research has been painstakingly thorough. Assisting him importantly were Mario Larrinaga and Byron L. Crabbe. The technical staff in addition to these included E. B. Gibson, Marcel Delgado, Fred Reefe, Orville Goldner, Carroll Shepphird. Working secretly, and often against seemingly insurmountable obstacles, they gradually solved the many problems involved in making a 50-foot ape, seemingly, move about in a modern world.

The picture, as you already know, was directed by Merian C. Cooper and Ernest B. Schoedsack, producer of "Chang" and "Grass" among other notable adventure-explorer subjects. Mr. Cooper, who has just been made executive producer for RKO-Radio to succeed David O. Selznick, wrote the original story in collaboration with the late Edgar Wallace.

The story is based upon the expedition of an explorer of the Frank Buck type, who finds a remote island in the South Atlantic where prehistoric monsters, including the great ape, still exist. After many thrilling adventures the ape is captured and brought back alive to New York. His admiration for a Hollywood actress, Fay Wray, brings about his downfall and capture. But what happens is made into one of the most thrilling and unusual melodramas ever produced. Incidentally, it is a triumph for sound in motion pictures, for without the music of Max Steiner and the sound effects of Murray Spivak it never could have been the sensation that it is.

Also along the preview front lately is the latest Ronald Colman picture, and possibly his last for some time, as Ronald says he is going to England for an indefinite vacation. "The Masquerader" has been produced with the customary polish and finish of Samuel Goldwyn. Richard Wallace, directing, and Howard Estabrook, doing the adaptation, have made it an entertainment which has many angles of appeal. Colman gives another excellent performance, commensurate with those he gave in "Arrowsmith" and "Cynara." Elissa Landi played opposite him, and her work is also outstanding. It looks like a de luxe Goldwyn attraction.

Drawing Room Stuff

Constance Bennett's new vehicle is a screen version of the Somerset Maugham play, "Our Betters." The story is peopled completely by persons who are stupid, silly, without conscience or principle, who try to overcome their ennui by talking each other to death. This is "drawing room stuff" from beginning to end, talks endlessly and incessantly about persons whose intrigue is mostly disgusting and certainly unimportant. Some may consider it all very smart. It started out as a Constance Bennett picture and ended with Violet Kemble-Cooper just about stealing the show. It is for the "intelligentsia," and they probably will laugh at it—so there you are. There isn't a single admirable, sympathetic character in the entire story.

Mary Pickford's production of "Secrets" is considerable of a disappointment to most of the reviewers who have seen it. It is lavishly produced, embellished to the limit, and Leslie Howard is Mary's leading man. But if you can imagine the suave and poised Mr. Howard in a wagon train crossing our continent to become a California pioneer and one of its early governors, you may have the answer to why it demanded too much imagination from the reviewers. With Miss Pickford in the role of producer-star, with Frances Marion doing the script and Frank Borzage directing, one has some right to expect more of the combination than "Secrets" offers. If it stands up it is likely to be on the basis of Pickford popularity.

In "The Life of Jimmy Dolan," Warners present Douglas Fairbanks, Jr., in the role of a prize fighter. It was not a particularly happy selection. He has little opportunity to gain the sympathy of the audience, and part of the time his antics and gyrations are pretty thin and boresome. Aline McMahon does a Scotch character, but at times her accent seems suspiciously Brooklynese. It is the venerable yarn of the broken-down prize fighter.

TRAVELERS...

Samuel Goldwyn, United Artists production executive, arrived in New York from Hollywood to line up 1933-34 stories and then he will travel to Europe.

Marie Dressler, MGM player, arrived in New York from Culver City.

Richard Wallace, United Artists director, arrived in New York via Panama Canal, en route to Mediterranean.

Gloria Swanson is due soon in New York from England.

Sophie Tucker returned to New York from midwest personal appearance tour.

Mary Pickford sailed for Riviera to join Douglas Fairbanks. They will both travel to China.

Norman Moray, Vitaphone sales manager, left New York for ten-week tour.

Charles Skouras, **J. J. Sullivan**, **Mike** and **Al Rosenberg**, all Skouras circuit executives, left New York for Coast.

Ned Depinet is due in New York from Hollywood.

Alfred Krelberg, counsel for Majestic, and his brother, **S. S. Krelberg**, of Amusement Securities, were due in Los Angeles from New York.

"**Pop" Korson**, Philadelphia distributor, sailed for southern Europe.

Constance Cummings and **Patsy Ruth Miller** sailed for Europe.

Peter Colli, Warners' Cuban exchange manager, arrived in New York from Havana.

Charles (Buddy) Rogers left New York to resume work for Fox at Movietone City.

Ernest B. Schoedsack, RKO producer, returned to Hollywood from New York and Europe.

Ronald Colman will soon leave Hollywood to sail the Aegean Sea.

Katharine Hepburn, RKO player, arrived in New York from the Coast.

Edwin Justus Mayer, scenarist for Samuel Goldwyn, arrived in New York from Coast.

Herbert Marshall will return to London for picture work.

Harold Lloyd and family arrived in New York from Europe, en route to Hollywood.

Irving Thalberg sailed from California for New York and Germany.

Robert Florey, Warner director, arrived in New York from Hollywood.

B. P. Fineman, MGM producer, arrived in New York from Culver City.

Dorothy Appleby, Fox player, is due in New York for stage appearances.

Howard Imray, advertising manager for Eastman Kodak, sailed for Europe.

C. Bechteo, Davenport, Iowa, theatre owner, arrived in New York.

Carl Laemmle is due in Chicago Friday from Hollywood.

Erich Pommer, German director, arrived in New York, en route to Hollywood.

Edmund Goulding, Metro director, returned to New York from Europe, en route to Culver City.

M. H. Hoffman, head of Allied Pictures, left the Coast for Chicago and New York.

Sam Dembow, Jr., of Publix, left New York for theatre tour in midwest.

Sime Silverman, of Variety, was scheduled to leave New York for Palm Springs, Cal.

William Pine, head of Paramount's studio advertising department, arrived in New York from Coast.

Sues Over Sloan Name

W. & J. Sloan, New York furniture house, has brought suit in White Plains supreme court asking that Sloan Rug & Carpet Company, White Plains, be enjoined from use of the trade name "Sloan." Complainant charges the rug company with intent to confuse the public, claiming no one named Sloan is a member of the defendant firm.

'FOR TRADE THAT COMBS HAIR BACK'

Says DeCasseres of "Biography"; Calls "Alice in Wonderland" a Winner If Janet Gaynor Plays It

by BENJAMIN DE CASSERES

BIOGRAPHY

S. N. Behrman and the Theatre Guild hit a good stretch in a brittle, sophisticated comedy of art and love in "Biography." But it is the scintillant, corruscating and intelligent Ina Clare who enveloped this show—and if that performance were paralleled on the screen, this play would make a good picture for the trade that combs its hair back and high.

Marion Froude, a girl up from Tennessee, has become a painter of international renown—and she is renowned not only for her creations on canvas. She is a portrait of a Civilized Woman (as rare as a tumbler of absinthe in the White House. She has loved and laughed, and a dozen lovers are just twelve different emotions.

In floats (this is New York) Leander Nolan (Jay Fassett). Leander, who is now a stuffed shirt politician with his eye on Washington via the Senate, was Marion's first affair when she was still hayricking in Tennessee. He's a goo-gooing her again.

Richard Kurt (Earle Larimore), a magazine editor who leaves $2,000 checks on the piano (a character moulded in haggis), gets Marion to write her autobiography for his raglet. Now this serial lugs in her early affair and his prospective father-in-law, a big-time smugmug newspaper owner (Charles Richman), who hurries to New York to put a stop to the scandal.

Thenceforward some fine comedy fencing—with Marion finally tearing up the script, wishing them all a *mischa machina*—and back to Art!

The dialogue is cutting. There are at least four good picture situations.

Picture value, 60 per cent.

GAY DIVORCE

Here's a corking picture title. A title sometimes will open up in an imaginative scenarist's mind a gob of scenes—like a woman's name will suddenly evoke in your memories twenty reels of past performances.

Cole Porter, Sam Hoffenstein, Joe Mielziner, Dwight Taylor and the late Hartley Manners were some of the cooks that frappéd this play, with music, and dancing by Fred Astaire. It has some picture value for the sex-gigglers.

She has gone to a seaside resort to build up grounds for a divorce. She is there to meet the co-respondent (dirty work). But she mistakes someone else for the co. Old wrong identity stuff.

It's muddled out from this point with bedroom scenes, risqué quip and puiddity and jaunty neckings. The music isn't half bad.

It is all exterior sophistication and contains no more insides than the skull of a tenor. But Lubitsch could do a fine job with it—maybe.

Picture value, 30 per cent.

ANYBODY'S GAME

"Anybody's Game," by Paul Barton, is anybody's picture—that is, it might be builded into something that spins like a top, or, as Mr. Bert Lahr says, then again no. As a play it is fried soup.

The *milieu,* as they say at Laguna Beach, is an advertising office, where anything can happen. Jimmy, a college feller, blows into the agency to peddle silk stockings. Now good old Mistaken Identity comes on the scene. Jimmy is taken for someone else from Buffalo and gets a job as assistant to the president and trimmings, including a clear path to the girl-they-all-want in the office.

That's the gizzard of it. A good scenarist might chew it into something that would net a few ties for the producers. Edna Hibbard as the chiseling stenographer was breezy. Sam Wren was the bird that played Jimmy. It's mostly mouth-action.

Picture value, 12 per cent.

ALICE IN WONDERLAND

With all due respect to Alice herself, who has lately visited these shores, I say, and say again now that I have seen Eva Le Gallienne's incomparable production of "Alice in Wonderland" and "Through the Looking Glass," that if Lewis Carroll had ever laid eyes on Janet Gaynor he would have said, "Here is Alice—there can be no other!"

Josephine Hutchinson's Alice is one of the greatest, most delicate and finest performances ever seen in New York. But when you are following her your mind says, "How much she looks like Janet Gaynor!"

"Alice" has never been done before as the Civic Repertory does it. It is a long show with the best drawn from both of the Carroll Alice books. Here are all the famous characters, costumed as Tenniel conceived them. Nothing funnier, more entertaining, more vivid is on our stage at the present moment.

And what the picture medium could do with these two glorious pieces of cleansing nonsense! And with Gaynor as Alice, I'll bet my last quart of Chauteau Leary, 1710, that it would out-net the biggest *mazuma catch* ever heard of.

Picture value (with Janet Gaynor), 100 per cent.

LUCRECE

This play ought to have a sub-title: "Lucrece; or Al Woods Vindicated!"

It has got the hottest bedroom scene in it that has ever been seen anywhere. Blush and blush and blush—and then you'll come near. Laid in rummy and lubricious Rome at the time when Young Tarquin was the great home-wrecker, it fairly yelps for Cecil B. DeMille and the Macedonian Bathtub Phalanx of Hollywood.

The thing is the old "Rape of Lucrece," by Bill Shakespeare, done into prune-juice and unstrained lobscouse by a French sports writer and transluxed into English diddledaddle by Thornton Wilder.

Lucrece (sticky-sweet Roman matron) is a-sittin' with her women and a-combin' of her hair when back from the wars sneaks young Tarquin. Now, Lucrece's husband, the General Pershing of the war, had boasted that Lucrece was fuller of virtue than the world is of applesauce.

Well, boys, Tarq., during a wet, stilly night, creeps into Lu's bed and the greatest tussle against Original Sin these aged and ogling eyes ever beheld occurs. O. S. wins.

Finally, Lu commits suicide (an old Roman custom, no longer observed on Park avenue) because she lost her chastity, and then the doughboys go after Tarq.

Katharine Cornell as Lucrece was beautiful and charming. There was a Greek restaurant chorus and tunes by Deems Taylor.

Picture value (De Mille), 50 per cent.

Erpi Plea for Continued Arbitration Heard in Court

Argument relative to the pleas made by Electrical Research Products, Inc., defendant in an action brought by Vitaphone, was heard last week in Wilmington, Del., chancery court before Chief Justice Pennewill. Erpi and Vitaphone had entered an arbitration agreement in 1927 to settle their financial difficulties. Those arbitration proceedings have continued for four years, costing it approximately $450,000, Erpi contends.

Vitaphone now seeks to discard the work of four years and have the differences settled in court, Erpi declares. Erpi, opposed, desires that arbitration be continued.

Metro Profit Equals $93,911 For 12 Weeks to November 24

A net profit of $93,911 has been reported by Metro-Goldwyn Pictures Corporation for the 12 weeks ended November 24, 1932, after expenses and federal taxes, which compares with a net profit of $434,066 for the 12 weeks ended November 20, 1931.

The income account of the company for the 12 weeks ended November 24, 1932, compares as follows:

	12 wks end Nov. 24,'32	12 wks end Nov. 20,'31	12 wks end Nov. 21,'30
Gross profit.......	$1,197,583	$1,745,515	$2,936,592
Oper. Exp.........	1,146,908	1,387,844	1,789,330
Oper. profit	$50,675	$357,671	$1,147,262
Other inc..........	59,162	135,586	229,792
Profit	$109,837	$493,257	$1,377,054
Federal tax	15,926	59,191	165,246
Net profit	$93,911	$434,066	$1,211,808

Handling Music Exploitation

M. Witmark & Sons is handling the exploitation of the musical features of "42nd Street," Warner-First National picture.

Headed for the money:

HUMANITY

RALPH MORGAN
BOOTS MALLORY
ALEXANDER KIRKLAND
IRENE WARE
Directed by John Francis Dillon

AFTER THE BALL

ESTHER RALSTON
BASIL RATHBONE
Marie Burke
Clifford Heatherly
Gaumont-British Production
Directed by Milton Rosmer

PLEASURE CRUISE

GENEVIEVE TOBIN
ROLAND YOUNG
Herbert Mundin
Frank Atkinson
Minna Gombell
Ralph Forbes
Directed by Frank Tuttle

ZOO IN BUDAPEST

Jesse L. Lasky production
LORETTA YOUNG
GENE RAYMOND
O. P. HEGGIE
Directed by Rowland V. Lee

Bad Girl and her Boy Friend are teamed again!

- Smart FOX showmanship re-unites this perfect team . . . loved for their tenderness and playfulness, sincerity and youthful pep. And a story that's a natural. An out-of-luck miss and an A.W.O.L. sailor lad . . . torn apart by fate and drawn together by love. A rollicking, merry, speedy yarn . . . with more than its share of heart punch. You're S. R. O. if you date it in . . . and S. O. L. if you don't.

ILOR'S LUCK

JAMES
DUNN
SALLY
EILERS
SAMMY COHEN
VICTOR JORY

Directed by
RAOUL WALSH

One of the FOX Cavalcade of Hits

RECEIVERSHIPS FORCING UNIONS TO MEET REVISED SALARY SCALES

Irving Trust Is Publix Trustee

Election by Publix creditors of Irving Trust Company as trustee was the principal development during the week in the Paramount situation. Previously, Irving Trust had been acting as temporary receiver in bankruptcy for the Publix holding company.

The bankrupt Publix Enterprises, Inc., will be sold to a reorganization committee in approximately six months, when, it is expected, reconstruction will have been completed by the trustee, Irving Trust Company, according to a representative of the trust company. The parent Paramount corporation, which is also the principal creditor, will likely again acquire title to Publix Enterprises by making the highest bid through a reorganization committee when liquidation of the subsidiary takes place. The new trustee has title to all assets of Publix Enterprises and holds them in trust for creditors.

Charles D. Hilles and Adolph Zukor, temporary receivers in equity for Paramount, notified creditors Tuesday that a creditors meeting will be held on the ninth floor of the Merchants' Association, 233 Broadway, at 2:30 p.m. March 3. The receivers will report.

Through their counsel, Root, Clark and Buckner, Mr. Hilles and Mr. Zukor also notified creditors and stockholders of Paramount that they are required to show cause before United States district court of New York, at 4:30 p.m. March 17, in the Woolworth Building, why the appointment of the receivers should not be made permanent, and why they should not be authorized to continue the business for a fixed period not exceeding six months.

Publix Creditors in Session

The creditors of Publix assembled Monday morning in the offices of Henry K. Davis, referee in bankruptcy, at 140 Nassau street, where S. A. Lynch, former head of Southern Enterprises, opposed the election of Irving Trust as trustee of Publix. He offered the name of C. Frank Reavis, an attorney of 30 Broad street, as co-trustee to serve with Irving Trust. Paramount, principal creditor of Publix, voiced opposition to Mr. Lynch's suggestion. An adjournment was ordered, during which the Lynch interests agreed to the Irving trustee and to appointment of a creditors' committee, headed by Mr. Lynch, to work with the trust company. David Stoneman, an attorney of Boston, and Harold F. Birnbaum, attorney for Commercial Investment Trust, also were named to the creditors' committee, which is said to have claims totaling $1,000,000, as against $6,321,400 of inter-company claims of Paramount and Publix subsidiaries.

On Friday, the Publix creditors' committee will meet with Irving Trust officials to map operating policies and discuss disposition of leases and theatre properties. The Lynch group is expected to ask for a theatre expert to advise Irving Trust.

Irving Trust Company now assumes title of the bankrupt circuit holding corporation, subject to the U. S. district court, and it appears that there are strong indications the trustee will reorganize and continue operations. The bank's representatives already have begun to negotiate adjustment of leaseholds and other economic factors. However, the future policy might involve reorganization, continued opera-

(*Continued on page 46, column 1*)

Involved Circuits Expected to Benefit; Receivers with Legal Power to Disaffirm Contracts; Big Cuts Necessarily Made

The motion picture theatre receivership situation is taking the union wage problem out of the hands of the unions for the first time and as a result, circuits involved are expected to benefit by reduced scales. Projectionists, stage hands, musicians and others will be forced to abide by the dictates of the receivers who already have started campaigns to revise operating costs downward. Although heretofore the unions demanded contractual protection for their salary agreements with theatres, the receivers are vested with legal power to disaffirm such contracts, or, in the cases of bankruptcies, these contracts automatically cease.

Regularly each year, the union crafts, particularly projection operators, and the exhibitors have been at odds over salary adjustments and employment concessions, but now, the receiverships of the theatre subsidiaries of Paramount and Radio-Keith-Orpheum are beginning to take their toll of union theatre labor and theatre musicians. Salaries are being radically reduced by the receivers, and in many cases unemployment is threatened unless the crafts submit to these reductions.

In Kansas City, the widespread unemployment among theatre crafts is bringing the unions to terms. Heretofore, labor dictated its own terms, said Mort Singer, in charge of labor negotiations for RKO.

Cuts Up to 50 Per Cent

"Circuits have been at a disadvantage because of national hookups," Mr. Singer said, "but unemployment and the depression have changed the situation. No longer is it a question of cuts of $5 or $10 a week. In many instances reductions of as much as 50 per cent will have to be made if theatres are to operate on the right side of the ledger. In some cities in the Kansas City district, union members are only too willing to submit to cuts if only to keep their jobs, and in one western city musicians are working for $25 a week."

Mr. Singer and William A. Finney, Loew's district manager at Columbus, Ohio, are engaging in a joint discussion with union heads in Kansas City.

In Dallas, C. W. Koerner, trustee for the receiver of the RKO southern circuit, announced that the theatres will go non-union unless stage hands and projectionists consent to a 50 per cent cut in salaries. The local I.A.T.S.E. is reported to have made a counter offer of a 25 per cent cut, but officials of I.A.T.S.E in New York said they had heard nothing of this proposed offer.

Few Musicians Affected

The American Federation of Musicians reports that there are too few musicians in the employ of theatres to make much difference, and that any reductions of musicians' salaries were matters for local branches.

Under the operating agreements of Publix Enterprises, Inc., bankrupt subsidiary of Publix, union labor as well as stage acts and house employees will remain on their jobs with the understanding that everyone may have to depend on a percentage of theatre receipts for their salary. A majority of the theatres operating under Publix Enterprises are operating entirely out of box-office receipts, according to Sam Dembow, Jr., president.

Permanent RKO Receiver Named

Irving Trust Company was appointed last Friday permanent receiver in equity for Radio-Keith-Orpheum Corp., by Federal Judge William Bondy. A preliminary report filed by Irving Trust showed that the corporation has book assets of $76,124,794, and that any favorable turn in business would reflect itself immediately. There was no opposition to the appointment, which results in the continuance of A. H. McCausland in charge of RKO affairs, as representative of the receiver.

The report by Irving Trust was its first on RKO's financial condition. It showed losses of $4,075,834 in 1932 from production and distribution, and of $3,669,504 from theatre operations.

Irving Appointed Orpheum Trustee

Irving Trust also was appointed trustee in bankruptcy for RKO's Orpheum circuit last week, by Oscar W. Ehrhorn, referee in bankruptcy.

Keith-Albee-Orpheum was said to be the corporation's principal creditor, at a meeting in the referee's offices, where the appointment was made. No other candidate was proposed.

Total liabilities of the bankrupt Orpheum Circuit, principal subsidiary of RKO, were estimated at $16,727,884 and assets at $22,328,067 in schedules filed with Mr. Ehrhorn on Friday in New York. Among the assets is $12,408,679 in capital stock and bond investments, for the most part in its theatre subsidiaries, a number of which are also in bankruptcy. Bills and promissory notes total $9,914,346.

Creditors' unsecured claims total $13,714,707 and comprise the bulk of the corporation's liabilities. Rental liabilities amount to $11,089,826 and bond issues make an additional $2,172,240. Miscellaneous accounts payable, mostly in inter-company loans, come to $430,861, and the balance of $3,001,239 is owed in cash to K-A-O. Orpheum's schedule states that it owns no real estate and has no cash on hand.

Discontinuing Mayfair Lease

RKO will discontinue its lease on the Mayfair theatre in New York, on March 2, on the grounds that it was impossible to get any reduction of rent. Walter Reade, who owns the property, said this week that he did not intend to release RKO from its Mayfair obligation. RKO and not Orpheum, is the theatre tenant, according to Mr. Reade. Rent on the Mayfair is $270,000 a year.

Meanwhile, abandonment of the Mayfair means that the Palace theatre, for 20 years one of the leading vaudeville houses in the country, will take its place with the first-run picture houses in the Times Square district, as RKO's Broadway picture outlet.

A rearrangement of the RKO New York division has been made necessary by the resination of Joe Lee, who has been handling the Brooklyn "junior" houses for the corporation. Louis Goldberg, formerly operator of the Bronx and Jersey houses, will take over the post left vacant by Mr. Lee. Mr. Goldberg will also take over all upstate houses, which until last week were handled by Lou Golding, now Albany city manager. Goldberg's former circuit reverts to J. M. Brennan.

H. R. Emde, an RKO district manager, will take over all New York city houses from 125th Street north, with the exception of the 58th

(*Continued on page 46, column 2*)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Mind Reader

(First National)

Comedy

Here's a show that packs a dandy entertainment punch. Comedy principally, snappy mirth-provoking dialogue and clever development of situations make it continuously interesting. There is also a romantic twist and a dramatic climax that gives the entire story a logical plausibility that was appreciated by the preview audience. And like two other recent Warner-First National pictures, "The Mind Reader" is full of natural showmanship.

Warren William as Chandra is a fakir with a head full of ideas as to how to make the maximum amount of money with the minimum effort. Medicine show painless dentist at first, he is established as a charlatan who will hesitate at nothing. Then a hawker of a preparation guaranteed to straighten the kinks in colored folks' hair. Then the promoter of a flag pole endurance sitting contest, a stunt that is accompanied by much exciting hoorah. Then into the most profitable of all rackets—a crystal gazing mind reader, a game which he knows absolutely nothing about.

Romance comes as the show stops in a little town where Chandra meets Sylvia, Constance Cummings, who joins up with his troupe as an assistant. After their marriage, Sylvia realizes that her spouse is a brazen fakir and forces him to desert his racket. Becoming a brush salesman, which is exciting but not profitable, Chandra secretly reverts to the crystal gazing again. A death occurs and Chandra is willing to let his wife take the rap until he realizes how much he loves her and what a dirty deal he has given her.

This show should be circused. Ordinarily of the program classification, it can be developed into a real profit maker by taking advantage of all the showmanship which the picture itself suggests. A traveling impersonator of the "painless dentist," the hair preparation fakir, dolling it up with all the trappings that were a part of the nomadic fakir's paraphernalia of a decade or so ago. The old flag pole sitting contest. Even the door to door canvassing of houses with advertising heralds, made up a la the old circus throwaways, in the brush salesman idea. What can be done with the fortune telling angles will be limited by your own imagination; only be sure that everything is done from a comedy point of view, and if you have a crystal gazer in your lobby, be sure that he hands out ludicrous answers so that no one will take him seriously. And there's the April Fool's Day release date.

"The Mind Reader" is the type of picture on which you can afford to spend a little extra money in advertising. There's entertainment in it for the whole family, with appeal of the leading cast names and the intriguing ring of the title.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Roy Del Ruth. Based on a play by Vivian Cosby. Screen play by Wilson Mizner and Robert Lord. Photographed by Sol Polito. Release date, April 1, 1933. Running time, 68 minutes.

CAST

Chandra, the Great	Warren William
Sylvia	Constance Cummings
Frank	Allen Jenkins
Mrs. Austin	Natalie Moorhead
Senny	Mayo Methot
Sam	Clarence Muse
Don	Earle Fox

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Masquerader

(United Artists)

Comedy Drama

In modernizing this noted novel and stage play, the producers have developed a show that contains pretty nearly all the audience pleasing entertainment elements. Finely acted, with Ronald Colman again at the standard that characterized his efforts in "Arrowsmith," and Elissa Landi keeping up the good work she showed in "Sign of the Cross," the picture becomes interesting at once and holds that quality throughout. Principally dramatic, with a dual identity set up as the motivating theme, "The Masquerader" is also romantic; has just enough of the right kind of comedy, born of Chilcote's butler trying to keep the impostor covered up, and because of clever screen treatment and direction it has a thread of suspense that is ever threatening to explode the whole deception which not only would be devastating to Chilcote, but would likewise shatter the hopes of England's struggling masses for a new deal that would lift them out of the slough of economic and political despair.

Chilcote, member of Parliament, is the voice of his party and the people. A dissolute drug addict, he continually fails his leaders in crises; has exiled his wife, Eve, to Paris, and seeks solace in the company of his mistress, Lady Joyce. Disgusted after a fiasco, he wanders into London's fog and meets John Loder, a cousin, who is exactly like him in looks, manner, voice and speech. Determined to step out of his own life, Chilcote, with the aid of Brock, prevails upon Loder to impersonate him and take up his life. Much to his fear, and accompanied by some interesting sequences, Loder does. In Parliament he delivers a spech that makes Chilcote again the man of the people and his party. He moves into Chilcote's home, meets Chilcote's wife, friends and mistress. Always wanting to quit the sham, the pleadings of Brock and his growing admiration for Eve hold him fast. While all this is going on, Chilcote himself is sinking deeper and deeper. Lady Joyce, suspicious, traps Loder. Just as he is making his get-away the real Chilcote, insanely jealous of his double, unknowingly upsets the Lady's scheme. Chilcote and Brock arrive in Loder's apartment and beg for one more chance. Chilcote dies, and Loder, with Eve's love, takes up Chilcote's career.

The elements that held the unmoved attention of the preview audience are: convincing acting on the part of the entire cast; interesting drama, made more gripping by contrasting comedy; a vein of sympathy creation that makes them want to see Loder succeed in his deception and at the same time stimulates the hope that Chilcote will overcome his curse; timeliness of story; romance that always raises the question, "will it work out," and a suspense buildup that continually threatens to collapse and throw the whole thing into a turmoil.

Taking advantage of the established box office value of Colman's name, capitalizing on the current popularity of Elissa Landi, and promising a show that will please all from the adolescent age up—it's a little too heavy for the younger children—should result in "The Masquerader" doing much better than average business.—McCarthy, Hollywood.

United Artists release. Produced by Samuel Goldwyn. Directed by Richard Wallace. From the novel, "The Masquerader," by John Hunter Booth and Katherine Cecil Thurston. Screen adaptation by Howard Estabrook. Dialogue by Moss Hart. Dialogue direction, A. Leslie Pearce. Art director, Richard Day. Photography by Gregg Toland. Film editor. Stuart Heisler. Release date, to be determined. Running time, 75 minutes.

CAST

John Chilcote, John Loder	Ronald Colman
Eve Chilcote	Elissa Landi
Lady Joyce	Juliette Compton
Brock	Halliwell Hobbs
Lakely	Claude King
Fraser	David Torrance
Bobby Blessington	Creighton Hale

King Kong

(Radio)

Spectacle

This is an amazing show. In conception, development and presentation it is imagination-stunning. Made possible by sensational application of screen mechanics, trick photography and the most improved production technology, "King Kong" is at once a breathtaking melodrama; a dip into fantastic weirdness of a time before time began; yet it has its comedy moments; yet it is a sweet and tender "love" story.

There's only one way to understand "King Kong." It's big! As big as its eleven reels of length and 110 minutes of running time justify. You may have read some strange tales; you may remember some of the atmospheric and mechanical effects of "The Lost World," yet the picture will stun you. It's entertainment for everyone—men, women and children.

Even from the prosaic beginning, it was given such a buildup of suspense that it had the audience hanging on the edges of the chairs shortly after the first reel was under way. Denham has such a hazardous idea for a picture that even his associates think he's gone nutty. No agent will risk his reputation to provide him with a girl to go out and make this picture. How he gets that girl and screen-tests her for the horrors to come that only he has the faintest glimmer of, constitute the preliminary build-up.

When the tramp ocean liner halts before mysterious Skull Island, your patrons cease to live in today. They are transplanted into the era of steaming creation. A savage, almost inhuman tribe, is offering a sacrifice to its

". . praise can be heap
it doesn't need much courage for a

RKO Radio PICTURES

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and look what's coming **right away...**
JOHN BARRYMORE in **"Topaze"**
. . . LIONEL BARRYMORE in
**"Sweepings" . . . "Christopher
Strong"** with **KATHARINE HEPBURN . . . CONSTANCE BENNETT**
in **"Our Betters" AND THE BOX
OFFICE GIANT "KING KONG"...**

"THE

ed without blushing . . .
lunge into superlatives about a picture

like "The Great Jasper" . . . Not since the new season began has there been a film so refreshingly off the beaten paths. And if this takes us only ankle-deep into superlatives, let's wade onward and declare it as skillful and delightful a character study as one has yet been able to fashion . . ."

William Boehnel—World-Telegram

"Dix is supremely fine in 'Jasper.' This is a simply delightful movie, in which Richard Dix gives the best performance of his career. He never has had a more engaging role, or one he played with greater relish and conviction. . . All the characters are clear and true, exquisitely played by polished performers. The direction is finished. The dialogue is splendid. The production has life, sparkle and tenderness . . . It is the epic of fun-lovers . . . Dix gives the story such loving treatment he is magnificent. Don't miss "The Great Jasper." It is an exhilarating screen play." *Bland Johaneson—Daily Mirror*

"Dix is excellent in the role, the best he has had since "Cimarron," and in the part of Madame Talma, Miss Edna May Oliver is, as usual, entirely grand." *Richard Watts, Jr.—N.Y. Herald Trib.*

"In "The Great Jasper" at the Radio City Music Hall this week, Richard Dix has the best role of his career . . . "The Great Jasper" is far and refreshingly removed from the conventional in movie plots . . . the picture is decidedly superior entertainment . . ."

Rose Pelswick—N. Y. Eve. Journal

"Credit Richard Dix with one more splendid performance. We found his Jasper Horn irresistible . . . The picture has a strong punchy fadeout—a fitting climax for an all-through absorbing production which should certainly please movie audiences. It's decidedly worth while seeing and hearing." *—Daily News*

Richard DIX
GREAT JASPER"

with

WERA ENGELS . . EDNA MAY OLIVER

FROM THE NOVEL BY FULTON OURSLER
DIRECTED BY J. WALTER RUBEN
DAVID O. SELZNICK, EXECUTIVE PRODUCER

fierce animal god. They would rather offer the white girl, Ann, a Hollywood blonde, if you please. They steal her, place her on the altar.

Kong, a gigantic, 50-foot ape, takes her. The mad dash to rescue Ann. Denham's party slaying a brontosaurus. Kong tenderly protecting the girl, fighting other prehistoric creatures to death as he holds her in the palm of his enormous hand. The rescue party toppled off their rude raft by some other gigantic beast of a forgotten age. Dozens lying, either in the water or in the jaws of their attacker.

Driscoll finally catching up with Kong and Ann. And Denham going back after his camera to shoot his "million dollar natural." The flight back to the native village. Kong in fierce pursuit. Kong crushing the gigantic gates. Denham frantic that something will happen to the creature which will prevent him from bringing the beast back alive. A gas bomb does the trick.

In New York. People have paid $20 a seat to pack the town's largest theatre—to see this terrible thing they have read so much about. Kong trussed up on a gigantic cross. Denham starting to tell his story, introducing Ann and Driscoll, who will be married tomorrow. The cameramen's flashlights terrorize the creature. He thinks they are trying to harm her.

Easily he bursts his chrome-steel shackles. Kong pushes out the side of the building. Radio calls for riot squads. Kong in seach of Ann. He crushes an elevated train as though it were an eggshell. He finds her, carries her to the mooring mast atop the Empire State Building. Army airplanes soaring into the sky. Machine guns roar. The bullets at first only tickle gigantic Kong. Audience sympathy is all for him. More bullets. An enormous hole in Kong's chest. He touches it. Tears in his eyes. He reaches down and pats Ann. Another outburst and Kong topples 80 stories to the street. Driscoll picks Ann off the narrow parapet.

"King Kong" is a showman's picture. It has everything—romance, drama, spectacle, unrealism, thrill, terror and "love interest," and has them all in an astounding novel way. Without another line other than the title you can shout about it as the most sensational show you have ever offered. Starting with the mystery angle, you can build up an exploitation campaign using gigantic cutouts and animations of Kong and the other prehistoric beasts. Don't let them, however, get the idea that it's just another animal picture. Do everything big so that even the smallest herald or gag you use will have the impressiveness of a 24-sheet board. It will be good business to spend extra money on "King Kong."—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Made and directed by Merian C. Cooper and Ernest Schoedsack from an idea conceived by Edgar Wallace and Merian C. Cooper. David O. Selznick, executive producer. Screen play by James Creelman and Ruth Rose. Sound effects, Murray Spivack. Cameraman, Edward Linden. Art directors, Carroll Clark, Al Herman. Sound recordist, E. A. Wolcott. Film editor, Ted Cheeseman. Musical director, Max Steiner. Chief technician, Willis O'Brien.

CAST

Ann Redman	Fay Wray
Dedham	Robert Armstrong
Driscoll	Bruce Cabot
Englehorn	Frank Reicher
Weston	Sam Hardy
Native Chief	Noble Johnson
Second Mate	James Flavin
Witch King	Steve Clemento
Lumpy	Victor Wong

A Lady's Profession

(Paramount)

Comedy

After a rather unimpressive first reel which establishes the Withers family, (Alison Skipworth, Roland Young and Sari Maritza) as a group of financially embarrassed English aristocrats, the locale moves to America and, majoring in novel comedy, becomes a pleasant program feature. It's family type entertainment which probably will find its greatest appreciation among the more mature adults, but because of its spirit of timely fun should catch the fancy of the younger folk, with proper showmanship.

The story relates the adventures of Beulah Bonnell, who unwillingly comes to the rescue of her typically dumb English brother, Lord Reggy, in the operation of a profitless speakeasy, located in the atmosphere of a stable. It presents also the romance between Cecily and Dick Garfield, and has a comedy gangster menace in the antics of Bolton and Keyhole McCluskey, and becomes exciting as the senior Garfield is "taken" by Beulah and the Lord and as the Lord unwittingly kicks over a deal to sell the "joint" to Stephens. Comedy reaches a high point as the bootleg king, the Colonel, puts on a bargain sale to get rid of his $2,000,000 "stock" before the 18th Amendment is repealed and the Government muscles in on the booze racket. It winds up in a hectic jamboree. There's a raid on the new night club, which, unknown to its proprietors, is selling hootch instead of gingerale, and is sold to Stephens while it is doing a terrific business. Cecily is kidnaped. Then it's revealed that Dick has supplied the funds to buy the place and the whole shebang sails off to Europe again, the Withers with their fortune rehabilitated, Dick and Cecily married and the elder Garfield anxious for more adventures with his new found friends.

Hodge podge, to be sure—meaningless, but funny, and it should be sold to your public that way. The title is good, and because of Skipworth's past performances, suggests much that can be done in linking the two. Young, always regarded as a good comedian, appears to better advantage than ever. The wood carving propensities of the gangster Keyhole should provide some odd exploitation ideas. The Barbier psychology should also be effective selling material. If you get good houses in to see the first performances, it will build itself.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. Screen play by Walter DeLeon and Malcolm Stuart Boylan. Original story by Nina Wilcox Putnam. Photographed by Gilbert Warrenton. Release date, March 3, 1933. Running time, 72 minutes.

CAST

Beulah Bonnell	Alison Skipworth
Lord Reginald Withers	Roland Young
Cecily Withers	Sari Maritza
Dick Garfield	Kent Taylor
Tony	Roscoe Karns
Bolton	Warren Hymer
James Garfield	George Barbier
Colonel	Dewey Robinson
Keyhole McCluskey	Billy Bletcher
Mr. Stephens	Dewitt Jennings
Crochett	Edgar Norton
Lady McDougal	Ethel Griffies
Miss Snodgrass	Claudia Craddock
Mulroy	James Burke
The Bad Boy	Jackie Searl

Tatra's Zauber

The Spell of Tatra

(Protex)

Drama

In no sense should this production be considered by the exhibitor in the same light as the mine-run of German pictures, whether of the often-seen musical romance school or the ordinary dramatic type. It contains a background and a construction which transcends the average film, and has an equal appeal for the American lacking a knowledge of the German in which the dialogue is couched.

It is in the nature of a saga, a saga of a peculiarly light-hearted and yet sensitive group of people, the Gurals, natives of the Tatra range of the Carpathian Mountains, on the border between Czechoslovakia and Poland, who revere their majestic mountain homeland, in which their lives are wrapped, by which they gain their livelihood. The famed winter resort of Zakopane, lying in a gorge of the Tatras, is the center of the plot action. The performers, it is understood, are non-professionals, being the native guides of the region and several Europeans who annually enjoy the grandeur of the Tatras, recruited for the roles they play with unstudied naturalness, except in rare instances.

The story's hero, representative of the spirit of his kind, is the guide Carlo, a leader, only one among his fellows who has been able to scale the precipitous and treacherous heights of Sun Peak, highest of the Tatra range. An American engineer requires a cable to Sun Peak to construct a cable railway to the summit, and Carlo refuses to give his beloved mountain into servitude. Another guide attempts the ascent, is shattered on the rocks when he takes the wrong trail. A romance between the engineer's daughter and a doctor leads her to attempt the ascent with the engineer's assistant. A storm maroons them on a rocky ledge, while the girl swings, unconscious, from a rope high in the air over rocky vastness. To the rescue goes Carlo, saving both, finally consenting to carry the cable, enabling others, less gifted physically, also to enjoy the grandeur of the mountains.

It would be useless to attempt description of the suspense engendered, the thrill provided by the perilous ascents and descents, or the majestic beauty of the scenic effects, enchanced by splendid photography. Dialogue is cut to an absolute minimum, and even that little is translated via super-imposed subtitles. It is a picture, in fact, which requires no dialogue, no subtitle.

Any exhibitor, no matter where his theatre, may well play the picture, offering it as something unusual, calling on community organizations for support of a really fine example of cinema output. Its story, the slight romance, involving the doctor, and of Carlo and a local girl, make the film something more than a scenic.—Aaronson, New York.

Produced by Loew and Co., Berlin. Distributed by Protex. Directed by Adolf Trotz. Photographed by S. Vittrotti. Music by Professor F. Wenneis. Release date, February 17, 1933. Running time, 65 minutes.

The Ghost Train

(Gaumont-British)

Thrill Melodrama

Typically an English motion picture, "The Ghost Train" has its origin in the stage play of the same name, authored by Arnold Ripley, which some time ago enjoyed a certain success on Broadway. At times the English accent causes the dialogue to become almost obscure to the American patron, but on the whole the picture moves with fast pace, particularly as to its climax, and has a certain element of mystery and a melodramatic thrill or two.

The cast, of course, will be wholly unknown to the audience on this side of the water, the film having been produced entirely in England, yet they turn in fairly satisfactory performances. Comedy is injected with reasonable amusement resulting, though the chatter of Jack Hulbert, one of the top-rank British players, tends at times to become a trifle wearisome.

An assortment of people, including a spinster, a doctor, an attractive girl, Hulbert, a honeymooning couple and a friend of the girl are involved. Missing a train, they are marooned by a storm in a deserted wayside station, the station master of which tells of a ghost train which sometimes passes in the night bringing death to all who look upon it. A mad girl enters, tells of seeing the train before, expecting it that night. The station master tumbles through the door, apparently falling dead, then disappears shortly afterwards. Nerves begin to tighten, and the roaring train approaches. From that point on the story moves with commendable speed to the conclusion, with Hulbert revealed as a detective, and the ghost train as a gunrunner, protected by the fiction of the haunted station and the specter train. A bit too much dialogue of not too great intelligence, particularly on the part of Hulbert, slows the action, takes too much unnecessary footage in the earlier sequences. Highlighting the climax is a rather realistic-appearing train crash, as, opening the drawbridge, Hulbert and the girl send the train crashing into the river.

The exhibitor selling this picture will have to rely for the most part on a curiosity-melodrama build up about the title, which has elements of attention focus, the mystery inherent in the story, the crash, the detective incognito and the like. The cast names will be of no assistance, and it would be advisable perhaps to avoid too strong indication that this is a London-made production.—Aaronson, New York.

Produced by Gainsborough Pictures. Distributed by Gaumont-British. From the story by Arnold Ridley. Directed by Walter Forde. Scenario by Angus McPhail. Running time, 68 minutes.

CAST

Teddy Deakin	Jack Hulbert
Miss Bourne	Cecily Courtneidge
Saul Hodgkin	Donald Calthorp
Peggy Murdock	Ann Todd
Dr. Sterling	Allan Jeayes
Julie Price	Angela Baddeley

L'Italia Parla

Italy Speaks

(Enrico Cutali)

Naval, Air Maneuvers

In this official Italian photographic record, Italy speaks much in what the rest of the world has come to believe is the language of its dictator, Signor Benito Mussolini. The government cameramen were very much on deck during the naval and air maneuvers of the Italian forces in 1932, and the result is at least interesting, as a display of naval strength, always a moving sight to the theatre-goer.

There is, of course, no semblance of a story involved, and comparatively little dramatic action in that direction. However, the cameramen have done a splendid job, achieving numerous highly unusual shots from various difficult positions. The air fleet in action provides several magnificent moments of formation and stunt flying. The film, with approximately two hours of running time, too long for comfortable absorption by an average audience, is divided roughly into two main divisions. The first half retails the hypothetical "battle" between the "A" and "B" fleets, each with its thunderous complement of air force. The second portion is devoted to something which the American best knows as an "air circus," land planes engaging in daring formation and stunt flights, which are not without thrills for the spectator.

No dialogue is employed, the explanatory matter being confined to subtitles in both Italian and English. At the same time, natural sound, recorded on the field, has been employed very nearly throughout the picture. Incidental music accompanies the subtitle footage. King Victor Emanuel and Signor Mussolini have their moments before the camera, reviewing the fleet.

Italian nationals in this country will doubtless find in the picture a great deal to stir their blood, quicken their pulses, arouse their enthusiasm. For others it is still an interesting record of fighting forces in action, and of the power that is Italy—and Mussolini.—Aaronson, New York.

Sous la Lune du Maroc

(Moon Over Morocco)

(Protext Trading)

French Comedy Drama

A rather unexpected conclusion aids materially in imparting a spark of added entertainment to this wholly French comedy drama, set entirely amid the strange, heavily religious mysticism of Morocco, France's often troublous principality on the northern coast of Africa.

It is a rather inconsequential tale involving romance and the operations of four clever crooks, who come very near to getting away with a large sum of money through a ruse. It has certain elements of the travelogue, in its pictorial descriptions of the manner of worship, of the schools, of the architecture and the strange dances of the natives, designed as a religious manifestation, and thereby gains from the atmospheric standpoint and loses from the dramatic point of view.

A wealthy young man, traveling to Morocco, meets a planter and his attractive niece aboard, and promptly falls in love with the niece. Aboard ship, also, he comes into contact with four men, who likewise are Morocco bound, and the five arrange to see the sights together. Watching a ceremonial dance, a disturbance develops, and a beggar calls down a curse upon their heads, indicating that they all will die, in turn, the wealthy young man last. When first one falls over a balcony, then another crashes in a plane, the young man becomes frightened. The man he is to follow into the beyond attempts to commit suicide, obtains a large sum from the young man to settle a gambling debt. Hunting for the sorcerer who cast the spell, the victim accidentally discovers that the whole thing was a hoax to mulct him of his money. An absurd chase over the house tops of the city concludes the picture.

Selling possibilities are confined entirely to those metropolitan intimate cinemas which can draw a certain number familiar with French. They will probably find the film amusing, entertaining.—Aaronson, New York.

Produced by Vandal and Delac. Distributed by Protex Trading. Directed by Julien Duvivier. Based on "Les Cinq Gentlemen Maudits" ("Five Doomed Gentlemen"), by Andrew Reuze. Release date, January 21, 1933. Running time, 80 minutes.

CAST

Jacques Le Guerantec	Rene Lefebvre
Francoise	Rosine Derean
Her uncle	Harry Baur
Strawber	Robert LeVigan
Lawson	Georges Peclet
Woodland	Marc Dantzer
Midlock	Jacques Erwin

Ich Will Nicht Wissen Wer Du Bist

Don't Tell Me Who You Are

(Interworld Productions)

Musical Romance

From the same producers who brought forth "Two Hearts in Waltz Time," of rather recent and notable memory, comes another, tunefully musical, gayly entertaining, romantic and never becoming very serious. Featured are two highly popular German players, Liane Haid and Gustave Froehlich, the first extremely, blondely attractive, possessed of an effective singing voice; the latter with feminine appeal plus, unusual histrionic ability and great natural charm.

The romantic story is inconsequential, but the effectiveness of the picture in no wise is damaged thereby. Froehlic, a count in pecuniary distress, is a chauffeur whose attraction for women is fatal—to the women. Accidentally he meets Miss Haid at a fashionable restaurant, and the two find a lot in common, both remaining unidentified. Becoming her uncle's chauffeur unknowingly, Froehlich is alternately pursued and cold-shouldered by the wilful Miss Haid during a motor trip to Lake Como.

Incidental comedy of amusing proportions is contributed by one Szoke Szakall, Froehlich's retainer, who poses as the count to insure his master the job, then joins the motor trip into the Alps. Magnificent, beautiful is the scenery of Lake Como and vicinity, and wisely have the producers taken the opportunity to make it an incomparable background for numerous sequences.

Miss Haid sings several highly tuneful melodies, with fortunately little appearance of the numbers having been taken up by the heels and thrown into the picture. The settings are in each case appropriate for the singing, the justification ample, making for unobtrusiveness, also true of the background music. English subtitles aid materially in appreciation for the person unfamiliar with German.

The exhibitor has here a sprightly, entertaining musical romance, with two performers very well known to that part of the American audience familiar with the German output. The fact that it came from the same source as "Two Hearts," is a valuable selling factor.—Aaronson, New York.

Distributed by Interworld Productions. Directed by Geza von Bolvary. Story by Ernest Marischka and Gustav Holm. Music by Robert Stolz. English titles by Michael L. Simmons. Photographed by Willy Goldberger. Release date, February 15, 1933. Running time, 91 minutes.

CAST

Alice Lamberg	Liane Haid
Bobby Lindt	Gustav Froehlich
Ottokar	Szoke Szakall
Herr Fuehring	Max Fulstorff
Fritz von Schroeder	Fritz Odemar
Alvarez Zambesi	Leonard Stekel

Jungle Bride

(Monogram)

Melodramatic Romance

In this melodramatic romance, the real action of which starts with a shipwreck, the eternal triangle is presented in a different guise. It previously has been established that Wayne is under arrest, charged with murder and that Franklin, his captor, is in love with Doris. The trio, together with Stevens, the comedy relief, find themselves cast upon a desert island. Against the background of jungle animals, the main feature of which is a fight between Wayne and a lion, Doris gradually loses her affection for Franklin and transfers it to the suspected criminal.

Much drama ensues, depicting the reactions of the quartet to their primitive life, with the idea being suggested by the card-reading Stevens that Doris and Wayne are something more than platonic lovers until the derelict of their wrecked ship is sighted, which provides an opportunity for the pair to be legally married by the still surviving captain. Of course the jealous fight between the lucky and disappointed lovers follows with Wayne the victor, with a rescuing boat heaving into sight to take Franklin and Stevens off the island and leave Doris and Wayne to enjoy a jungle honeymoon.

The story is well put together, acting and direction are satisfactory, and it should prove adequate entertainment for the theatres in which it will be shown. The dialogue will provide some unusual advertising copy if such exploitation is desired. With a good surrounding program, "Jungle Bride" can stand as a single feature. As part of a dual bill, with a picture of different theme as a companion, it will constitute a well rounded out program.—McCarthy, Hollywood.

Distributed by Monogram. Directed by Al Kelly and Harry O. Hoyt. Story and screen play by Leah Baird. Supervised by Trem Carr. Release date, Feb. 15, 1933. Running time, 63 minutes.

CAST

Doris Evans	Anita Page
Gordon Wayne	Charles Starrett
Eddie Stevens	Eddie Borden
John Franklin	Kenneth Thompson
Capt. Anderson	Charles Geldert
Jimmy	Jay Emmett
Laura	Gertrude Simpson

Over the Counter

(MGM)

Entertaining

There is light, fast entertainment in this number of the Colortone Musical Revue series, with the Technicolor adding much to the brightness of the piece. The son of the department store owner imports a flock of chorus girls who put a new spice into the retail business with song and dance. They mind the hubbies while the wives shop, but they mind them too well, it seems. A highly diverting short, well executed.—Running time, 18 minutes.

Betty Boop's Penthouse

(Paramount)

Amusing

Miss Betty Boop, Max Fleischer's pert and appealing little cartoon flapper, is highly amusing as she sings, dances and hangs the laundry on her penthouse "lawn." The frankensteinian monster, accidentally made by her pals, pursues her, then suddenly turns into a dancing flower.—Running time, 6 minutes.

The Wonder City

(Educational)

Scenic Novelty

Impressionistic photography, done so well in German scenic production, is given a new twist in this Lyman H. Howe Hodge-Podge subject. New York City is the camera theme, with most of the shots at night.—Running time, 9 minutes.

COLUMBIA TO CALL PATRONS BY RADIO

Renewal of Cinema Habit Is Aim in 24 Talks, Six Daily For Four Days, in 30 Cities Over NBC and CBS Network

In the subjoined article Mr. Jack Cohn uses for his take-off the assertion that MOTION PICTURE HERALD *views the radio, as motion picture competition, with alarm. That will be permitted as poetic license, but provocation enough. The same issue with the news story reporting various views presented on editorial in which the* HERALD *suggested that every public fancy, vogue and rage, from mah jong to jig-saw puzzle, was competition and nothing to be deeply worried about. Nevertheless, this does not invade the interesting observations of Mr. Cohn concerning the radio and what his company chooses to do about the matter.* TERRY RAMSAYE

by JACK COHN

Vice-President and Treasurer

Columbia Pictures Corporation

In an article in MOTION PICTURE HERALD recently it was stated that radio broadcasting has become a serious competitor of the motion picture screen. The article intimated that radio threatens the very life blood of the industry. Whether the condition is as serious as this is open to discussion. However,it must be admitted that there is a steadily increasing number of motion picture patrons who are remaining at home to listen to the radio.

If the motion picture industry is at all far-seeing, it will not take this threat lying down. It is possible to use radio as a means for promoting theatre attendance.

When Benito Mussolini took control of the Italian government he was advised that Italy's weakness as a manufacturing nation was due to its lack of coal. He was told that Italy could never meet the competition of coal-producing countries. He proceeded at once to turn Italy's weakness into its strength. The competition of coal has made Italy a manufacturing country based on electrical power. Just so the moving picture industry can take advantage of radio and make it an asset and a means of increasing motion picture attendance.

Would Protect Patronage

Columbia Pictures is inaugurating an innovation in promoting motion picture patronage. We are going on the air with a sales talk in the attempt to remind theatregoers that an evening of entertainment is waiting for them at their nearest moving picture house. We hope to renew the cinema habit among the thousands who, through economic disturbances, have been weaned away from habitual motion picture attendance. The experiment will begin in 30 key cities over both NBC and CBS. There will be 24 talks; six each day for four days. The broadcast will be timed with the opening of Wheeler and Woolsey's "So This Is Africa!" and tied directly to the local first-run theatre, beginning two days previous to the opening of the picture and continuing through the first two days of the run.

Although moving picture companies have tried radio before, it was never treated as a 100 per cent sales proposition. Several years ago they brought their stars to the "mike" in the effort to attract patronage. This policy proved a boomerang; the radio audience discovered that it could be entertained by moving picture stars at home and there was no reason for visiting the theatre. And, to be very frank, many moving picture performers unacquainted with microphone technique were not the best of ads. Columbia's plan is entirely different. Columbia intends to sell motion pictures and not provide additional competition for the theatres. It is our intention to remind the stay-at-home that an enjoyable evening is waiting for him around the corner; we hope to provide the impetus toward donning a hat and coat. Instead of supplying incentive for remaining at home we are going to suggest a reason for going out.

Whether radio or the depression has been the chief reason for the falling off of theatre attendance is open to discussion, but it is possible that with the proper drive neither of these factors should affect the movies. The loss of the thousands who feel that they should remain at home for economic reasons should be compensated by an equal, if not larger, number who must turn from more expensive pastimes to moving picture entertainment. The greatest loss of patronage has been due to the breaking of the moving picture habit.

Habit Breaking Is the Danger

Theatregoing is a habit. A fan is a person who has grown to rely on a definite number of weekly visits to a moving picture theatre for his entertainment and personal happiness. Unfortunately, it is a habit which, once broken, is apt to remain so. For the protection of the industry it is up to the moving picture producers to see that it is not permitted to be lost. Columbia intends to employ the radio to counteract any tendencies to be won away from motion pictures; we are going to remind the lost theatregoers of the pleasures to be had at the moving picture houses and win them back into the fold.

The trailer is employed in moving picture houses to feed the fires of the fan's interest. They are effective, but, naturally, can retain only the interest of those already interested. Radio is now to be used, almost like a trailer, to attract new patrons and regain lost followers.

Radio, it is the belief of the distribution and advertising departments of Columbia Pictures, can never be the competition generally feared. The American public is a pleasure-loving public; they prefer having their entertainment in company with others. They prefer bright lights and where crowds gather. They will never be satisfied with the radio as the main source of their amusement. Americans want to go places and do things.

No matter how entertaining a radio program may be, it is an evening at home, and the average American must go out several nights a week to be contented. Not even the most rabid producer expects a fan to attend the theatre seven nights a week.

If people are staying home today it is due partly to economic reasons but mainly to lack of incentive engendered by the times. This lethargy must be dispelled if the movies are to prosper. The radio sales campaign will suggest how an evening may be spent entertainingly at no great expense at a theatre hearing and seeing Wheeler and Woolsey in "So This Is Africa." Instead of the radio being competition it is to be made the moving picture's loudest booster.

MEETINGS . .

EAST

FEBRUARY

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MARCH

4—**New York Motion Picture Club:** Annual reception and dance and Inaugural Ball, at Waldorf-Astoria Hotel, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Medinah Athletic Club: Dinner-dance for Chicago trade unemployed, Chicago. Chairman, Barney Balaban.

8—**Motion Picture Producers and Distributors:** Board meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

12—**Film Forum:** Monthly meeting, at New School for Social Research, 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

APRIL

24-8—**Society of Motion Picture Engineers:** Annual spring meeting, at Pennsylvania Hotel, New York. President, Dr. A. N. Goldsmith; Convention Chairman, W. C. Kunzman; Chairman of Arrangements, Herbert Griffin.

WEST

FEBRUARY

22—**Brotherhood of Studio Carpenters, Local 946:** Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

28—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Directors weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Fox Theatres in Operation Split Into 5 Divisions

Fox theatres, operated by the Skouras Brothers, will be broken down into five operating divisions, according to a new arrangement now completed. The five major cities, each to be the headquarters of a division, are New York, Kansas City, Milwaukee, Seattle and Los Angeles. Buying, booking and operating supervision, formerly handled from New York and Los Angeles, will fall into the hands of each division head. Spyros Skouras will continue to judge all steps of major import to the organization as a whole.

The individual operation, culminating a series of decentralization maneuvres, was decided in New York at conferences of Spyros, Charles and George Skouras, J. J. Sullivan, Al and Mike Rosenberg and the Chase National Bank. Charles Skouras and the Rosenberg brothers arrived in Seattle this week for negotiations. Spyros Skouras is understood to enjoy the full confidence of the New York financial interests involved. His contract to operate the theatres runs until 1937.

The realignment of operating supervision involves approximately 452 theatres in the aggregate. Under the arrangement George Skouras, in New York, will handle 83 houses in Greater New York and upstate New York; Elmer Rhoden, in Kansas City, 130 houses; Oscar Brachman, Tom and J. E. Saxe, in Milwaukee, 51 in Wisconsin; Frank L. Newman, Sr., Al and Mike Rosenberg, in Seattle, 28 theatres; Charles Skouras, in Los Angeles, 160 on the Coast.

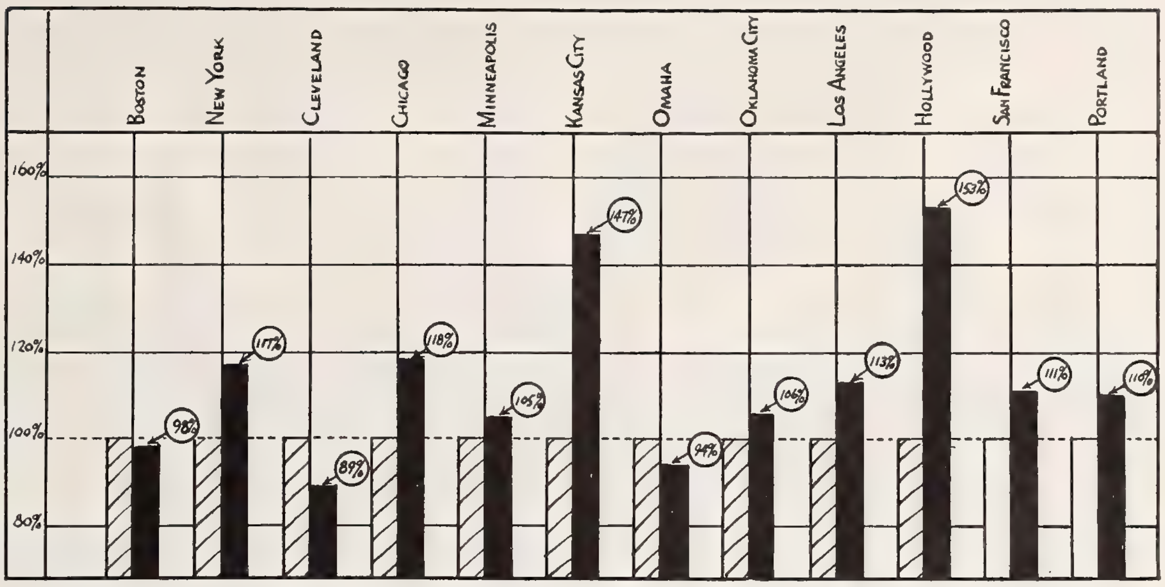
Montague Takes Rosenzweig Post

Charles Rosenzweig resigned this week as general sales manager of Columbia Pictures, effective March 11, when Abe Montague, manager of distribution, will take over the post.

Mr. Rosenzweig's move was not entirely unexpected. He had been with the corporation one year, and at the same time last year resigned an identical post at RKO to join Columbia. About six months ago disagreement arose after Mr. Montague, who formerly controlled the Columbia franchise with Joe McConville in New England, was named manager of distribution. The company insisted that the title, new to the corporation, had no bearing on and should not interfere with Mr. Rosenzweig's duties as general sales manager.

Skirball Appoints Six

Jack Skirball, Educational-World Wide sales manager, has appointed six district managers: John Scully, Boston; Jack Bachman, Philadelphia; Harry Skirball, Cleveland; Dave Dubin, Chicago; Joseph Kalinsky, Washington; George Blumenthal, San Francisco. Jim Sharkey has resigned as Pittsburgh manager and William Raynor has left Albany.



Theatre business done in twelve cities during the first four weeks of January of this year is compared with the receipts for the last four weeks of December, 1932, in the graph which is based upon Motion Picture Herald's weekly compilation of box office grosses. The shaded bar represents the 1932 figure and is taken as 100 per cent in each city, for the purposes of the comparison, while the solid black bar indicates the corresponding gross for the period in 1933.

Wurtzel Is Named Executive Producer

Sol M. Wurtzel has been appointed executive producer for Fox at the Western Avenue studio in Hollywood. He will supervise the production of 20 features as well as all the foreign productions on the Fox schedule for next season, to be made at the Western Avenue plant.

The company has explained Mr. Wurtzel's move from Movietone City as an effort toward greater efficiency of operating units. The Wurtzel unit will be independent in organization but will have access to all the facilities of the Movietone City plant, also utilizing the stages there, if necessary. The same talent and directors will be used at both studios. Mr. Wurtzel became general manager of the Fox studio 16 years ago.

New Warner Corporate Shift; Fox May Get Publix Theatres

A third step shifting the corporate structure of the Warner Theatre circuit finds incorporation of Warner Brothers circuit Settlement Corporation, designed, it is understood, to handle New Jersey houses. The move follows the individual incorporation of 41 Pennsylvania houses, and later the formation of Warner Brothers Circuit Management Corporation in New York. Warner denies any decentralization significance in the last move, as in the previous two actions.

Further decentralization of Publix in the Midwest is seen in the negotiations, now near completion in New York, whereby Fox Midwest would take over five Publix houses in Kansas City territory. Publix would then withdraw completely from the territory, having turned over three to the Dubinsky Brothers some time ago. Fox is reported to favor the deal now in work.

"King Kong" Premieres March 2

The Cooper-Schoedsack feature, "King Kong," will be premiered next Thursday, March 2, simultaneously at both Radio City theatres.

Fox Reorganizes Its Selling Staff

Reorganization of the Fox Film executive sales force this week resulted in the retention of E. C. Grainger as eastern divisional sales manager and W. J. Kupper as head of the western division. Mr. Grainger, however, will give up the southern territory to Harry C. Ballance, who will take charge of 11 states in addition to Canada.

The Detroit district, also under Mr. Grainger, will go to Clyde Eckhardt, who will also continue his Chicago divisional managership and take over Milwaukee and Minneapolis as well. Ward Scott, former Kansas City district manager, will take over the St. Louis territory from Mr. Eckhardt and will also handle Omaha and Des Moines. Edgar Moss continues in charge of Philadelphia, Washington and Pittsburgh, but will be succeeded as Philadelphia branch manager by Sam Moss, former assistant.

New appointments include Tom Bailey to the Boston, New Haven and Albany territories; George Roberts to Cleveland, Cincinnati, Buffalo and Indianapolis; Herman Wobber, assistant to Sidney R. Kent, Fox president, in supervision of West Coast activities, will maintain his control of Denver and Salt Lake territories west of the Pacific, and Clarence Hill, home office executive, will become Toronto branch manager, a newly created post.

Rogers Continues at Paramount

Option on Charles Rogers' contract was taken up this week by Paramount and he will make eight more features independently for release through Paramount. He will maintain the entire present organization.

Zanft Back from Katz Meeting

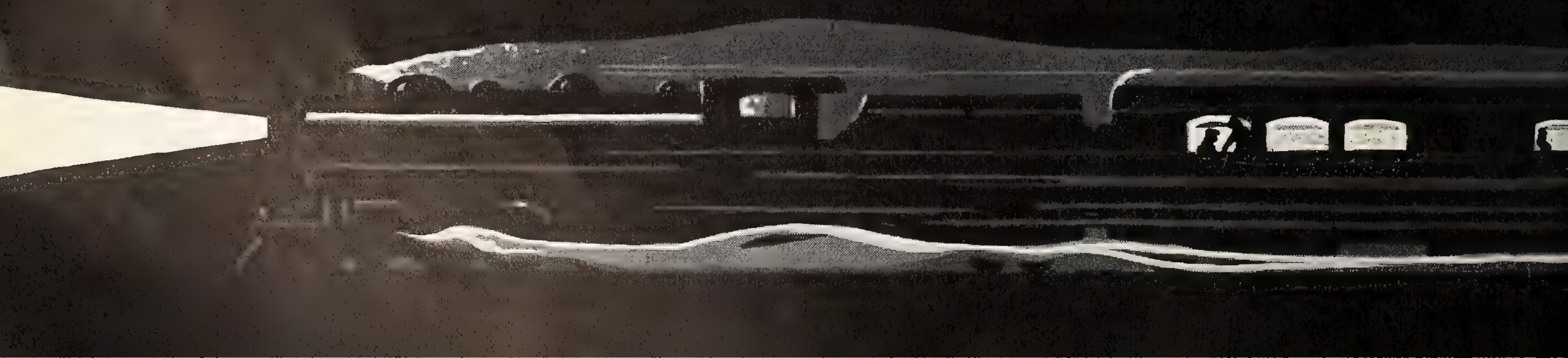
John Zanft returned to New York this week from Hollywood, where he conferred with Sam Katz regarding their new motion picture company.

ROME E

Booked for early showing at RADIO CITY!

◆

With ESTHER RALSTON, CONRAD VEIDT, Joan Barry, Harold Huth, Gordon Harker, Cedric Hardwicke, and many others. Directed by WALTER FORDE. A Gaumont-British Picture. A Universal Special. Presented by Carl Laemmle.



XPRESS
STEP OUT WITH UNIVERSAL

PARAMOUNT AND RKO RECEIVERSHIP

Irving Trust Is Publix Trustee

(*Continued from page 36*)

tion, or liquidation and will be decided on the basis of greatest benefits to creditors.

Numerous independent Paramount stockholders' committees are soliciting certificates of deposit for the hearing March 17, at which will be decided whether the Paramount receivers should be made permanent. The deposit certificates were listed this week on the New York Stock Exchange. Commercial National Bank and Trust, of New York, is the depository.

In letters being sent to stock and bond holders by three of the committees, organized three weeks ago, it was said that Paramount Publix has $11,918,000 of 6 per cent bonds and $13,259,000 of 5½ per cent bonds outstanding. It also was said that Paramount owes banks $13,000,000.

The committee for the bonds of Paramount Broadway Corporation, of which Peter Grimm is chairman, pointed out in its letter that there is a possibility the receivers may seek to disaffirm the lease of the Paramount Building on Broadway. In any event, Paramount is understood to be negotiating for a reduction in rental for the Broadway key house. Rental totals $400,000 yearly.

Sam Dembow, Jr., Publix executive, left New York on a hurried trip to the midwest to inspect the situation there. Before leaving, Mr. Dembow indicated that a large number of theatres remaining open under Publix Enterprises, the bankrupt unit, are operating entirely out of admission receipts.

Publix theatres total about 900, of which 300 were said to be operated under the banner of Publix Enterprises, while subsidiaries handle the others.

Developments Elsewhere

Bankruptcy schedules for Publix-Nebraska Theatres, Inc., and A. H. Blank Theatres Corporation of Nebraska were scheduled to be filed in district court at Omaha Thursday.

The circuit filed a voluntary petition in bankruptcy for its Mountain States Theatre subsidiary at Denver, and Wilbur Newton, financier and a member of the firm of Boettcher, Newton and Co., Denver, was named temporary receiver. The move was described as being necessary to adjust existing contracts covering theatre properties. Ten theatres are involved, two of which—the Denver and Paramount, at Denver—are owned by the Boettcher interests.

At Providence, Kirk Smith was named permanent receiver for another subsidiary, Rhode Island Theatres, Inc., which operates in four towns in that state. The properties will continue in operation.

Daniel Blumenthal, New York attorney and head of an independent stockholders' committee, charged that when Paramount Publix repurchased its own shares held by Great States Theatres, Kunsky Theatres and Columbia Broadcasting, it was not "strong" enough to handle the financial strain.

Henry C. Stickelmaier, Publix division manager at Chicago, with jurisdiction over the Indiana and Ohio territories, will operate all Ohio houses for Al. E. Reubens, who recently was appointed receiver at Toledo, Ohio, for Publix Ohio.

Harry LeBaron Sampson of Middleboro, Mass., and Samuel Pinanski of Brookline, Mass., are continued as temporary receivers of the Olympia Theatres, Inc., and the Olympia Operating Co., by Judge Stanley E. Qua of Suffolk superior court. A bill in equity was brought by New England Theatres, Inc., alleging the Olympia Companies owe it $350,000, and other claims filed since have increased the amount.

The Southern division of Publix intends booking road shows. The first to be booked is Eddie Cantor, who will play one night stands, in Houston, San Antonio, Dallas and Fort Worth. Publix has bought the Cantor Show outright, for the four cities.

In Dallas, Judge William H. Atwell, in U. S. district court refused to appoint an ancillary receiver to handle north Texas properties of Paramount Publix. The application, made by William Bole of New York, holder of a $1,000 bond, was dismissed on the grounds that "the untangling of the numerous holding companies and involved interests to determine where the control of various properties actually lies, properly belongs in the court of the parent jurisdiction, New York.

Judge Atwell said there was nothing to show that the Paramount-owned films now in Dallas, constituting property of the organization there, were not being rented locally under the direction of the New York receivers.

Permanent RKO Receiver Named

(*Continued from page 36*)

Street which he retains. Charles B. McDonald operates from 125th Street down, including Brooklyn.

Myron Robinson, former RKO real estate executive, is serving as executive secretary for the new national committee of landlords, an organization sponsored by Walter Reade, to represent interests of landlords who have theatres leased to RKO. Opposition to the RKO receivership has been indicated by the committee if such a course is found necessary to protect the interests of the landlords it represents.

Landlords have been asked to advise the committee of any lease negotiations instituted by RKO or of any defaults in rental. An attempt to determine the attitude of RKO toward its various theatre issues has been announced by the committee.

RKO is understood to be giving up three houses in St. Louis. These include the St. Louis, Orpheum and Grand Opera House. The Missouri, controlled jointly by RKO and Publix, probably will be retained.

Indefinite Time Limit

Coincidentally with refusal of U. S. District Judge William Atwell, Dallas, to appoint ancillary receivers for RKO and the RKO Southern Corporation properties in north Texas, the federal court at Wilmington granted an indefinite time limit to RKO Southern and RKO Western for the filing of schedules in bankruptcy. Judge Atwell, however, gave William Andress, Jr., attorney for the petitioners, permission to file an amended petition. The ancillary appointment was opposed by Irving Trust, receivers for the parent corporation in New York.

An amended petition for appointment of an ancillary receiver in Cincinnati for RKO Distributing and for RKO Midwest, a circuit subsidiary, will be heard early in March by Federal Judge Robert Nevin, of the Ohio district. The date for the hearing will be set at a meeting of all parties February 27.

The Irving Trust report filed with Judge Bondy shows that of RKO's largest aggregate assets, $72,945,544, or mostly all, is in accounts, notes and mortgages receivable from, and in investments in capital stocks of its subsidiary and affiliated companies. Current liabilities aggregate $555,749. Funded debt is $16,239,708 and consists of a ten year 6 per cent sinking fund gold debenture issue of $11,600,000, due Dec. 1, 1934, and secured as a lien on collateral pledged as security for payment of a six per cent gold note issue, which is 85 per cent owned by RCA. On January 1, this obligation was defaulted through failure to pay principal and interest due on the six per cent extended gold notes. Appointment of a receiver for RKO was given as another cause for defaultation.

The receiver's report also shows that by an agreement made on January 26 with RCA, and the Chemical Bank and Trust and Commercial Investment Trust, the default was remedied. This agreement called for an extension of the maturities on the 6 per cent gold notes to July 1, 1934, with monthly maturities thereafter until Jan. 1, 1935.

A payment of $2,465,122 by RCA to Chemical Bank and Trust and Commercial Investment was the consideration for this agreement. This sum represented RCA's payment for RKO stock and debenture subscriptions.

Additional Funded Indebtedness

The sum of $1,825,208 constitutes an additional funded indebtedness, according to the report. This amount was issued in 6 per cent gold notes and is due July 1, 1934 and monthly thereafter to Jan. 1, 1925, and is secured by collateral held by the Chemical Bank and Trust as trustee, on which the notes are a first lien. Extension on this issue was obtained through the payment of $200,000 on Jan. 26. A third issue of 6 per cent gold notes aggregating $2,814,500 calls for payment in installments due Jan. 1, 1933, July 1, 1933 and on January 1 of each year until 1936.

On the three gold note issues, $70,515,497 of RKO's total assets has been pledged as security.

Leases on the two Radio City theatres have been automatically cancelled by the receivership, the report says. The receiver has not exercised that authority, however, and it is expected this will not be done in view of the current business being done at both houses. Rent on the two theatres was paid to Dec. 31, 1932, but no rent for January and February has been paid as yet.

Future Financing Problematical

That an amended petition asking for the appointment of an ancillary receiver for RKO Distributing Corporation has been filed in federal district court for the southern district of Ohio, was revealed in the receiver's report. The RKO Distributing Corporation, as a subsidiary of RKO, has not been involved in receivership actions.

The receiver's report points out that the future financing of RKO and its subsidiaries is problematical. All former sources of financing, prior to the receivership, are no longer available, the report says. Bank loans, sale of securities, dividends on stocks of subsidiaries and interest on advances made to subsidiary corporations were included in these sources.

"No substantial amount of cash was held by RKO from which further loans may be made to subsidiaries on January 27," the report states.

The permanent receiver may find it necessary to give careful consideration to the operations of RKO subsidiaries "to the end that RKO's properties and business may be preserved as a corelated whole," the report adds.

Negotiations for the termination of the Radio City leases are now under way.

now everybody knows

"THAT FLOCK OF NAMES CAN'T BE BEAT, WEATHER OR NO!"

—*"Variety" box-office report on "State Fair"*

STATE FAIR

JANET
GAYNOR

WILL
ROGERS

LEW
AYRES

SALLY
EILERS

NORMAN
FOSTER

LOUISE
DRESSER

FRANK
CRAVEN

VICTOR
JORY

Story by PHIL STONG

Screen play by Sonya Levien and Paul Green.

HENRY KING *Production*

●

Weather-proof your box-office with FOX pictures ... stepping more assuredly into industry leadership with every release.

●

For instance:

LONG BEACH, Cal. Doubled season's best previous week business.

LOS ANGELES, Cal. Biggest two weeks in years.

BROOKLYN, N.Y. After playing Radio City and day-and-dated with N. Y. house, theatre hit best figure in over a year.

PHILADELPHIA, Pa. Hit of the season.

SAN FRANCISCO, Cal. First four days outgrossed best previous week in theatre's history.

ALBANY, N.Y. 25 per cent better than season's best week.

YOUNGSTOWN, O. Best take since "Connecticut Yankee."

INDIANAPOLIS, Ind. Highest gross of season by over 30 per cent.

JOPLIN, Mo. One day's business almost equal season's best three days.

TOPEKA, Kan. Season's biggest gross.

TERRE HAUTE, Ind. First four days better than best previous week.

KANSAS CITY, Mo. Held over for third big week.

BALTIMORE, Md. Topped season's biggest week in first five days.

... and we could go on, and on!

One of the FOX Cavalcade of HITS

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 18, 1933, reached $1,361,814 from 122 houses in 20 major cities. This compares with a total for the previous calendar week, ended February 11, of $1,343,131 from 124 theatres in 20 cities, indicating an increase of $18,683. No new high individual theatre records were established during the more recent week, while nine new low figures were noted.

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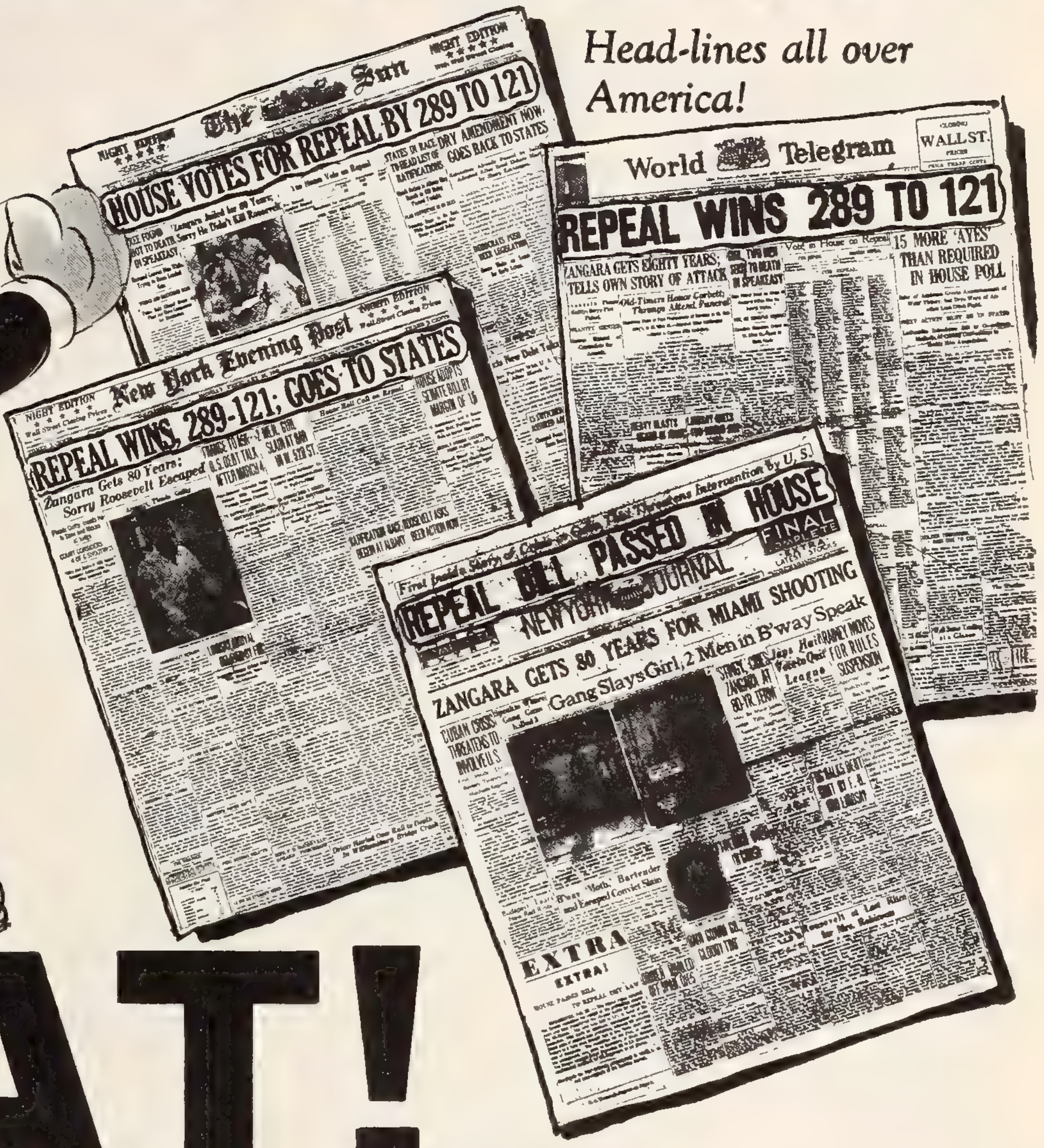
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	"Sign of the Cross" (Para.)	13,500	"Luxury Liner" (Para.) and "The Face in the Sky" (Fox)	11,000	....	
Keith's	3,500	30c-50c	"As the Devil Commands" (Col.)	17,000	"Child of Manhattan" (Col.)	17,000	High 12-5 "Frankenstein" Low 3-25-32 "Explorers of the World"	27,000 16,000
Keith's	3,500	30c-50c	"Nagana" (U.)	16,500	"Lucky Devils" (Radio)	17,500	High 4-9-32 "Steady Company" Low 2-16-33 "Nagana"	26,000 16,500
Loew's Orpheum	2,200	25c-50c	"Secret of Madame Blanche" (MGM)	17,000	"Hallelujah, I'm a Bum" (U. A.)	18,500	High 1-24 "Hell's Angels" Low 2-16-33 "Secret of Madame Blanche"	32,500 17,000
Loew's State	3,700	25c-50c	"Secret of Madame Blanche" (MGM)	18,500	"Hallelujah, I'm a Bum" (U. A.)	20,000	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet" Low 2-16-33 "Secret of Madame Blanche"	26,000 18,500
Majestic	1,800	50c-$1.50	"Cavalcade" (Fox) (3rd week)	11,000	"Cavalcade" (Fox) (2nd week)	12,500	....	
Metropolitan	4,350	35c-65c	"20,000 Years in Sing Sing" (F. N.)	37,000	"She Done Him Wrong" (Para.)	35,000	High 1-31 "No Limit" Low 7-4 "I Take This Woman"	44,500 30,000
Paramount	1,800	30c-50c	"Sign of the Cross" (Para.)	16,500	"Luxury Liner" (Para.) and "The Face in the Sky" (Fox)	14,000	....	
Buffalo								
Buffalo	3,500	30c-55c	"Tonight Is Ours" (Para.)	16,100	"Frisco Jenny" (F. N.)	10,000	High 3-28 "My Past" Low 2-10-33 "Frisco Jenny"	39,500 10,000
Century	3,000	25c	"Payment Deferred" (MGM) and "Follow the Leader" (Para.)	7,000	"They Just Had To Get Married" and "The King Murder" (Chesterfield)	4,900	High 2-14 "Cimarron" Low 12-9-32 "Rain"	25,600 4,700
Erlanger	1,400	55c-$1.10	"Cavalcade" (Fox) (2nd week-8 days)	11,900	"Cavalcade" (Fox) (1st week)	8,200	....	
Great Lakes	3,000	25c-40c	"The Mummy" (U.)	8,200	"Hot Pepper" (Fox)	5,800	High 8-8 "Politics" Low 2-10-33 "Hot Pepper"	35,100 5,800
Hippodrome	2,100	25c	"Luxury Liner" (Para.)	6,800	"Madame Butterfly" (Para.) and "Once in a Lifetime" (U.)	5,900	High 2-14 "Free Love" Low 7-16-32 "New Morals for Old"	26,300 4,200
Hollywood	300	25c-40c	"Goona Goona" (First Div.) (8th week—4 days)	380	"Goona Goona" (First Div.) (7th week)	800	....	
Lafayette	3,300	25c	"No More Orchids" (Col.) and "Speed Demon" (Col.)	7,400	"Hypnotized" (World Wide) and "Trailing the Killer" (World wide)	5,100	High 4-11 "Ten Cents a Dance" Low 2-10-33 "Hypnotized" and "Trailing the Killer"	24,100 5,100
Chicago								
Chicago	4,000	35c-68c	"Secret of Madame Blanche" (MGM)	33,000	"Second Hand Wife" (Fox)	37,000	High 1-23-32 "Two Kinds of Women" Low 12-22-32 "The Match King"	67,000 20,000
McVickers	2,284	25c-55c	"Hard to Handle" (W. B.) (25c-50c)	9,500	"Hello, Everybody" (Para.)	5,500	High 2-7 "Doorway to Hell" Low 2-10-33 "Hello, Everybody"	38,170 5,500
Oriental	3,940	35c-68c	"20,000 Years in Sing Sing" (F.N.)	21,000	"Strange Interlude" (MGM) (3rd week)	8,000	High 3-7 "My Past" Low 12-22-32 "Secrets of the French Police"	46,750 13,000
Palace	2,509	35c-75c	"Child of Manhattan" (Col.)	22,000	"Past of Mary Holmes" (Radio)	15,000	High 4-2-32 "Cheaters at Play" Low 12-15-32 "False Faces"	33,000 14,000
State Lake	2,776	25c-55c	"Lucky Devils" (Radio)	4,500	"Nagana" (U.)	7,500	High 12-12 "Frankenstein" Low 2-14-33 "Lucky Devils"	44,000 4,500
United Artists	1,700	35c-68c	"Hallelujah, I'm a Bum" (U.A.)	14,000	"The King's Vacation" (W. B.)	9,000	High 3-21 "City Lights" Low 11-18-32 "Magic Night"	46,562 8,200
Cleveland								
Allen	3,300	15c-35c	"Magic Night" (U. A.) and "Manhattan Tower" (Remington)	3,350	"The Vampire Bat" (Majestic) and "Thrill of Youth" (Chesterfield)	5,200	High 1-30-32 "Hell Divers" Low 1-27-33 "With Williamson Beneath the Sea" and "Beauty Parlor"	26,000 3,000
Mall	753	15c-25c	"Luxury Liner" (Para.)	1,200	"Robbers' Roost" (Fox)	1,000	....	
RKO Hippodrome	3,800	15c-40c	"Laughter in Hell" (U.)	5,600	"Air Hostess" (Col.)	5,000	....	
RKO Palace	3,100	25c-40c	"Past of Mary Holmes" (Radio) (4 days)	3,500	"Child of Manhattan" (Col.)	8,000	High 5-2 "Laugh and Get Rich" Low 2-11-33 "Child of Manhattan"	40,000 8,000
State	3,400	25c-50c	"Hot Pepper" (Fox) (25c-60c)	25,000	"The Kid From Spain" (U. A.)	23,000	High 12-5 "Possessed" Low 6-20 "Vice Squad"	30,000 14,000
Stillman	1,900	25c-35c	"Son-Daughter" (MGM)	5,000	"Billion Dollar Scandal" (Para.)	4,800	....	
Terminal	535	15c-35c	"Soviets on Parade" (Amkino)	1,800	"Barberina, The King's Dancer" (Capital)	1,775	....	
Warner's Lake	800	15c-50c	"Employees' Entrance" (F. N.)	4,100	"Hard to Handle" (W. B.)	4,100	High 10-3 "Five Star Final" Low 7-4 "Big Business Girl"	15,000 2,000
Denver								
Denham	1,700	15c-25c	"Crooner" (F. N.)	3,800	"Hypnotized" (World Wide)	4,200	....	
Denver	2,500	25c-50c	"Son-Daughter" (MGM)	9,000	"Hello, Everybody" (Para.)	8,000	High 8-8 "Politics" Low 2-8-33 "Hello, Everybody"	25,000 8,000
Huffman's Rialto	900	20c-40c	"Robbers' Roost" (Fox) (3 days) "Parachute Jumper" (W. B.) (4 days)	900 1,600	"Second Hand Wife" (Fox)	2,750	....	
Orpheum	2,600	25c-40c	"Mystery of the Wax Museum" (W. B.)	13,500	"Hard to Handle" (W. B.)	12,500	....	
Paramount	2,000	25c-40c	"Mysterious Rider" (Para.) (3 days) "Frisco Jenny" (F. N.) (4 days)	2,000 4,000	"Luxury Liner" (Para.) (3 days) "Employees' Entrance" (F. N.) (4 days)	1,500 4,500	High 1-10 "Hell's Angels" Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	22,000 3,450
Detroit								
Downtown	2,750	25c-40c	"Child of Manhattan" (Col.)	5,600	"Nagana" (U.)	8,500	....	
Fisher	2,700	15c-40c	"Parachute Jumper" (W. B.)	4,500	"Island of Lost Souls" (Para.)	11,200	....	
Fox	5,100	25c-40c	"State Fair" (Fox) (15c-40c)	12,600	"The Face in the Sky" (Fox)	18,600	....	
Michigan	4,000	25c-75c	"Hard to Handle" (W. B.) (25c-50c)	9,500	"She Done Him Wrong" (Para.) (25c-40c)	23,400	....	
United Artists	2,000	25c-75c	"The Kid From Spain" (U. A.) (2nd week) (25c-50c)	6,200	"The Kid From Spain" (U. A.) (1st week) (25c-40c)	17,400	....	

"I SWEAR I DIDN'T PULL THIS STUNT!"

But what could be more timely than—



Head-lines all over America!

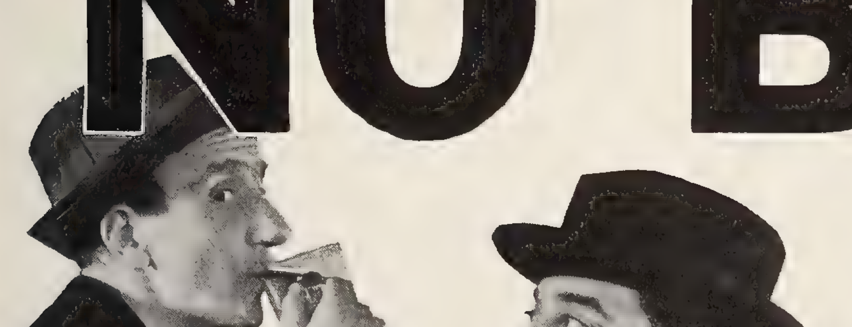
The Sun
NIGHT EDITION
HOUSE VOTES FOR REPEAL BY 289 TO 121
STATES IN RACE TO HEAD LIST OF RATIFICATIONS
DRY AMENDMENT NOW GOES BACK TO STATES

World Telegram
WALL ST.
REPEAL WINS 289 TO 121
ZANGARA GETS EIGHTY YEARS; TELLS OWN STORY OF ATTACK
15 MORE 'AYES' THAN REQUIRED IN HOUSE POLL
Old-Timers Honor Corbett; Throngs Attend Funeral

New York Evening Post
NIGHT EDITION
REPEAL WINS, 289-121; GOES TO STATES
Zangara Gets 80 Years; Sorry Roosevelt Escaped
HOUSE ADOPTS SENATE BILL BY MARGIN OF 16

New York Journal
FINAL
REPEAL BILL PASSED IN HOUSE
ZANGARA GETS 80 YEARS FOR MIAMI SHOOTING
Gang Slays Girl, 2 Men in B'way Speak
CUBAN CRISIS THREATENS TO INVOLVE U.S.
RAINEY MOVES FOR RULES SUSPENSION
EXTRA
EXTRA!

"WHAT! NO BEER?"



BUSTER KEATON
JIMMY DURANTE
(Frothier than ever)

Ho-hum! It just happened to be released *(thanks to those sly M-G-M showmen)* simultaneous with the biggest front page news smash of our generation! We don't care who gets credit for it. *You'll get the cash!*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	“Cavalcade” (Fox) (5th week)	15,900	“Cavalcade” (Fox) (4th week)	16,200	High 7-31 “Trader Horn” Low 10-31 “Yellow Ticket”	36,000 9,000
Pantages	3,000	25c-40c	“Vampire Bat” (Majestic) and “Devil’s Playground” (Principal)	4,100	“As the Devil Commands” (Col.) and “Robbers’ Roost” (Fox)	4,500	High 4-30-32 “Careless Lady” Low 2-15-33 “Vampire Bat” and “Devil’s Playground”	22,400 4,100
W. B. Hollywood	3,000	25c-50c	“Mystery of the Wax Museum” (W. B.)	9,600	“Employees’ Entrance” (F. N.)	9,500	High 2-7 “Little Caesar” Low 11-7 “Honor of the Family”	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	“State Fair” (Fox)	7,000	“Dangerously Yours” (Fox)	3,000	High 6-13 “Daddy Long Legs” Low 8-20-32 “Jewel Robbery”	10,000 2,500
Circle	2,800	25c-35c	“Employees’ Entrance” (F. N.)	3,500	“Luxury Liner” (Para.)	3,500	High 2-14 “Cimarron” Low 2-17-33 “Employees’ Entrance”	13,000 3,500
Indiana	3,300	25c-40c	“Sign of the Cross” (Para.)	13,000	“Hello, Everybody” (Para.)	7,000	High 1-17 “Her Man” Low 9-10-32 “Bring ’Em Back Alive”	25,000 5,000
Lyric	2,000	25c-40c	“The Unwritten Law” (Majestic)	7,000	“Penguin Pool Murder” (Radio)	7,000		
Palace	2,800	25c-40c	“Secret of Madame Blanche” (MGM)	6,000	“Hallelujah, I’m a Bum” (U. A.)	8,000	High 5-2 “Trader Horn” Low 12-30-32 “Fast Life”	22,000 4,000
Kansas City								
Mainstreet	3,049	25c-50c	“Past of Mary Holmes” (Radio)	8,000	“Child of Manhattan” (Col.) (25c-40c)	10,000	High 1-9-32 “Peach o’ Reno” Low 12-29-32 “Little Orphan Annie” and “The Half Naked Truth”	25,500 5,000
Midland	4,000	25c	“The Big Drive” (First Div.) (7 days and Sat. midnite show)	7,500	“Secret of Mademe Blanche” (MGM) (7 days and Sat. midnite show)	10,000	High 1-5-33 “Strange Interlude” Low 12-8-32 “Man Against Woman”	30,000 6,000
Newman	2,000	25c-50c	“Sign of the Cross” (Para.) (9 days and Sat. midnite show)	13,500	“Hello Everybody” (Para.) (5 days and Sat. midnite show)	4,000	High 2-27-32 “Shanghai Express” Low 12-8-32 “Evenings for Sale”	25,000 5,000
Uptown	2,000	25c-40c	“State Fair” (Fox) (2nd week)	7,000	“State Fair” (Fox) (1st week)	7,000	High 1-10 “Girl of the Golden West” Low 5-21-32 “Lena Rivers”	8,000 2,000
Los Angeles								
Loew’s State	2,416	25c-40c	“State Fair” (Fox) (2nd week)	15,750	“State Fair” (Fox) (1st week)	22,000	High 10-25 “Susan Lenox” Low 3-5-32 “The Silent Witness”	39,000 6,963
Paramount	3,596	25c-40c	“Crime of the Century” (Para.)	16,400	“Luxury Liner” (Para.)	21,000	High 10-31 “Beloved Bachelor” Low 2-6-32 “Tomorrow and Tomorrow”	41,000 7,500
RKO	2,700	25c-55c	“Child of Manhattan” (Col.)	5,300	“They Just Had to Get Married” (U.)	6,300		
W. B. Downtown	2,400	25c-50c	“Mystery of the Wax Museum” (F. N.)	11,500	“Employees’ Entrance” (F. N.)	11,300	High 2-7 “Little Caesar” Low 4-23-32 “Destry Rides Again”	27,000 6,200
W. B. Western	2,400	25c-45c	“Employees’ Entrance” (F. N.)	4,900	“Lawyer Man” (W. B.)	5,450		
Minneapolis								
Century	1,640	25c-40c	“Frisco Jenny” (F. N.)	4,500	“Mask of Fu Manchu” (MGM)	4,000		
Lyric	1,238	25c-40c	“Luxury Liner” (Para.)	2,000	“Three on a Match” (F. N.)	2,200	High 5-30 “Kiki” Low 1-24 “Men on Call”	4,000 1,200
RKO Orpheum	2,900	25c-55c	“No Other Woman” (Radio)	10,000	“Child of Manhattan” (Col.)	12,000	High 12-14 “Cimarron” Low 2-17-33 “No Other Woman”	30,000 10,000
State	2,300	25c-55c	“Strange Interlude” (MGM)	7,000	“Hello, Everybody” (Para.)	7,500	High 1-2-32 “Sooky” Low 12-24-32 “Rain”	10,000 6,000
Montreal								
Capitol	2,547	25c-60c	“The Mummy” (U.) and “They Just Had to Get Married” (U.)	10,500	“Flesh” (MGM) and “The Match King” (F. N.)	11,000	High 1-10 “Just Imagine” Low 12-23 “The Guardsman” and “The Tip-Off”	18,000 8,000
His Majesty’s	1,600	75c-$1.50	“Cavalcade” (Fox)	13,000				
Imperial	1,914	15c-50c	“Le Fils a Papa” (French) and “Quand Te Tues-Tu?” (French)	2,000	“Mater Dolorosa” (French)	3,000	High 1-17 “Office Wife” Low 12-23-32 “Cendrillon de Paris” and “Le Fils de l’Autre”	10,000 1,800
Loew’s	3,115	25c-75c	“Blessed Event” (W. B.)	12,000	“Fast Life” (MGM) (15c-75c)	14,000	High 4-2-32 “Fireman, Save My Child” Low 7-18 “Stepping Out”	16,500 9,000
Palace	2,600	25c-75c	“Sign of the Cross” (Para.)	15,500	“Island of Lost Souls” (Para.)	13,000	High 4-2-32 “One Hour With You” Low 12-23-32 “Life Begins”	19,500 8,500
Princess	2,272	25c-60c	“Man Against Woman” (Col.) and “Air Hostess” (Col.)	7,000	“No More Orchids” (Col.) and “The Last Man” (Col.)	8,500	High 4-1 “City Lights” Low 12-23-32 “The Crusader” and “Hearts of Humanity”	22,500 6,000
New York								
Astor	1,120	55c-$2.20	“Rasputin and the Empress” (MGM) (8th week)	8,868	“Rasputin and the Empress (MGM) (7th week)	9,200	High 1-2-32 “Hell Divers” Low 11-14 “The Champ”	24,216 18,759
Cameo	549	25c-75c	“Maedchen in Uniform” (Krimsky & Cochran) (4th week)	4,300	“Maedchen in Uniform” (Krimsky & Cochran) (3rd week)	6.200		
Capitol	4,700	35c-$1.65	“What! No Beer?” (MGM)	55,350	“Secret of Madame Blanche” (MGM)	27,500	High 1-9-32 “Mata Hari” Low 2-2-33 “Whistling in the Dark”	110,466 23,600
Embassy	598	25c	All Newsreel	6,425	All Newsreel	6,662	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
Gaiety	807	55c-$1.65	“Cavalcade” (Fox) (6th week)	12,750	“Cavalcade” (Fox) (5th week)	12,900		
Mayfair	2,300	35c-85c	“They Just Had to Get Married” (U.) (6 days)	10,000	“Hot Pepper” (Fox)	12,500	High 12-12 “Frankenstein” Low 4-30-32 “Cohens and Kellys in Hollywood	53,800 7,600
Palace	2,500	35c-$1.10	“State Fair” (Fox) (25c-75c)	9,450	“Bitter Tea of General Yen” (Col.)	12,000		
Paramount	3,700	35c-99c	“She Done Him Wrong” (Para.)	58.600	“Luxury Liner” (Para.)	23,000	High 2-7 “Finn and Hattie” Low 2-2-33 “Hello, Everybody”	85,900 15,600
Rivoli	2,103	40c-85c	“Hallelujah, I’m a Bum” (U.A)	21,600	“The Kid From Spain” (U. A.) (3rd week)	16,600	High 1-9-32 “Dr. Jekyll and Mr. Hyde” Low 7-29-32 “Igloo”	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	“Topaze” (Radio)	100,956	“Sign of the Cross” (Para.)	92,542		
RKO Roxy	3,700	35c-$1.65	“Child of Manhattan” (Col.)	33,792	“State Fair” (Fox)	32,500		
Roxy	6,200	25c-35c	“Terror Trail” (U.)	15,500	“The Iron Master” (Allied)	20,600	High 1-1-32 “Delicious” Low 1-26-33 “Air Hostess”	133,000 9,100
Strand	3,000	25c-85c	“Hard to Handle” (W. B.) (2nd week)	14,002	“Hard to Handle” (W. B.) (1st week)	29,253	High 1-17 “Little Caesar” Low 4-2-32 “The Missing Rembrandt”	74,821 8,012
Winter Garden	1,949	25c-75c	“The King’s Vacation” (W. B.)	6,391	“Frisco Jenny” (F. N.) (2nd week-1 day) “Follow the Leader” (Para.) (6 days)	6,949	High 9-19 “Five Star Final” Low 1-19-33 “Hypnotized”	59,782 3,299

PHILADELPHIA!
Booked to play one week at the Stanley! Held over for a second week and moved to another first run house for A THIRD WEEK!

MONTREAL!
Booked for one week at the Princess! PLAYED THREE — THE LONGEST RUN IN YEARS

SAN FRANCISCO!
Booked for one week at the United Artists'! PLAYED FIVE!

SAN DIEGO!
Booked at the Fox for one week! Held over THREE WEEKS MORE!

LOS ANGELES!
Booked for one week! PLAYED FOUR!

CHICAGO!
Booked for two weeks! PLAYED THREE!

AKRON!
Booked for three days at Loew's! PLAYED SEVEN!

CINCINNATI!
Booked to play the Palace one week! Held over FOR ANOTHER!

TER

ST. LOUIS!
Held over for A SECOND WEEK at the State!

NEW HAVEN!
Booked for one week at the Roger Sherman! PLAYED 11 DAYS

HELD OVER EVERYWHERE!

Never anything like it! City after city! Theatre after theatre! Holding it over! WEEK AFTER WEEK!

●

SAMUEL GOLDWYN'S
MAGNIFICENT PRODUCTION OF

Eddie CANTOR

IN

"The KID FROM SPAIN"

●

Here's Your
GOLDWYN OPPORTUNITY
To Cash In—and Cash In Big—On
The Greatest Money-Smash In Years!

UNITED ARTISTS PICTURE

SEATTLE!
Booked for one week! Held over TWO WEEKS MORE!

NEW YORK!
Played 8 weeks at $2. at the Palace! And moved to the Rivoli for three weeks more!

BRIDGEPORT!
Booked for 4 days at the Cameo! PLAYED EIGHT!

WATERBURY!
Booked at the State for FOUR days! PLAYED SEVEN!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Secret of Madame Blanche" (MGM)	2,900	"Animal Kingdom" (Radio)	3,400	High 2-7 "Illicit" Low 2-18-33 "Secret of Madame Blanche"	11,000 2,900
Criterion	1,700	10c-55c	"Sign of the Cross" (Para.) (10c-75c)	8,000	"Hello, Everybody" (Para.) (6 days)	3,000	High 2-21 "Cimarron" Low 2-11-33 "Hello, Everybody"	15,500 3,000
Liberty	1,500	10c-35c	"Second Hand Wife" (Fox) (4 days)	1,200	"Night Mayor" (Col.) (4 days)	1,000	High 1-24 "Under Suspicion" Low 6-20 "Big Fight" and "Drums of Jeopardy"	7,200 900
			"Air Hostess" (Col.) (3 days)	1,000	"Handle With Care" (Fox) (3 days)	900		
Mid-West	1,500	10c-55c	"Dangerously Yours" (Fox) (6 days)	3,100	"Hot Pepper" (Fox)	3,100	High 9-19 "Young As You Feel" Low 1-21-33 "Bitter Tea of General Yen"	11,000 2,900
Omaha								
Orpheum	3,000	25c-50c	"Child of Manhattan" (Col.) (3 days)	5,000	"They Just Had to Get Married" (U.) (3 days)	5,000	High 2-14 "Cimarron" Low 2-10-33 "They Just Had to Get Married" and "No Other Woman"	25,550 8,500
		25c-40c	"Nagana" (U.) (4 days)	4,000	"No Other Woman" (Radio) (4 days)	3,500		
Paramount	2,900	25c-50c	"Sign of the Cross" (Para.)	7,250	"Frisco Jenny" (F. N.)	6,500	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	25c	"Billion Dollar Scandal" (Para.) (4 days)	800	"The Devil Is Driving" (Para.) (4 days)	600	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
			"Whistling in the Dark" (MGM) (3 days)	750	"The Intruder" (Capitol) (3 days)	400		
World	2,500	25c-40c	"Son-Daughter" (MGM) and "The Match King" (F. N.)	5,500	"Flesh" (MGM) and "Luxury Liner" (Para.)	5,250	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Aldine	1,300	55c-$1.65	"Rasputin and the Empress" (MGM) (3rd week-7 days)	7,500	"Rasputin and the Empress" (MGM) (2nd week—6 days)	8,500		
Arcadia	600	25c-50c	"Hot Saturday" (Para.) (4 days)	1,600	"A Farewell to Arms" (Para.) (8 days)	4,000	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"Animal Kingdom" (Radio) (6 days)	13,000	"Tonight Is Ours" (Para.) (6 days)	12,000		
Earle	2,000	40c-65c	"Madame Butterfly" (Para.) (6 days)	14,000	"They Just Had to Get Married" (U.) (6 days)	21,000	High 1-5-33 "Breach of Promise" Low 7-23-32 "Miss Pinkerton"	29,000 12,500
Fox	3,000	35c-75c	"State Fair" (Fox) (6 days)	28,000	"Dangerously Yours" (Fox) (6 days)	18,000	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"Parachute Jumper" (W. B.) (5 days)	2,800	"Follow the Leader" (Para.) (6 days)	4,000	High 5-2 "City Lights" Low 2-16-33 "Parachute Jumper"	8,000 2,800
Keith's	2,000	15c-35c	"Secrets of Wu Sin" (Chesterfield) (6 days)	7,000	"Iron Master" (Allied) (6 days)	7,000	High 1-30-32 "Arrowsmith" Low 5-28-32 "Steady Company"	27,000 6,500
Locust	1,400	55c-$1.65	"Cavalcade" (Fox) (2nd week-6 days)	11,000	'Cavalcade" (Fox) (1st week-6 days)	13,000		
Stanley	3,700	40c-55c	"Sign of the Cross" (Para.) (6 days)	12,000	'Strange Interlude" (MGM) (9 days)	17,500	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Mystery of the Wax Museum" (W. B.) (6 days)	8,500	"Billion Dollar Scandal" (Para.) (5 days)	6,500	High 3-21 "Last Parade" Low 11-17-32 "All American"	16,500 6,000
Portland, Ore.								
Broadway	1,912	25c-40c	"Sign of the Cross" (Para.) (8 days)	6,500	"20,000 Years in Sing Sing" (F.N.)	5,000	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"The Match King" (F. N.)	1,200	"Central Park" (F. N.)	1,000		
Oriental	2,040	25c-35c	"Hard to Handle" (W. B.)	2,500	"Ladies They Talk About" (W. B.)	2,500		
Rialto	1,400	15c-25c	"Me and My Gal" (Fox) (5 days)	1,500	"Billion Dollar Scandal" (Para.)	1,000	High 3-21 "Trader Horn" Low 2-10-33 "Billion Dollar Scandal"	12,000 1,000
RKO Orpheum	1,700	25c-55c	"Lucky Devils" (Radio)	9,800	"No Other Woman" (Radio)	9,000	High 2-14 "Cimarron" Low 11-23-32 "The Old Dark House"	20,000 4,700
United Artists	945	25c-40c	"The Kid From Spain" (U. A.) (2nd week)	2,500	"The Kid From Spain" (U. A.) (1st week)	5,000	High 1-10 "Hell's Angels" Low 11-2-32 "Payment Deferred"	12,500 1,900
San Francisco								
Embassy	1,380	25c-35c	"Crooked Circle" (World Wide)	4,000	"Laughter in Hell" (U.)	5,500		
Filmarte	1,400	25c-50c	"Soviets on Parade" (Amkino)	2,500	"Schubert's Dream of Spring" (Capital)	1,800		
Golden Gate	2,800	25c-65c	"They Just Had to Get Married" (U.)	17,500	"The Mummy" (U.)	25,500	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"State Fair" (Fox)	18,500	"She Done Him Wrong" (Para.)	18,500	High 1-9-32 "The Champ" Low 8-12-32 "Devil and the Deep"	35,600 9,500
United Artists	1,200	25c-50c	"Hallelujah, I'm a Bum" (U. A.)	10,000	"Cynara" (U. A.) (2nd week)	8,500		
Warfield	2,700	35c-90c	"Dangerously Yours" (Fox)	16,000	"Second Hand Wife" (Fox)	14,000	High 3-14 "Parlor, Bedroom and Bath" Low 2-9-33 "Second Hand Wife"	28,000 14,000
Seattle								
Blue Mouse	950	25c-55c	"The Kid From Spain" (U. A.) (3rd week)	3,500	"The Kid From Spain" (U. A.) (2nd week)	5,000		
Fifth Avenue	2,750	25c-55c	"Son-Daughter" (MGM) and "The Devil Is Driving" (Para.)	6,000	"Island of Lost Souls" (Para.) and "Employees' Entrance" (F. N.)	5,500	High 7-30-32 "Million Dollar Legs" Low 2-11-33 "Island of Lost Souls" and "Employees' Entrance"	18,500 5,500
Liberty	2,000	10c-25c	"Trailing the Killer" (World Wide)	3,500	"Secrets of the French Police" (Radio) and "Hell Fire Austin" (Tiff.)	4,250	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-55c	"Ladies They Talk About" (W.B.)	3,750	"Penguin Pool Murder" (Radio)	4,000	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"State Fair" (Fox)	7,500	"Strange Interlude" (MGM)	8,000	High 1-10 "Paid" Low 2-4-33 "Tonight Is Ours"	18,000 6,000
Washington								
Columbia	1,232	25c-40c	"Trailing the Killer" (World Wide)	3,200	"Rasputin and the Empress" (MGM) (2nd week)	6,000		
Earle	2,323	25c-66c	"Mystery of the Wax Museum" (W. B.)	16,000	"Ladies They Talk About" (W.B.)	17,000		
Fox	3,434	25c-66c	"Dangerously Yours" (Fox)	23,000	"The Face in the Sky" (Fox)	23,000		
Loew's Palace	2,363	35c-55c	"Secret of Madame Blanche" (MGM)	14,000	"The Kid From Spain" (U. A.) (2nd week)	14,000		
Metropolitan	1,600	25c-55c	"Hello Everybody" (Para.) (2nd week)	3,500	"Hello, Everybody" (Para.) (1st week)	7,500		
Rialto	1,900	25c-55c	"Back Street" (U.)	3,500	"Nagana" (U.) (2nd week)	3,500		
RKO Keith's	1,832	25c-55c	"Child of Manhattan" (Col.)	8,000	"No More Orchids" (Col.)	6,750		

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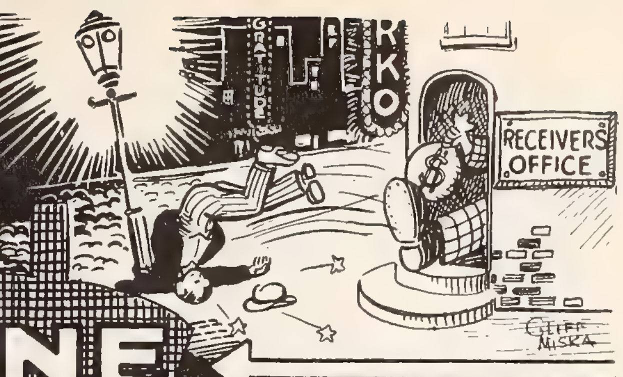

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JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

According to the number of dance, dinner and reception parties the picture folk in Hollywood are giving, as reported in "The Social Calendar" department in the *Hollywood Herald* (a magazine that seems to be growing in importance with age), one would suppose that all they do out there is to put on whoopee parties, but that's a mistaken idea. Occasionally they stop long enough to go down to Tijuana and take the rest cure. That magazine also makes mention of their giving a "Baby Shower" out there. Who ever heard of a "Baby Shower" in Hollywood? Back up, Leo, back up.

▽

In a recent editorial in this magazine Mr. Ramsaye takes exception to our claim that a "Shannon spinner" is the proper lure for bass. He says: "The policy of this paper, once and for all, demands the use of the ducktail fly with a 'pork rind minnow' except where recourse must be taken to live frogs. This is positively final."

It is quite evident to us that Mr. Ramsaye's piscatorial experience has been limited to the narrow confines of Bull Creek and a willow pole and a cotton line with a "bobber" for catching carp and bullheads.

Izaak Walton would have looked upon a "bucktail fly with a pork rind minnow" for the taking of bass as being beneath the dignity of a piscatorial artist. We refuse to be classified in the carp and bullhead fishing class.

▽

R. W. Hickman of the Lyric theatre at Greenville, Ill., says that business is so bad back there that he showed an old man a silver dollar and he didn't know what it was. Huh, that's nothing. Business is so tough out here that people have to eat their icicles without salt and pepper.

A man came up to Bradley's theatre the other night and laid down fifty cents and Walt fainted. Hickman is to be congratulated for having a dollar to show the old man.

▽

We are informed that Mr. Colvin Brown, business manager for this magazine, has acquired a bit of terra firma between "Island Hearth," owned by Mr. Martin Quigley, editor-in-chief, and "Tinker's Green," owned by Mr. Terry Ramsaye, editor, all located on Greenwich Cove, in Connecticut. We hope Mr. Brown will give his location a more euphonious name, for there's a lot in a name.

If the boys will look up a nice shady spot for us to pitch our tent on, we will go down there this summer and dig clams and catch mackerel for 'em, provided Ernie will agree to edit this colyum for us, which we will betcha he won't do, he's so particular that way.

▽

A fella told us the other day that those sobbing crooners were the highest paid talent on the radio. He said "talent," did you get that? If we were to hire a sobber we'd put him on some marsh up in Minnesota of nights and have him sob for the bullfrogs and tadpoles. With their super-intelligence they no doubt would appreciate it.

Whenever Valley Rudio
Starts sobbing on the radio
And all the saps begin to clap and shout,
It is then you bet we'll go
Right up to the radio
And grab the knob and turn the damthing out.

▽

Last night it was 30 degrees below zero, with a wind sweeping down from the frozen plains of Alaska with hurricane violence, and now the weather man reports that tonight it will reach a minimum of 30 and a maximum of 45 below. There's no darn sense of a man predicting that kind of weather right on top of what we already have. There should be something done about this.

There have been over eleven hundred bills introduced in the Nebraska legislature so far this session. One thousand and ninety-six of 'em have about as much sense to 'em as a bullfrog. One brilliant Solon introduced a bill making it unlawful for a fisherman to have more than five fishrods in his possession at any one time. Can you beat that? We wouldn't be surprised if they should pass a resolution to join North Dakota and secede from the Union.

Several years ago one of our legislative members introduced a bill to appropriate $5,000 for a guy to make rain. We have tried for years to live that down and now this fishrod stuff comes up.

Outside of our legislature and other feebleminded institutions, this is a great state.

▽

We haven't been able to stick our nose outside of this wigwam for ten days and our angelic disposition is beginning to jell. We are getting so doggone ugly that we heard our wife call up the agent this morning and ask him what the fare was to Reno. *Help! Help!*

▽

It has always been a notion of ours that if we owed a man a hundred dollars we owed him a hundred dollars, and we never had the intestines to go to him and ask him to take ten cents on the dollar in settlement, as Europe is proposing that we do. If Europe wants to default let 'em go ahead and default and then we will know which side of the bullring they are on. It might be a good thing anyway, for it would teach a lot of saps to keep their money in this country instead of investing it in foreign securities. Some people have to be hit on the head with a sledge-hammer before they will wake up.

▽

Harriet Menken, a syndicate writer, said in the press that Ruth Etting of stage and radio fame was becoming tired of the bright lights of Broadway and was longing to go back to the farm. She says: "Sixteen hundred acres in Nebraska is Ruth's corner on the great open spaces where she used to help her dear old dad milking the chickens when she was but a country girl."

"Milking the chickens." That's about what what one would expect from a New Yorker. Some of 'em think that milk comes from chickens and others that it comes from the milkweed. We milk cows out here.

Come on back, Ruth, out here is where you belong. Throw your rouge and lipsticks in the ashcan and come out here where the perpetual sunshine will put natural roses in your cheeks, and where you will forget all that froth and tinsel of Broadway, for it's nothing but bologna and hooey when you sum it all up. Out here is where women are women and you don't have to prove it to the men, but when you come back don't try to milk the chickens.

▽

Arthur Brisbane says that the flag that Woodrow Wilson took to Europe with him sold recently in Paris for $96,000. He went on to say: "The price was too low for Europe. If Woodrow Wilson's flag had sold for half what it cost the United States to send him and the flag abroad it would have sold for FIFTY THOUSAND MILLION DOLLARS. Twice that would have been saved had he stayed at home." We presume to this Europe would say, as Wallace Beery did, "Well now, ain't that just too bad."

We saved their hides when they were on the rack
And now they start to holler,
And say they want to pay us back
With ten cents on the dollar.

J. C. JENKINS
The HERALD's Vagabond Colyumnist

ON THE DOTTED LINE

Columbia

Buck Jones engaged for eight pictures; starting with "The Lovable Liar," George B. Seitz directing. . . . Irving Cummings directing "Tampico.". . . Jack Holt given new term contract. . . . Pat Somerset in "Curse of a Broken Heart" (two reels). . . . Arthur Wanzer and Alfred James signed for "Lost Valley Gold." . . . Barbara Barondess, Gustav von Seyffertitz and Consuelo Baker added to "Fever." . . . "Spec" O'Donnell, Lee Phelps, and Ferdinand Gottschalk join "Parole Girl.". . . Alice Dahl and Tim McCoy assigned to "Free Ranger," D. Ross Lederman directing. . . .

▽

Educational

Charles Lamont to direct "Polly Tix in Washington.". . .

▽

Fox

Jane Darewell assigned to "House of Refuge.". . . Louise Carter in "Pilgrimage.". . . Lionel Belmore in "Homer.". . . Una O'Connor signed for "My Lips Betray" and "Pleasure Cruise.". . . Sally Blane, Luis Alberni and Dorothy Appleby join "Trick for Trick.". . . Spencer Tracy cast for "Marie Galante," William K. Howard to direct. . . .

▽

Freuler

Tom Tyler and Adel Lacey in "Deadwood Pass" (Monarch), J. P. McGowan to direct. . . .

▽

MGM

Robert Armstrong, Warner Richmond and Muriel Kirkland added to "Rivets.". . . Myrna Loy, Reginald Denny and C. Aubrey Smith join "The Man of the Nile.". . . Stan Laurel Oliver Hardy and Dennis King cast for "Fra Diavolo" (Hal Roach short), James Parrott and Hal Roach to direct. . . . Greta Meyer given role in "White Sister.". . . Roscoe Karns added to "Today We Live.". . . Otto Kruger, stage star, given contract. . . .

▽

Paramount

Raymond Hatton and Fuzzy Knight added to "Under the Tonto Rim.". . . Minor Watson and Gertrude Michael assigned to "A Bedtime Story.". . . Peggy Hopkins Joyce in "International House.". . . Nora Lane and Matt McHugh cast for "The Cook's Day Off" (Mack Sennett short), George Marshall directing. . . . Elliott Nugent signed to direct "Bedfellows" (Charles R. Rogers). . . . George Somnes, Vincent Barnett and Alexander Hall assigned to "Police Surgeon." . . .

▽

RKO Radio

William Seiter to direct next Bert Wheeler and Robert Woolsey picture. . . . Bill Boyd in "The Brave Coward," J. Walter Ruben to direct. . . . Wera Engels added to "Maiden Voyage," Mark Sandrich to direct. . . . Katherine Hepburn in "Little Women," George Cukor to direct.

▽

Universal

Clay Clement, Charles French and Reginald Mason join "The Kiss Before the Mirror." . . . Lois Weber engaged to scout talent. . . .

▽

Warner-First National

Ralph Bellamy and Patricia Ellis cast for "The Narrow Corner.". . . Robert Barrat, stage actor, signed for "Lilly-Turner." . . . Richard Barthelmess assigned to "The Bread Line.". . . Kenneth Thomson, Russel Hopton and Shirley Grey added to "The Little Giant.". . .

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Allied

COWBOY COUNSELOR: Hoot Gibson—Ran this with "Klondike" (Monogram) on a Saturday double bill and both pictures gave good satisfaction. Both pictures too good for this quantity show business. Played Feb. 4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and county patronage.

British

INIS CHIEF and THARK: Both Ralph Lynn. Quite funny to English speakers, but unintelligible to a "sez you" audience.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

Columbia

AMERICAN MADNESS: Walter Huston, Kay Johnson, Constance Cummings—Very good and exceptionally topical in this day of bank failures. Huston gives a bang performance as he always can be depended upon when they give him the roles. I don't understand why Johnson does not get more to do. She in her first picture with Charles Bickford was great, in "Dynamite" some two years ago, and then she faded out. This picture is strong meat and if you can get them in they will go for it strong and the chance for buildup the following days is good for they will talk about it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

ATTORNEY FOR THE DEFENSE: Edmund Lowe—One of Columbia's old ones but it is worth while running in any theatre. It pleased and that is more than you can say for some of the newer product of any company. The acting is good. Good for any day of the week. Lowe as an attorney is fine. Played Jan. 22-23. Running time, 68 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

BITTER TEA OF GENERAL YEN: Barbara Stanwyck—This is perhaps the best picture we have had of the Chinese type. It's well produced. The acting is good and it's just an all-round good picture for any type house. But you will have to put a little push behind it to get them in, as the title seems to be a drawback at the box office. We fell below our average Sunday and Monday business, but had a good show for those who came. Played Feb. 5-6. Running time, 80 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BLOND CAPTIVE: (Native Cast)—Advertising and picture will disappoint and hurt your house. Played Jan. 13-14. Running time, about 55 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General.

CHILD OF MANHATTAN: Nancy Carroll, John Boles—Here is another mighty sweet one from Columbia. Carroll was never better in her palmiest days. Boles excellent too. Whole cast and direction is superb. A few ruff wisecracks in, but they liked 'em. What a shame Boles did not "toot" a sweet song, as he can "toot" 'em. There was one scene at the piano that would have been a natural for a song, but I guess his contract calls for no "tooting" without extra pay. Anyway it was a shame to have missed a song by Boles here. However, it's one dandy picture from the start to finish. Thanks Columbia and Eddie Buzzell.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

HELLO TROUBLE: Buck Jones—Better made than the average western. A pleasing picture to fair business. Played Jan. 28-29.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLLYWOOD SPEAKS: Pat O'Brien—Just another picture. O'Brien much too good to be wasted with high hat Genevieve Tobin. Poor box office. Played Jan. 31.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

HOLLYWOOD SPEAKS: Genevieve Tobin, Pat O'Brien—Just fair. Simple enough that my crowd wasn't sure but they thought they liked it. Just a filler in. If you have it bought you might as well play it. Played Dec. 16-17. Running time, 63 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

NIGHT CLUB LADY: Adolph Menjou—Did fair at box office but not talked about much by patrons. Played Nov. 18-19. Running time, 70 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

NIGHT MAYOR: Lee Tracy—That boy Tracy is the answer to the exhibitor's prayer. This one is just a program picture, but pleased and did fair at the box office. Critics might find some flaws, as I did, but who cares if they are entertained. My patrons were entertained. Territories vary, but I'd play it. Played Dec. 9-10. Running time, 61 minutes. —Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

PAGAN LADY: Evelyn Brent, Charles Bickford—Terrible. Ten years out of date.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

THIS SPORTING AGE: Jack Holt, Evalyn Knapp—Just another picture. If Columbia wants to keep Jack Holt on top, they had better put him in something worthy of his ability. Not good for Saturday. Played Jan. 20-21.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

THIS SPORTING AGE: Jack Holt—Good little show and will please 100 per cent. Columbia can sure put real sound in pictures. Played Jan. 23.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

VIRTUE: Carole Lombard, Pat O'Brien—Swell entertainment. The parts fitted both of them to perfection. Little bit hot for the kids. Good for Tuesday and Wednesday booking. Good business. Played Feb. 4. Running time, 64 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Lots of action. Story laid in China and timely as China is in the headlines right now. War story. Good for midweek or Saturday. Played Jan. 6-7. Running time, 78 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

First Anglo

THE RINGER: (British) Wallace thriller. Will get by. Quite a bit of action. Interest keeps up to finish.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

First Division

THE BIG DRIVE: (Official War Film)—Used here as tryout to biggest business house had done in months. Talk by producer A. L. Rule interesting and sound perfect. Played Oct. 27-28-29-30-31. Running time, 90 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

HOUND OF BASKERVILLES: (British) Conan Doyle's Sherlock Holmes. Draggy and they missed a good opportunity.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Many favorable comments on this one. Poor business account of bad weather, although drew better than we expected considering weather and condition of roads. Played Feb. 11-12. Running time, 78 minutes. —N. E. Frank, Wayland Theatre, Wayland, Michigan. Small town patronage.

CABIN IN THE COTTON: Richard Barthelmess—A wonderful picture and drew extra money with bad weather to contend with. Play the trailer by all means as it will bring them in. Played Dec. 8-9-10.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

THE CRASH. Ruth Chatterton—Terrible. Add plenty of shorts or don't play it. We double reels here and the whole feature goes nicely on two 2,000 foot reels. Business (?). Played Feb. 8-9-10. Running time, 52 minutes here.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

LIFE BEGINS: Loretta Young, Eric Linden—I considered this one of the best pictures I had seen in a long time. The entire story takes place in a maternity hospital. Certainly is different, but business dropped off two-thirds after the first day. I inquired and out of twenty-three people who had seen it I found two who liked it, thirteen who said they did not like it at all. The balance thought it just average. So the word of mouth advertising must have hurt it and also people do not want to see pictures like it. So here is hoping we do not have a plague of maternity ward pictures following the murder trail, the shockers and then the newspaper columnist pictures. Running time, 69 minutes. —M. W. Larmour, National Theatre, Graham, Texas. General patronage.

LOVE IS A RACKET: Douglas Fairbanks, Jr.—A newspaper columnist type of story well done with twists and surprises that should please close to 100 per cent. In this you will see Lee Tracy in a supporting role, but from now on he will hardly be playing second fiddle to anyone. Drawing power for me below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

THEY CALL IT SIN: Loretta Young, George Brent—This department proves its worth. I had this picture set for fifteen cents night but after seeing the reports of J. B. Weddle, Lawrenceburg, Ind., and Charles Lee of Pierre, S. D., I changed the date and set it for Saturday and Sunday. Result, it drew 30 per cent better than average business and gave perfect satisfaction and plenty of comments on this picture and it was good. There is nothing wrong with the picture but the title. It does not fit the picture but may help the box office draw a little. Played Feb. 4-5. Running time, 70 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THREE ON A MATCH: Joan Blondell—Blondell and Ann Dvorak hit that registered well with my Sunday afternoon patrons, for they talked about it the next day and that's the best advertising any theatre can get.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TIGER SHARK: Edward G. Robinson—A great picture for the men and boys and for the red-blooded ladies but some of them thought it pretty guesome. It's a picture out of the ordinary and deserves an extra amount of advertising. Did little below average for us at the box office, but pleased most of our patrons. Played Feb. 1-2. Running time, 79 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small patronage.

TIGER SHARK: Edward G. Robinson—Robinson always goes over here and he stepped on it in "Tiger Shark" and business grew the third night. Played Dec. 12-13-14.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

YOU SAID A MOUTHFUL: An extra good show and had strong drawing power at the box office. Farina and Brown make a great team for real laughs. Consider this as good as anything Brown has made to date. Played Jan. 29-30. Running time, 72 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Some liked it and some did not. Brown does not seem to draw here. Has several funny scenes, but the same old plot. Business fair. Played Feb. 5-6-7. Running time, 72 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

Fox

CALL HER SAVAGE: Clara Bow, Monroe Owsley—Clara is back, and the entire credit should go to little Clara. The story is good, but, well, it would not have been so good without Clara. A story with a little more comedy and a little less smut would have been much better for her. But this gal can act. She does it in this picture. Possibly they selected this story just to show folks what she can do. Now give us a dashing, humorous sort of story, Clara, with just a little nice naughtiness in it. Running time, 83 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

CALL HER SAVAGE: Clara Bow, Monroe Owsley—Satisfactory picture to better than average business. I think they could have picked a better story for her. She still has room to improve in her talking—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

CALL HER SAVAGE: Clara Bow—A mighty entertaining picture. Star fine. Good story. Splendid cast. Gave 100 per cent satisfaction. Played Jan. 29. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

CALL HER SAVAGE: Clara Bow—We did some extra advertising on this picture and did a little over average business. Opinions were varied. Played Jan. 31. Feb. 1-2.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

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CALL HER SAVAGE: Clara Bow—Now, boys, here is a picture that brought them all in. The first real business I have done in six months. They came to see the return of Bow, and let me tell you they were not disappointed. Bow comes back with a bang. She has an opportunity to act and she knows how. She looks more beautiful than ever, and boy what a shape she's got. She's a lady, boys, and has she got looks. More power to you, Clara, and here is hoping you continue to make good pictures. Played Feb. 3.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Patrons pleased with showing. Played Jan. 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—Lowe can put most any picture over and they came back the second night to see him. We played "Hey Pop," Fatty Arbuckle's new two-reeler, and the kids ate it up, although it didn't register so well with the grownups, but those of us who remember Arbuckle got quite a kick out of his slapstick comedy and we need more of that type if we're to keep the kids coming.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

CONGORILLA: (Mr. and Mrs. Martin Johnson)—Very good picture but public is tiring of the animals. Didn't draw like "Bring 'Em Back Alive." Played Feb. 8-9. Running time, 72 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—Fairly entertaining picture, with Warner Baxter doing his usual good work. Would suggest only a one-day showing. Don't think it would build extra business the second night. Suitable for Sunday. Drew usual Saturday night crowd for me. Played Feb. 11. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

DOWN TO EARTH: Will Rogers, Irene Rich—Not Rogers' best, as far as comedy goes, but about the most human picture I have seen in many a day. Will tells them what he thinks, and minces no words. Above average business. Played Jan. 30-31.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

DOWN TO EARTH: Will Rogers—All we have to do here is advertise Rogers and they flock out to see him. They certainly ate up this picture as it seemed very timely at this season of "you know what." Rogers speaks the language these boys who toil under the ground like to hear and I could sell them a Rogers picture every month.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

THE GOLDEN WEST: George O'Brien, Janet Chandler—Very good Western. We can still pull them in with Zane Grey stories, although other Westerns fail. Played Feb. 3-4. Running time, 74 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

HANDLE WITH CARE: James Dunn, "Boots" Mallory—A picture for the whole family. Good story, clean work and conversation. "Boots" is wholly charming in her role and the kids, Buster Phelps and George Ernest, nearly steal the show from the leads. Played Feb. 12-13.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HANDLE WITH CARE: James Dunn, "Boots" Mallory—Nice little program picture to fair business. Picture is slow to start. The two little boys put the picture over. If it wasn't for them it wouldn't be much.—C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma. Small town patronage.

HANDLE WITH CARE: James Dunn and "Boots" Mallory—A splendid program picture. Pleased them all. Played Jan. 31-Feb. 1.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—A clever picture with lots of smart wisecracks and a hot dance number in the night club. Not a big picture but plenty good and many laughs and that is what they want. Running time, 70 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

HAT CHECK GIRL: Sally Eilers—We could have done a real nice business if Jimmy Dunn had been teamed with Eilers, but they don't know Ben Lyon here. We couldn't sell him, but the Eiler fans flocked out and enjoyed the picture very much. Give us more Dunn-Eilers pictures and it will help. Played Jan. 29.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ME AND MY GAL: Joan Bennett and Spencer Tracy—They don't make any better entertaining program pictures than this one. Both stars and cast fine. Played it in the worst storm of the winter and the crowd was small but all were well pleased with the show. Played Feb. 9.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—Here is a fine little picture and one that will please all. Had more comments on this one than any picture for some time. With one exception the picture is fine. Why they had to have that drunken character in the show, I cannot see. If the director had cut this fellow's time on the screen in half it would have been too much. Why do they have to put such characters in a nice clean show? Ask me that. Played Jan. 13-14. Running time, 75 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—Both these Tracy boys are good and this picture is one of the cleverest that we have run. This Bennett girl has it all over her famous sister. She took a hard-boiled role and got away with it. Both these stars are well cast in a picture like this and they had able support in one of the funniest drunks that we have seen for some time. Your audience will go for this if they want laughs and a fast moving picture. Running time, 76 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett—Fox has handed us another knockout. Joan as a gum chewing waterfront restaurant cashier and Tracy as the flatfoot boy friend wisecrack their way through a story that proved just what my crowd wanted to see. Nothing elevating, nothing "artistic," but the laughs and the entertainment are present to make the patrons go out and send their friends in to see a good picture. Running time, 78 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

PASSPORT TO HELL: Elissa Landi—The best Landi picture to date. Why don't they give Landi some better stories. She is good and the people like her. She is a great actress, better then some others that are supposed to be big shots. Good for Saturday. Played Feb. 3-4. Running time, 72 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

RACKETY RAX: Victor McLaglan—McLaglen is plenty good in this picture and I heard several say it was above the average in screen entertainment. We played it Sunday afternoon and our short subjects failed to show up and we didn't have a squawk, so it must have pleased.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—Splendid performance. Brook gives satisfactory portrayal of his role. Played Feb. 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—A good detective story. However, I do wish the cast would have spoken American instead of movie English. Perhaps it would not have been artistic but I am sure it would have been more understandable.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—Conan Doyle story brought up to date. Well acted, interesting. Played Feb. 3-4.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SHERLOCK HOLMES: Clive Brook, Miriam Jordan—This picture did not have enough drawing power to bring them out into the cold. Our Sunday-Monday fell far short. Believe the picture was good enough. Played Feb. 5-6.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A nice clean story just like we expect and want from this team. But I would like to see these two and El Brendel in a lighthearted, romantic sort of story again with a bunch of smiles and a few laughs—and so would my patrons.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—I call this a mighty good picture. Both stars fine. Cast extra good. Story interesting. Gave good satisfaction in this town. Played Feb. 5.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TOO BUSY TO WORK: Will Rogers, Marian Nixon—Very good. Drew a bit better than average also--and it takes something to do that these days. Played Feb. 5-6.—P. G. Estee, S. T. Theatre, Parker, S.D. Small town patronage.

TOO BUSY TO WORK: Will Rogers, Marian Nixon—My regular Rogers fans did not like this picture as much as the majority of his former pictures. But the people who ordinarily do not like Rogers thought it great. Why? Because it has more of a story? Because it was not so funny? Because his remarks on politics and current events were curtailed? Search me; I don't know the answer. But I did check up and found that it did more, far more at the box office than any one of his three last pictures. Running time, 75 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Our people liked this one better than the last ones. Business very poor but no fault of the picture. Fine entertainment for the country trade. Played Dec. 27-28-29. Running time, 88 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

WILD GIRL: Joan Bennett—The few who saw it advertised it plenty and we had a swell crowd on Monday night. Played Jan. 9.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Majestic

PHANTOM EXPRESS: Sally Blane, William Collier, Jr.—Very good for Saturdays. Has nice plot and keeps them guessing to the end. Sound very good. Business good.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

PHANTOM EXPRESS: Sally Blane, William Collier, Jr.—Fair picture. Children liked it. Not much drawing power due to zero weather. Played Feb. 8-9. Running time, 70 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MGM

BUT THE FLESH IS WEAK: Robert Montgomery—Excellent society comedy. Chiefly interesting by introducing new lead, Nora Gregor, very attractive. Patrons all asking about her, so I hope we'll see her again.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

BLONDIE OF THE FOLLIES: Marion Davies—Well acted and directed. Back stage and a bit noisy. Hysterical ladies of the follies emoting and wearing their hearts on their sleeves. Business below normal. Comments adverse.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

DIVORCE IN THE FAMILY: Lois Wilson, Jackie Cooper—Title is drawback as kid picture but really is swell picture for kids. Adults found it enjoyable. Running time, 78 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

DOWNSTAIRS: John Gilbert—The best Gilbert but no drawing power. Rather over their heads. Poor business.—G. G. Baiss, Capitol Theatre, Duncan, B.C., Can. General patronage.

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Fine acting, but the story was terrible. Fair business. Played Feb. 2-3. Running time, 74 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FAST LIFE: William Haines—This one has it. Comedy, thrills and a little romance. Cliff Edwards all but steals the show. Pleased 100%. Played Feb. 1. Running time, 75 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford—Did my best to get this one. Ran only one show each night so all would see it from the beginning. First night business okay and then a nose dive. Just not a small town picture.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

LETTY LYNTON: Joan Crawford—First half just like hundreds of other movies. When Crawford comes down to her mother it begins to get interesting and unusual and keeps it up. Good entertainment. Average box office.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—Plenty of people told us how they disliked this one and hoped there would be no more like it. Played Jan. 29-30.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—This pair means money for us. Splendid picture. Pleased young and old. Cold weather put the kink in it the third day. Played Feb. 6-7. Running time, 77 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

RED DUST: Clark Gable, Jean Harlow—As one school teacher said, very good entertainment, nothing out of the ordinary. Played Jan. 29-30. Running time, 86 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

RED DUST: Jean Harlow, Clark Gable—Much better picture than "Red Headed Woman." Not good for children.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

THE SECRETS OF MADAME BLANCHE: Irene Dunne—A very good picture. Will appeal to women. Good for Sunday. The first part of the picture has some good music. Played Feb. 12-13. Running time, 78 minutes.—Orris F. Collins. Capitol Theatre, Paragould, Ark. Mixed patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March—Fine picture. Best Shearer has had in a long time. Did a good business on it. Running time, 100 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—This is the only good picture Metro gave me the entire season. It doubled my business. Exploit this and you will be more than pleased with the results. Even I could have picked out a better man than Leslie Howard for his part. Played Jan. 25-26.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark Gable—Can't tell how it would draw as I played it during a blizzard. As full of sex as a dog is fleas. No comparison with "Smilin' Through" as a picture. Not good for children.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

STRANGE INTERLUDE: Norma Shearer, Clark

Gable—Distinctively a woman's picture. No doubt about its fine merit. Little draggy at times but the women set it up. In fact, over 75% of my audience were the "femmes." Shearer does herself proud especially in her character make-up of after years.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

WHISTLING IN THE DARK: Una Merkel, Ernest Truex—A pretty good little picture, but lack of any well known stars will hurt its drawing power. Truex is good, but no one ever heard tell of him. Sort of a gang picture and not so hot for Sunday showing. Played Feb. 6-7. Running time, 72 minutes. R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WHISTLING IN THE DARK: Ernest Truex, Una Merkel—Step on this one. Has plenty of good comedy and a little mystery. Very clever story and Truex is very good. My patrons thoroughly enjoyed it. Played Feb. 9-10.—Orris F. Collins, Capitol Theatre, Paragoud, Ark. Mixed patronage.

AVENGING SEAS: Foreign cast—Couldn't figure out if it was a feature or a newsreel. Foreign cast. Never ran anything as bad. Had walkouts and plenty of comments on it. Take my advice, don't run it. Played Dec. 31. Running time, 61 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Monogram

KLONDIKE: Thema Todd—Ran this with "Cowboy Counselor" (Allied) on a Saturday double bill and both pictures gave good satisfaction. Both pictures too good for this quantity show business. Played Feb. 4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

KLONDIKE: Thelma Todd, Frank Hawks—The title in this refers to a girl's name, not a mining story as the title would indicate. In this you have the novelty of seeing Thelma Todd in a straight role. The picture is well done with thrills. Romance and suspense well blended and an unusual surprise twist at the end. Drawing power average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Paramount

BILLION DOLLAR SCANDAL: Robert Armstrong—This picture will neither hurt nor help you. Cast has no drawing power here. Story too old to cause any draw at the box office. Just a picture, that's all.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

THE BLONDE VENUS: Marlene Dietrich—I did not think Dietrich could turn in as good a performance as this. Well directed and her best since "Blue Angel." Morbid subject. Box office better than normal.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Another of Paramount's program pictures. Were afraid of it and played it on bargain night. It is one sweet little picture that has everything and is good enough for Sunday in towns with no competition. Played Feb. 3-4. Running time, 70 minutes. —L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

THE DEVIL IS DRIVING: Edmund Lowe, James Gleason—This is no percentage picture but no matter what they like they will like this one. I almost made some money on this one. Excellent climax when car plunges down an elevator shaft, with villain's cries being heard until the crash is heard. Moves a little slow until near the end, but it makes up for it then, and the patrons forget about the starting of it, and only tell about the climax. Played Jan. 27-28.—Running time, 73 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—Another program picture. No story. Had to stand at the door and explain the plot to them as they came out. But take it from me, this Maritza has got it all over Greta Garbo for looks. Use your own judgment on this one. Title might keep some of them away. Played Jan. 13-14. Running time, 70 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—Did not expect much as had heard so many say they did not want to see it. Some said they did not see how they could make a good picture out of it. Hayes excellent and never saw Cooper as good. It's not the type of story people want to see in these depressing times. Played Feb. 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIGHTING CARAVANS: Gary Cooper, Lily Damita—As good as "The Covered Wagon." Fine picture, worth bringing back.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

GUILTY AS HELL: Edmund Lowe—100% entertainment. Lowe is okay in anything. Would strongly advise you to play this. Played Feb. 2.—Lee Brewerton, Capitol Theatre, Raymond Alberta, Canada. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—Very slow moving. It takes too long to get anywhere and it is dialogue all the way through and there is no action. The picture depends upon the story of two women bought for jobs.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

PROVING THE WORTH OF THE DEPARTMENT

It's an old story to veteran contributors to "What the Picture Did for Me" but for the "cub reporters" there's gold in them thar words from Steve Farrar of the Orpheum at Harrisburg, Ill. Writes Steve of the Department:

"This department proves its worth. I had this picture ('They Call It Sin') set for a fifteen cent night. But after seeing the reports of J. B. Weddle, Lawrenceburg, Ind., and Charles Lee, Pierre, S. D., I changed the date and set it for Saturday and Sunday; it drew 30 per cent better than average business and gave perfect satisfaction. Had plenty of comment on this picture and it was all good."

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth, Susan Fleming—Real clever comedy drama. Plenty of clean fun engineered by Erwin and the veteran Alison Skipworth. Susan Fleming, the romance angle, looks like a comer too. Played Feb. 10-11.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin, Alison Skipworth—I still can't figure out why they liked this one, but one never can tell. My patrons came out saying, "I think I can—I think I can," this was from Skipworth telling Erwin what the train said when it was climbing the hill. They liked it, and would have made money if I had charged more for it. Good crowd. Played Feb. 3-4. Running time, 73 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

HELLO EVERYBODY: Kate Smith—Lots of favorable comment on this one. Kate is a swell singer and also a good actress. You'll be surprised how many strange faces this picture will draw into your theatre. It's clean and entertaining, and that alone is the only way to get back lost patrons. My patrons absolutely refuse to go to "sex," "horror" and "gang" pictures. They are looking for clean, wholesome entertainment and "Hello Everybody" is just that type of picture. In spite of bad conditions this picture will draw extra business. Boost it, boys —and make a little extra money. Played Feb. 13-14. —R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

HORSE FEATHERS: Four Marx Brothers—There must be something wrong with the audience; for this picture they gave the opinion for the most part that it was rotten. Some exhibitors said it rolled them out of their seats. Plenty walkouts on it and that hurts. The single saving grace was the chap that played the piano and that boy is good and more of him would have made a better picture. Why they did not like it except that they are not educated to this lunacy, is perhaps the reason. But the laughs were very few, and the business correspondingly off. Just too silly was the opinion of most of the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

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HORSE FEATHERS: Four Marx Brothers—Good as any of the Marx Brothers.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

HOT SATURDAY: Nancy Carroll—Carroll is not so hot here Saturday or any other day and what did come were not pleased. Play it up to your younger set and it may go over for it's that type of story. Played Jan. 12-13. Running time, 73 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Another program picture that turned out better than intended. Didn't get hurt on this one and I believed they liked it. Title kept some of them away. I wouldn't be afraid to book it. Played Jan. 6-7. Running time, 61 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

IF I HAD A MILLION: 15 Star Cast—A very good picture. Sold it high, for it is nothing more than a program picture. But there isn't anyone that has seen it that wasn't satisfied. Did fair on this one, in spite of bad weather. Gave away wrist watch with one. Played Feb. 10-11. Running time, 83 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

ISLAND OF LOST SOULS: Charles Laughton, Richard Arlen—And they wonder why people have quit going to picture shows. This is positively the most horrible picture ever released. A few more of this type and what little business there is left would be absolutely ruined. It's nothing short of a crime to release a thing like this one. Played Feb. 1. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—Best Chevalier since "Love Parade." Mamoulian, directing, out-Lubitsched Lubitsch. Beautiful and clever. Above normal.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

LUXURY LINER: George Brent, Zita Johann—A finely acted. well directed and interesting picture. On the order of "Grand Hotel," only the entire story transpires on an ocean liner. Supporting cast very good. Picture will hold interest throughout. If you can get them in, they will enjoy it. Played Feb. 9-10. Running time, 63 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

MADAM BUTTERFLY: Sylvia Sidney—Sidney is wonderful. Portrays her part perfectly. Cary Grant and Charles Ruggles also good. Sets, sound and photography excellent and yet only 60% pleased with the picture. Everybody expected a musical, and of course were disappointed, as there is only one song. Paramount had an opportunity to make a great picture from this great play but failed. With song and music and a little color, this picture would have been a knockout. What a shame to neglect an opportunity of this kind for the sake of a little money. If the garden scenes were in color, and the cherry blossoms of Japan were only natural, with real songs and music of the original play, what a box office bang this would be. Played Feb. 5-6-7.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

MADISON SQUARE GARDEN: Jack Oakie, Warren Hymer, William Collier, Sr.—Good picture. Well liked. Made money on this one. Good sound. Played Dec. 1-2. Running time, 80 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marion Nixon—Very ordinary program picture. Lots of action. but entire eight reels built around prize fighting. Rather boresome to ladies. If you don't interest the ladies it's not much of a show. Played Feb. 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MILLION DOLLAR LEGS: Jack Oakie, C. W. Fields—Performance proved amusing to audience. A few thought it somewhat silly, however. Played Jan. 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

THE MIRACLE MAN: Chester Morris, Sylvia Sidney—Something fine about this, but they would not love or like it.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—One of the best comedies ever shown here, but did about as much business as I expected. Set a new low for me and cost plenty. I have played my last Lloyd picture. We pay high for them but they don't click. He doesn't make enough pictures to have popularity. If you haven't played it just forget it. The only money this one will make is the guarantee film rental, and that only by the exchange. Played Nov. 28-29. Running time, 93 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

NIGHT OF JUNE 13TH: Clive Brook, Frances Dee—This did not prove to be a good drawing card, but the performance was excellent. Favorable comments were received on all sides. Played Feb. 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

NO MAN OF HER OWN: Clark Gable, Carole Lombard—Gable jumped over the Metro fence and landed right in Paramount's lot and proceeded to make a mighty good picture. The picture drew just a fair crowd. Lombard very good in her part. The picture will appeal to your lady patrons especially.

Good for Sunday showing. Played Feb. 2-3. Running time, 80 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE PHANTOM PRESIDENT: Jimmy Durante, Claudete Colbert, George M. Cohan—No business but a dandy picture. The kind of musical we have been wanting. Pretty hard to sell after election. If you get them in, they will be glad they came. Played Nov. 23-24. Running time, 73 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—Very acceptable program picture. Better one day than two. Played Jan. 31-Feb. 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

THE AGE OF CONSENT: Richard Cromwell—Very suggestive. Poor for the children, but the adults ate it up. Running time, 63 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

THE AGE OF CONSENT: Richard Cromwell, Eric Linden—If you must play this, leave the kiddies at home. The grown-ups, after having seen it, wished they had stayed with the kids. This drew better than average business, but that is no achievement, as I felt like hiding in some dark corner, as the customers passed out the door. Plenty of adverse criticisms. Played Feb. 1-2.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

ANIMAL KINGDOM: Ann Harding, Leslie Howard—A wonderful picture and perfect acting, but did not draw. Played Jan. 29-30. Running time, 78 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

BIRD OF PARADISE: Joel McCrea, Dolores Del Rio—A beautiful picture, spoiled with one or two distasteful scenes. This did far above average business, and pleased nearly 100%. Music and settings are superb.—Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

BIRD OF PARADISE: Dolores Del Rio—A wonderful picture well done. Omitting the last scene where she sucks the lemon, the picture is perfect. Such scenes leave a bad taste and are uncalled for. The director must have just had a drink of ice water or what not to inject a scene like that in what otherwise is a wonderful picture. Played Jan. 20-21.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

BIRD OF PARADISE: Dolores Del Rio—As fine a picture as you want to see for settinggs and acting but for one scene, where Del Rio sucks an orange and then transfers the juice to Joel McCrea's mouth to give him a drink. It seemed very distasteful to everyone. They remarked about it. It was disgusting and spoiled the picture. The settings are fine and recording good. Step on it and bring them in as the small town don't know much about stooge hits of Broadway. Played Jan. 15-16-17. Running time, 81 minutes.—G. N. Turner, Family Theatre. Pine City, Minn. Small town patronage.

BRING 'EM BACK ALIVE: Frank Buck—My patrons don't want to see silent pictures. Some very good photography, but no story; consequently people walked out in the middle of it. Don't advertise it as a talking picture. Less than average business. Played Jan. 27-28.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—Just another wild animal show. People are fed up on this kind of hokum. Those that saw it liked it but after the first night it took a nose dive and failed to come out of it. Played Jan. 8-9. Running time, 65 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

COME ON DANGER: Tom Keene—An extra good western story. Full of action and fine acting for that type of show. Why can't they make some of these shows a little longer? Keene is the coming western star. Played Jan. 20-21. Running time, 54 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

GIRL CRAZY: Bert Wheeler, Robert Woolsey—Terrible. Comedy very forced.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

GIRL CRAZY: Bert Wheeler, Robert Woolsey—Book it. Then watch 'em smile when they come out. Their pictures please the majority. That is what counts nowadays. Good musical shows would be a good bet now. Let's have some.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

HOLD 'EM JAIL: Bert Wheeler, Robert Woolsey—A little better story than their two previous ones. Drew as well as could be expected in these times and pleased 100%. Played Feb. 4-5.—Roy Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLD 'EM JAIL: Bert Wheeler, Robert Woolsey—A peach of a comedy. Plenty of laughs all the way through. Good for children as well as adults. Everyone pleased. Played Feb. 3-4.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

LADIES OF THE JURY: Edna May Oliver—Oliver in funniest comedy for years. A riot of fun. Recording poor.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—The children flocked in, about the same number of adults as usual. If we charged over 10c for the kiddies we would have cleaned up. Played Feb. 3-4.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—Drew the children and they seemed to like it. Adults stayed away.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

MEN ARE SUCH FOOLS: Leo Carrillo—Here is another of the kind of picture that causes low admission prices and double features. The acting is good, the story fair, but after all it's just another picture. Has no drawing power. We ran it for fifteen cents and did fair business. Better see this one before you decide what you are going to do with it. Played Feb. 3. Running time, 70 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MOST DANGEROUS GAME: Joel McCrea—It is my personal opinion that we would all be better off if they would stop making pictures of this type. We have had all of the shocker type of pictures that most of the patrons want. This is a fairly good picture of the type. It pleased most of those who came to see it. Business was off 50% when we ran it. Not suitable for Saturday or Sunday in my town. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MOST DANGEROUS GAME: Joel McCrea—another one of those mystery horror pictures but somewhat different than the rest. Very good and will please. Action and thrills. Good for the end of the week. Played Jan. 27-28. Running time, 63 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—Very good mystery play and it should have done business due to the broadcasting of the story and the unsolved angle of it that they left on the air. If conditions had been normal, it deserved stand-out business as it holds suspense clear to the end. Morley is plenty good as the blackmailing vamp.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Rural town patronage.

ROCKABYE: Constance Bennett, Joel McCrea, Paul Lukas—Moderately entertaining. Acting good, but it lacks something to bring it above average. Program picture. Played Feb. 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SPORT PARADE: Joel McCrea, Marian Marsh—A very good program picture for any town. It will please the majority. Played Dec. 30-31. Running time, 65 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

STATE ATTORNEY: John Barrymore—It pleased those who like this type of picture. Others did not care for it. Too much similarity to other court pictures shown. People want comedy, music and singing nowadays. Let's have more "Rio Rita," "Gold Diggers" and "Desert Songs." That is what the small town wants. Played Jan. 27-28.—Guy W. Johnson, Johnson Theatre, Bowman, N. D. General patronage.

SUNSHINE SUSIE: (British)—The best ever produced in England. Good anywhere. Tuneful and funny. Biggest business for two years.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

Tiffany

THE LAST MILE: All star—A great picture of prison horrors. Great acting. Business terrible but satisfied those that came. Played Feb. 2-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LENA RIVERS: Charlotte Henry—A picture any exhibitor can be proud to play. There is a tieup waiting for anyone who goes out and gets it. Give it a good send-off and the picture will do the rest. Played Dec. 28-29.—Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

United Artists

ARROWSMITH: Ronald Colman—Well liked. Follows the book. Semi-special. Nothing very original about it. Worth 30% above average.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

CONGRESS DANCES: (Ufa) Lilian Harvey—Beautiful, light and amusing on a big scale. Same sort of thing as "Sunshine Susie." Little over their heads. Attendance above average.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

CONGRESS DANCES: Lilian Harvey—This was a very poor investment as it didn't gross enough to pay for film rental and had more walkouts than I have had in years. This picture may have knocked them cold in Europe, but it left them cold in Mason, where we are not interested in what happened in Vienna a hundred years ago, and where the idea of being an Emperor's temporary mistress is not considered the proper answer to a maiden's prayer. The dialogue is hard to get and the story is impossible to follow. The only comments were, "Why did you show this thing?" and "Wotinell is it all about?" Played Feb. 7-8.—Roy Adams, Mason Theatre. Mason, Mich. Small town patronage.

MAGIC NIGHT: Jack Buchanan—Vienna musical setting. A sort of feeble "Congress Dances." If they let Buchanan dance more and sing it were better.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

RAIN: Joan Crawford—No good for small town. Censorship ruined the end. Played Jan. 26.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Man, man, but the producers are certainly putting entertainment into their pictures these days—and this one received more than its share. It proved just what was needed to make the old box office think the Democrats had kept their promises. Crashes, stunts, daredeviltry, cocksureness, romance, humor, adventure, romance, just a little naughtiness, entertainment. Just try to find something that a good picture needs that this picture doesn't have. Running time, 83 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—Here is a picture of epic proportions. It is in the big league class in every way. One scene mars an almost perfect picture, the screams of the burning pilot and shooting him to get him out of his agony. The picture did not need this touch of horror, as it is packed with all kinds of punches and thrills. Luckily this scene is in the early part of the picture. Drawing power good. It drew extra attendance both Sunday and Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—A knockout Saturday picture. Teeming with action, suspense and romance. Ralph Bellamy and Gloria Stuart are surely making a name for themselves. Let us see more of this cute little Lillian Bond. Just another reason why every small town exhibitor should buy Universal product.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

THE ALL AMERICAN: Richard Arlen—Best picture of its kind yet made. I played it since football season and, of course, failed to get business it would have if played sooner. Did not draw as well as Paramount's "70,000 Witnesses." Running time, 78 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—Very good picture. Gloria Stuart should have had a better part, though. My patrons don't know enough about football. Drew average business.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

FOURTH HORSEMAN: Tom Mix—Good picture. Mix is good drawing card. Every one of our patrons likes him. Played Feb. 2-3. Running time, 57 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

LAUGHTER IN HELL: Pat O'Brien, Gloria Stuart—Only another picture. A chain gang story. Women didn't like it.—C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma. Small town patronage.

THE OLD DARK HOUSE: Boris Karloff—This star surely has a name for himself, and with Universal behind him, he will continue to make A-1 pictures. Played this one New Year's Eve and 75% of the audience of the regular performance came back to see it at the midnight show. Great little picture. Played Dec. 31 midnight.—Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie—This picture did a great first night business, but flopped on the second night. I gave it all I had, but it just wasn't worthy of the name of the play. Played Dec. 26-27. —Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky. Small town patronage.

TEXAS BAD MAN: Tom Mix—Mix, as usual, our best drawing card on Saturday nights. This was our best night since the middle of November. Played Jan. 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

TOM BROWN OF CULVER: Tom Brown—A very good picture of what a military academy does for a young fellow. No mushy love story and nobody missed it. I tied up with the high school on this and it is a perfect picture for that purpose. Played Jan. 26-27.—Roy Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner

BIG CITY BLUES: Joan Blondell—A very good program picture. Story a little rough but that seems to be what they want. Gave general satisfaction. Played Feb. 7.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BLESSED EVENT: Lee Tracy, Mary Brian—This picture went over big. Fast and snappy. Plenty of humor, action and entertainment. But it is very regrettable that a title more descriptive of the type of story was not selected. A large number of my folks thought it was another "Life Begins" type of story.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

BLESSED EVENT: Lee Tracy—Very good picture and will please everyone. Hard to get them in. Needs good advance campaign and would suggest you use Warner trailer as the title will be misleading and not mean much in small towns. Played Jan. 11. Running time, 84 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

HARD TO HANDLE: James Cagney—you can readily see why this chap Cagney is hard to handle. He's full of pep and ambition and thinks he's the whole show. This picture is nothing to rave about. Just a little program picture that will please a one-night audience. Not for extended engagement. Played Feb. 4.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—A natural if you exploit it properly. Pleased everyone and did best business in weeks. Played Jan. 31-Feb. 1. Running time, 90 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

LAWYER MAN: William Powell—A very pleasing Powell picture keeping up with the Vitaphone Brothers' nice average for the season. I am keeping a close check on each producer's average and this company thus far is on top and in addition, has had fewer "crows" than any other producer.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—In spite of the panning it has received and also in spite of the fact that both stars die on us, my crowd thought this picture pretty good entertainment. There is not much story, what little there is takes place on a liner, and there is a supernatural twist on the end that a good many of my folks missed. And had it not been for the comedy supplied by Frank McHugh and Aline MacMahon, it would have been a dud. These two folks supplied the entertainment and Powell and Francis gave it a box office pull.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

A SUCCESSFUL CALAMITY: George Arliss—Clean as a whistle, excellent humor, wonderful acting, pleasing and a picture that could offend no one. It is a shame that Arliss pictures cannot be made profitable here. Running time, 72 minutes.—M. W. Larmour, National Theatre, Graham, Texas. Small town patronage.

WINNER TAKE ALL: James Cagney—Good fight story with a perfect role for Cagney. He shows up well in the ring with clever footwork and a classy uppercut. Played Jan. 31-Feb. 1.—Roy Adams, Mason Theatre, Mason, Mich. Small town patronage.

World Wide

BETWEEN FIGHTING MEN: Ken Maynard—Always up to good quality. This one has plenty of good comedy thrown in and your western crowd will like it. Played Jan. 27-28. Running time, 62 minutes. —L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

THE CROOKED CIRCLE: James Gleason, Zasu Pitts—Here's one that will make you money if you have any Gleason or Pitts fans. Has lots of laughs and just another mystery. Everyone satisfied and Sunday business grand. Played Dec. 4-5-6-7. Running time, 70 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

THE DEATH KISS: Adrienne Ames, David Manners, Bela Lugosi—A very entertaining story that holds interest. However, very bad mistake of showing projection room film fire. Does not have a good effect on patrons. Business good. Running time, 75 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

DYNAMITE RANCH: Ken Maynard—Satisfactory to western fans. Fair crowd despite stormy weather. Played Jan. 7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

HYPNOTIZED: Charlie Mack, George Moran—Not many laughs for a Mack Sennett special. Disappointed many of our patrons inasmuch as you have only one black crow after the start of the second reel. Held up well first day, but look out for the others if you play it more than one. Played Jan. 29-30-31. Running time, 70 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

WHISTLIN' DAN: Ken Maynard—Very good western. Played Jan. 6-7. Running time, 60 minutes.—L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

Short Features

Columbia

DOG SNATCHER: Scrappy Cartoon—I have never run a bad cartoon since I have been in show business. They are all good. Running time, 9 minutes. —Charles S. Edwards, Queens Theatre, Pilot Point, Texas. General patronage.

SHAVE IT WITH MUSIC: Fred and Dorothy Stone—A fine two-reel comedy. Couldn't help it with that cast of real actors.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Educational

THE SPOT ON THE RUG: Franklyn Pangborn—One of a series of comedies which opens as a serial and carries the mystery throughout. Plenty of laughs. Running time, two reels.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky.

TORCHY'S BUSY DAY: Ray Cooke—A good Torchy comedy. Bert Silver, Silver Family Theatre, Greenwich, Mich. Town and country patronage.

MGM

ALUM AND EVE: Zasu Pitts, Thelma Todd—Very funny but not their best by any means. Two reels.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

ANY OLD PORT: Laurel & Hardy—a good comedy which got plenty of laughs. Print bad. Running time, 19 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

CHILI AND CHILLS: Oddity—Very good short subject. One reel.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

FITZPATRICK TRAVELOGUES: Good, but spoilt for our audience owing to announcer mispronouncing every word it's possible to.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

SWING HIGH: Sport Champions—One reel of real circus performing. None better. Very interesting.—Bert Silver, Silver Family Theatre, Greenville, Mich.

TAXI FOR TWO: Taxi Boys—Leave it to these boys to get the laughs, and they sure got them here. A very good comedy. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

WILD PEOPLE: Nice two-act musical in color. Pleasing to the eye and tuneful music and nifty dancing. They like these.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

YOUNG IRONSIDES: Charlie Chase—Just fair. Too silly. Comedy ideas are running low.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

Paramount

BETTY BOOP BIZZY BEE: Betty Boop Cartoon —Good cartoon. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paraground, Ark. Mixed patronage.

BLUE OF THE NIGHT: Bing Crosby—An excellent two-reel subject with Crosby. A good story and excellent singing by Bing. Good for your best nights.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOUBLING IN THE QUICKIES: Lloyd Hamilton—The general public already regards the picture industry as "squirrely" enough without having the inside dope thrust upon them, as they do in this "expose" of studio's tactics.—E. D. Hilsinger, Library Opera House Theatre, Marathon, N. Y. Small town and country patronage.

DOWN AMONG THE SUGAR CANE: Lillian Roth—A very good number, of the "Bouncing Ball" series. Running time, 8 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

FIGHTING FINS: Very good as are all sport shorts —Lew Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small-town patronage.

LION AND THE HOUSE: A very satisfactory short. We have had Jackie the lion in so many films lately, I am afraid they will wear him out, but at that he is a relief after seeing so many would-be comedians strut their stuff.—E. D. Hilsinger, Liberty Opera House Theatre, Marathon, N. Y. Small town and country patronage.

PICTORIALS: Another fine series from Paramount. —Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

THE ROOKIE: Tom Howard—Very poor one-reel comedy. Running time, 10 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

STOPPING THE SHOW: Betty Boop—A very clever cartoon. Running time, 8 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

RKO

BRIDE'S BEREAVEMENT: Everybody will enjoy this foolishness.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JITTERS THE BUTLER: Bobby Clark, Paul McCullough—If a kick in the pants is funny then this is a comedy. Unfortunately it takes more than that to amuse some people. There is such a thing as humor without dirt, but the producers haven't found that out yet.—E. D. Hilsinger, Library Opera House Theatre, Marathon, N. Y. Small town and country patronage.

PIANO TOONERS: Tom and Jerry cartoon—Good on any day or any feature.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SPANISH TWIST: (Cartoon)—Tom and Jerry cartoon always good. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

TAKE 'EM AND SHAKE 'EM: Gay Girls—Be sure you get an uncensored print of this, as you want the full effects to make it go over. Very good. Running time, 2 reels.—Edw. L. Ornstein, Vernon Thenon Theatre, Mount Vernon, Ky.

United Artists

BABES IN THE WOODS: Silly Symphony cartoon—A beautiful one-reel subject. Never saw any better.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

BABES IN THE WOODS: (Cartoon)—A colored Silly Symphony. These are in a class by themselves. The children just eat them up.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOUCHDOWN MICKEY: (Cartoon)—Messrs. Disney and Mickey Mouse are in a class by themselves. This one brought down the house.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

BOYS WILL BE BOYS: Frank Albertson—Just ordinary.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

DOCTOR'S ORDERS: Franklyn Pangborn—Better than average comedy. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

RADIO STAR REELS: Morton Downey, Vincent Lopez—Another peach of a two-act musical. Novel story and fine sets, lots of comedy and Lopez music, and Downey's singing, a real treat. However, recording could be better. A little tin-panny.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

SEA SOLDIERS' SWEETIES: Slim Summerville—This is one grand comedy. A laugh from start to finish. Running time, 18 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

YOO HOO: Jimmy Gleason—Very entertaining. Wheezer is in it and the grownups as well as the children love Wheezer. Two reels.—Edith Fordyce, Princess, Selma, La. General patronage.

Warner Vitaphone

BROADWAY BREVITIES: The best two-reelers I have ever seen. I believe they please more people than comedies do.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

BY-GONES: Ruth Etting—A very nice short with Ruth doing some good song numbers.—E. D. Hilsinger, Library Opera House, Marathon, New York.

HEY HEY WESTERNER: Another color musical act. No better shorts made than these.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LEASE BREAKERS: Another Warner band act with Aunt Jemina singing. Pleased all.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIP, TAP, TOE AND C'EST PAREE: These shorts are good and a good change from the comedies.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

TIP TAP TOE: Hal Leroy, Mitzi Mayfair—Another Vitaphone hit with Leroy, who can certainly dance, and my patrons like it very much. Running time, 18 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Serials

RKO

THE LAST FRONTIER: Creighton Chaney—Twelve chapters. The first six or seven episodes of this were fair, but after that it grew rapidly worse and it was a relief when it was ended.—Roy Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

AIL MAIL MYSTERY: Jas. Flavin, Lucille Browne—This serial and all the rest of the Universal line-up should not be passed up by any small town exhibitor. It has surely put our Saturday business in the "black." We played "Heroes of the West" and are just finishing "Jungle Mystery." They sure are business builders, and deserve close attention. Twelve chapters.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky.

HEROES OF THE WEST: Noah Beery, Jr.—Twelve chapters. The worst I have ever shown. Patrons left when feature ended. Refused to see it. Didn't blame them. Sound terrible. No story. No quarrel with Universal. Nothing to be gained by playing it. Twelve weeks of nothing. Running time, 19 minutes each chapter.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

WABASH AVENUE

CHICAGO

A 1933 edition of "The Passion Play," film production depicting the life of Christ, has been completed for the states right market by Quality Amusement Corporation, in which Herman Bland is interested. Unusual effects in musical synchronization have been incorporated to add to the color and dramatic tensity of the picture.

▽

Various committees on the Film Relief Dinner Dance will go into the last stages of a gigantic drive for ticket sales this week.

▽

Monroe-State Theatre Corporation, through Albert Goldman, has leased the 2,000-seat Majestic theatre at 18 West Monroe street. Extensive alterations and installation of sound equipment are under way. Officers of State-Monroe Corporation are the operators of the Roxy theatre at Frankfort, Ind., as well as theatres in Kokomo and Ottawa, Ill. S. J. Gregory has been named manager of the Majestic. The policy for the house has not been determined.

▽

Frank Flaherty, formerly with Educational-World Wide, has joined the sales staff of Henri Ellman's Capitol Film Corporation. Flaherty will cover the north side.

▽

Jack Rose, who recently left Warner Theatres to open his own booking circuit, has added 12 theatres to his clientele.

▽

Percy Barr has joined the sales staff of the United Artists exchange.

▽

Budd Rogers, of Chesterfield and Invincible Pictures, passed through Chicago on his way to the Coast. While here he closed with Henri Ellman of Capitol Film for Illinois and Indiana on both groups of productions.

▽

Ed Wolk, who is well known wherever motion picture folk meet, has resigned from Chicago Cinema Equipment Company and is making his offices at 1516 Thorndale avenue.

▽

Balaban & Katz's Granada on the North Side and RKO's State-Lake in the Loop rung down the curtains last week on account of poor business.

▽

Simansky & Miller have reopened the Lido theatre in Maywood after giving the house a thorough going over to erase the effects of the recent fire.

▽

The new Wonderland theatre has been closed by Paul Rutishauser.

▽

John Freuler, president of Monarch Pictures, attended the funeral of his sister in Milwaukee while en route to the West Coast.

▽

Max Slott, former Warner district manager, will manage the Sheridan theatre.

▽

Sam Krellberg, who made "White Zombie," and William Pizor, producer of "Virgins of Bali," made brief stops along film row on their way to the West Coast.

▽

Charles Mensing is now managing the Drexel theatre.

HOLQUIST

Conway Joins Noris Carbon Co.

Noris Carbon Company, Inc., New York, has recently added to its staff Jack O. Conway, M. E., as general sales manager. Mr. Conway formerly was associated with Warner Bros. and Paramount.

Court Denies Application For Consent Decree Change

Application of the Torquay Corporation, a stockholders' organization of RCA, that the United States district court of Delaware modify certain provisions of the consent decree of last November, which was supposed to have dissolved the socalled radio patent trust, has been denied in an opinion handed down by Judge John P. Nields at Wilmington, Del.

"The public and the United States can have no interest in any controversy of RCA stockholders and creditors against General Electric and Westinghouse companies," Judge Nields said in his opinion. Other questions raised by the Torquay Company are reserved for further consideration.

ON BROADWAY

Week of February 18

MAYFAIR

Alias the Professor	Universal
Pencil Mania	RKO Radio

PARAMOUNT

Blue of the Night	Paramount
Knights of Love	Paramount

RIVOLI

Patents Pending	Paramount
Taming the Wildcat	Educational
The Mad Doctor	United Artists

ROXY

Isle of Desire	Principal
Vintagers' Festival	Mary Warner

RKO ROXY

The Singing Boxer	Paramount

STRAND

Bosko at the Beach	Vitaphone
Speaking of Operations	Vitaphone

WINTER GARDEN

Africa Speaks	Vitaphone
The Red Shadow	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 43—Hoover makes last public address as president in New York—Mussolini legions are 10 years old—Pictures of Japan's new drive in China—Air war maneuvers staged on Pacific—Firemen fight grain elevator blaze in Chicago—Vacationists tan at St. Petersberg, Fla.

FOX MOVIETONE NEWS—No. 44—Bernard M. Baruch offers recovery plan to Senate—Hitler follower buried in state—Girl gymnasts limber up for contest in New York—Attempt to assassinate Roosevelt—Ex-Mayor Walker inspects cops in France—German daredevils get ice thrills in Bavaria—Ski meet at Salisbury, Conn.

HEARST METROTONE NEWS—No. 242—Rescue marooned men on icebound isle in Lake Michigan—Nazi army honors slain Hitlerite in Germany—Marine skydevils kept busy at Quantico, Va.—Jimmy Walker inspects police at Cannes, France—Strikers abandon taxis in tax protest at Vienna, Austria—Dogdom gets spotlight in New York—Roosevelt escapes assassination.

HEARST METROTONE NEWS—No. 243—Pope gives first talk on screen—Gas blast kills 60 in Germany—Auto sledding on ice at Winnebago, Wis.—Pianists play for animals—Dry law repeal wins in Congress—Unique guilds gather in Stockach, Germany, for public celebration—War planes in Hawaiian battle maneuvers.

PARAMOUNT NEWS—No. 57—Assassin attempts Roosevelt's life at Miami, Fla.—Racing drivers end strike in Los Angeles—New York holds dog show—Bobsled at Conway, N. H., holds 125—Japan to break from League of Nations—Campbell in trial run at Dayton Beach, Fla.—French police reviewed by Ex-Mayor Walker.

PARAMOUNT NEWS—No. 58—Navy in Pacific maneuvers—Mortgage relief spreads in Iowa—Eyes on 1936 Olympics in Germany—Kidnappers ask $60,000 for return of Colorado broker—Pope Pius XI speaks for sound pictures in Vatican City—Detroit takes to outdoor picnics—Congress passes dry law repeal.

PATHE NEWS—No. 59—Winter holds nation in icy grip—Hoover, in New York speech, lauds Lincoln's spirit—Baruch tells Senate his views on economic recovery—White House pet arrives at Newark, N. J.—Chicago fire destroys granary—Bombing planes practice off Hawaii—Girl keeps fancy skating crown in New York—News flashes.

PATHE NEWS—No. 60—New bombing plane tested at Wright Field, Ohio—William Hard tells of problems facing new president—Campbell in practice test at Daytona Beach, Fla.—Cars run wild on American Legion speedway in Los Angeles—Boston man hunts for lost tribe of Israel—Lion gets new teeth in Paris—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 120—Killer misses Roosevelt at Miami Beach, Fla.—Frigid gales force fishermen home in Boston—Honor burial for Hitler riot victims in Berlin—

UNIVERSAL NEWSPAPER NEWSREEL—No. 121—Gas tank explosion kills 62 in Germany—Test Army's new bomber at Dayton, Ohio—Sweden wins ski contest at Innsbruck, Austria—Models display corset styles in Chicago—Miss Vinson trains at Cambridge, Mass., to keep skating crown—Peasant dancers entertain in Berlin—House votes dry law repeal.

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MUSIC IN PICTURES AND THE THEATRE

Up and Down the Alley . . .

I've been given to understand that the first words spoken by the new pride and joy of the Sam Serwer (Witmark's) family were: "Where the devil is Ed Dawson's column?" . . . All I can answer is, "Here 'tis, youngster, and here's your first press notice":

"Born January 26, 1933, at 6 p. m. sharp. Weight, 6 lbs., 9 oz. Baby Serwer came into the world yelping his head off. Mother and baby doing great, but you should see the old man!"

▽ ▽ ▽

Jesse Crawford, the Poet of the Organ, recently turned in his resignation to Boris Morros, but from an important source we hear that it was not accepted. . . . Jesse and Mrs. Crawford are at present being featured at the Chicago theatre, Chicago, and doing their broadcasting from dear old Chi. . . . It is also rumored that Jesse and Helen will return at an early date to "the Crossroads of the World."

▽ ▽ ▽

Dick Leibert has the distinction of having been featured in both the Music Hall and the RKO Roxy. Everything is done on such a large (shall we say, colossal) scale at the Music Hall that to me it is a welcome relief to hear those notes of the organ as played by Radio City's chief organist.

▽ ▽ ▽

A few weeks ago it was reported that Warner's and Paramount had come to a working agreement whereby Milton Charles (Warner's ace organist) was to go into the Brooklyn Paramount. So far nothing has come of it and Elsie Thompson, who has been the regular house organist since the house opened, four years ago, continues as a great favorite of the customers.

▽ ▽ ▽

Arlo Hults, formerly of the RKO circuit here in New York, has been featured at the Paramount in Glens Falls, New York, for the past two or three months and is doing so well that he now has a commercial and is broadcasting over the new Columbia system station there. . . . It is station WGLC. . . .

▽ ▽ ▽

The largest organ west of New York (the one at station KMO, in the Winthrop Hotel, Seattle) is featuring Arnold Leverenz, former theatre organist, in a daily program. . . . So far as I know Arnold and Clarence Leverenz, organists at the State, Kalamazoo, Mich., are not related. . . . Incidentally, Clarence is on the air now, too, and from all reports is making new friends, fast and happily.

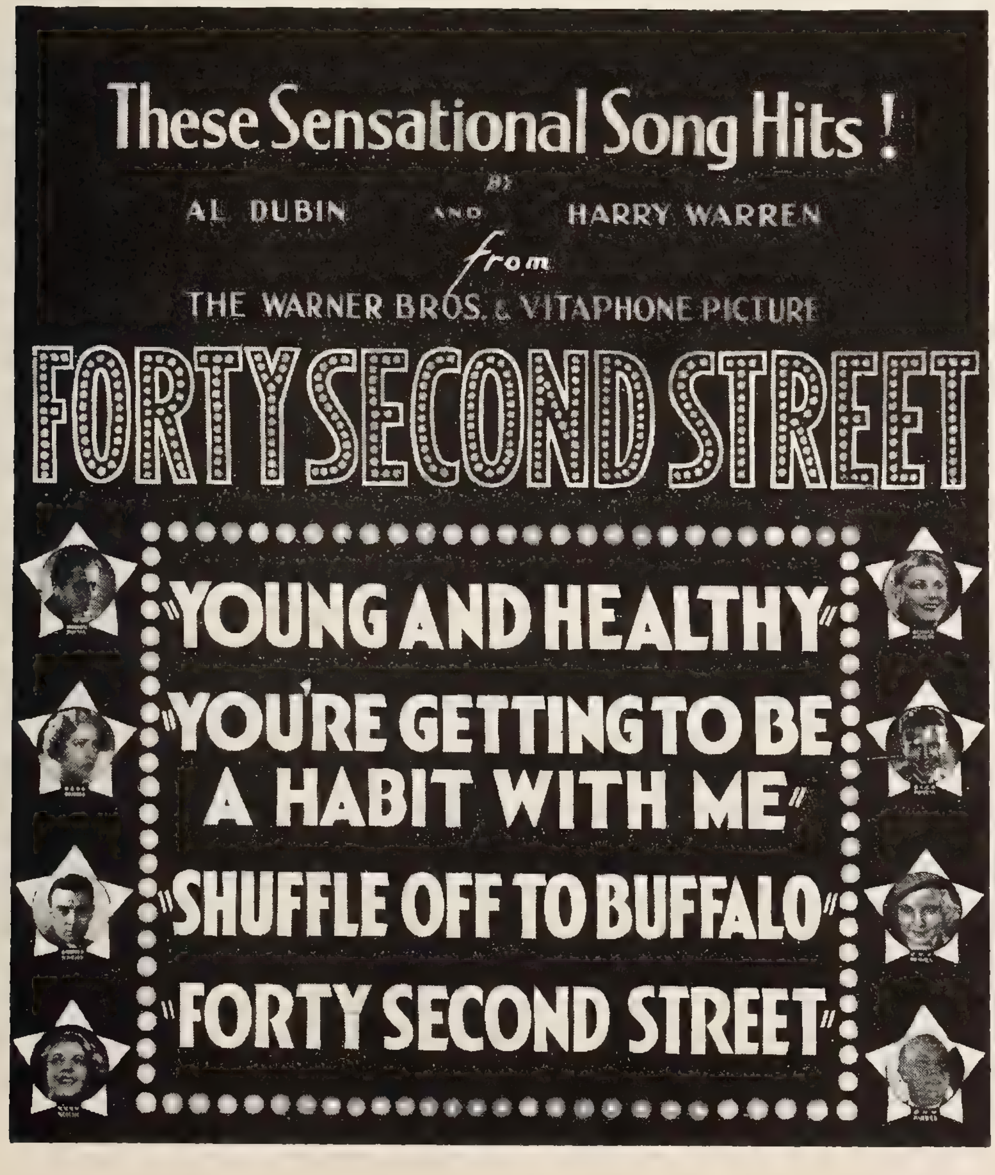
ED DAWSON

Laemmle Predicts Musical's Success

Musical pictures, with numerous songs unobtrusively introduced into the action, and with a complementary minimum of dialogue, will be increasingly popular and find a wide range of markets during 1933, in the opinion of Carl Laemmle, Jr., in charge of production at the Universal Coast studio.

Mr. Laemmle bases his belief on the fact that music speaks a universal language, internationally understood. "For years," he said, "we have been listening to and loving opera in foreign language. The words made little difference to us, because we understood the moods of the music. Today American pictures are fighting for world markets. The moods of American songs will be understood all over the world, if the words are not." Mr. Lammle pointed out the broadened market possible through the diminution of the amount of dialogue in films, "expressing the action in pantomime."

Universal is releasing "Be Mine Tonight," a foreign musical, and plans production, in the near future, of an American musical picture, "Women, Inc.," based on "Lilies of Broadway," by John Murray Anderson.


These Sensational Song Hits!
BY
AL DUBIN AND HARRY WARREN
from
THE WARNER BROS. & VITAPHONE PICTURE
FORTY SECOND STREET
"YOUNG AND HEALTHY"
"YOU'RE GETTING TO BE A HABIT WITH ME"
"SHUFFLE OFF TO BUFFALO"
"FORTY SECOND STREET"

MR. EXHIBITOR
on
PAGES 28 and 29
of
WARNER BROS. "42nd STREET" PRESS BOOK

You will find extremely valuable musical exploitation aids offered by the publishers of this great score.

DON'T MISS IT

M. WITMARK & SONS
1657 Broadway, New York

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 161.—(A) Give us your views as to just what constitutes a good film splice. (B) Tell us, using as many words as may seem necessary, just how you would yourself proceed to make a perfect film splice. I shall ask nothing more this time, as it is quite possible it may be found desirable to publish more than one answer.

Answer to Question No. 155

Bluebook School Question No. 155 *was: (A) To what is the increase or decrease of resistance in electric conductors proportional? (B) What is meant by "normal temperature," and for what is it used? (C) Just what does a watt represent? How is its value ascertained by calculation? (D) Describe the following terms: Cycle, frequency, alternation. (E) Is there any difference between the terms potential and polarity?*

Because of a comment received from New Zealand, and an occasional one from other points, I should like to take this occasion to explain that this "school" is not intended for engineers. It is intended to be of help to practical projectionists and to beginners. We do not split hairs down to the ten-thousandths of an inch, or deal in scientific hieroglyphics. Chemical symbols, for example, mean just exactly nothing at all to the average projectionist, nor will he take time to examine into their meaning. There is no good reason why he should. In this school, as in my books, exactness is often sacrificed to clarity. If the scientifically correct answer were always given, it very often would be just about totally incomprehensible. The answers given (save for an always possible error which is almost certain to be checked up and reported) are quite nearly enough right to serve all practical purposes, and they are so worded that even the layman cannot err very much in understanding them.

That this "school" has done an enormous amount of good there is evidence in plenty. It is not perfect! Few things in this world are.

With three exceptions, all those usually sending in correct answers made good. W. D. Pendrill, A. L. Britten and D. O. Nicolson, R. Harvey, T. F. Butterfield, N. H. Saprys and S. C. Barber are additional students replying correctly to No. 155. We will let Kanneth Dowling answer Section A. He says:

"Resistance in electrical conductors is proportional to (1) material of conductor—copper, silver are best conductors; (2) diameter of conductor—larger, less resistance, smaller, more resistance, metallic content and temperature same in both cases; (3) length of conductor—longer, more resistance; shorter, less resistance; (4) temperature—colder, less resistance; warmer, more resistance (except carbon). This is illustrated by lighting a powerful light, such as a 1,000-watt lamp used in stereos; when turned on the sudden rush of current momentarily dims other lights on the same circuit until the operating temperature is reached raising the resistance to normal.

"Some might remark that amount of current flowing should be added, but a moment of reflection will show that this is automatically taken care of in item 4.

(B) We will listen to the excellent reply of Rau and Evans to this one. They say: "Normal temperature is 75 degrees Fahrenheit, or 24 degrees Centigrade. It is used as a base from which to calculate increase or decrease in resistance of a metallic conductor due to increase or decrease in temperature. Resistance of different metals does not vary in the same proportion with temperature changes. The better the conductivity of a metal, the less the proportion of increase in resistance due to rise in temperature. For example, heat iron to 100 degrees Centigrade and it will have lost 39 per cent of its conductivity as measured at normal temperature. Heat silver to the same degree and it will be found to have lost only about 23 per cent.

"Thus, to calculate the difference in resistance in various metals due to temperature changes, the 'temperature coefficient' is employed. The coefficient (obtainable from standard text books) of the metal under examination is multiplied by the number of degrees change in temperature from normal (75 degrees Fahr.) and the result added to the resistance at normal temperature. In the case of carbon and certain other materials having less resistance when hot than when cold, the result would be subtracted instead of added."

(C) We will let Rayner answer this one. He says: "Recommended by the Chicago International Electrical Congress of 1893, and passed by Congress July 12, 1894, the legal units of electrical measures to be used in the United States shall be:

"The watt is practically equivalent to work done at the rate of one joule per second. [Exact rate is 10^7 ergs per second. Power produced by one ampere flowing under a pressure of one volt. Approximately equal to 1/746 of one horse power.—One volt-ampere. Derives its name from James Watt.—F. H. R.] In practical calculations volts times amperes equals watts if the current be d.c. In a.c., watts equals volts times amperes times power factor, though on single-phase a.c., with resistance load only, the power factor would be unity, in which case we would have watts equals volts times amperes."

(D) Brother Danielson will advise us as to this one. He says: "The cycle is one complete series of operations comprising two alternations, a new cycle starting as the one next preceding it is completed. The first alternation begins with e.m.f. at zero, but rising gradually (the term *gradually* is used relatively, the operation is very fast, of course) to maximum pressure, whereupon it again sinks gradually to zero. Instantly the e.m.f. again rises to maximum, but with direction of current flow reversed. Again it drops to zero, thus completing the two alternations which comprise one cycle. During this cycle it is observed that the e.m.f. has twice risen to maximum from zero, and that the direction of current flow has been reversed. This procedure, of course, repeats itself, a certain number of times each second of time, usually 60 in commercial current, though this may vary widely in different power plants. In fact it does vary from 25 to 60. In earlier days it varied from 25 to 140 cycles per second. The term 'frequency' is employed to designate the number of cycles per second. Sixty-cycle current means there are 60 cyles per second. The alternation I have already described."

(E) Concerning potential and polarity, W. Ostrum says: "There is no practical difference between the two. They both mean affinity (desire) of the positive and negative of the same power source for each other. It is by the proper connection of these two that through the operation of polarity or potential we are able to obtain heat, light or power."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

GREETINGS: PUBLIX-NORTHWEST!

THE IDEA OF DEVOTING an entire section of the Round Table Club pages to any one division or group of theatres is not a brand new idea at all. Several years ago we sponsored two Canadian sections in which we invited the east and west divisions of the original Famous Players-Canadian Theatres to vie with each other in making such special sections outstanding in many ways.

But in the interim we had been so busy trying to keep pace wtih the constantly mounting contributions from all over the world that we had little or no time at all to think about encouraging the idea among the different groups operating as units in various sections of the country. Not that we did not relish the idea. On the contrary, there is nothing we would like better than to feature material of this sort from time to time, providing the manpower and executives of the various groups would cooperate and get back of the idea and see it through.

WHEN CHARLIE WINCHELL FIRST advanced the thought we answered him so fast that we rather feel he found himself snapped up much too quickly; but Charlie was equal to the task and immediately set about to find out whether his own enthusiasm was reflected in the feelings of his superiors and all those others who go to make up this fine division of some seventy theatres located in thirty-one different towns and cities. This week's pages are the answer.

In these times of receiverships, economy moves, and what have you, the discontinuance of home office house organs sort of isolates the many men spread out all over the map. Although the house organ idea had its good points, it must be admitted that the audience was very, very limited. Limited to a sort of family affair, if you get our point. It might be compared to the average business man who came home to dinner and his family every night to hear his praises sung. One soon gets tired of hearing one's family tell him how good—or bad—he is.

By incorporating the activities of ALL theatre men where they belong in a section devoted and dedicated to theatremen, it gains for them an audience of world-wide proportions. If they succeed in doing something just a wee bit better than their brother showmen, this is where such activity should be recorded and reported.

UPON THIS PREMISE WE HAVE the Managers' Round Table Club of Motion Picture Herald. Here, week by week, showmen from all over the world sit around the table and talk shop. Talk it in a language they all understand, and here they get new ideas for themselves and their theatres.

Although gathered in the shortest possible space of time, those who helped get it together have made a swell job of it, and as you go through these pages we feel you will appreciate how fine an organization J. J. Friedl and L. J. Ludwig have perfected. An organization which even in these tough times keeps out of the red and refuses to let Dame Rumor interfere with its proper administration. This alone speaks volumes for those who are responsible for the operation of so large a group of theatres.

We are hopeful that the special-section idea will spread, and we would welcome the opportunity of designating future issues from time to time to this same excellent idea. The thought need not be confined to a circuit group of houses. For example, if the showmen of a particular state would get together and decide to furnish us with the material for such a section dedicated to their own group we would afford them the same consideration and assistance as we did in this instance.

SHOWBUSINESS IS AN INDUSTRY of ideas. Whether those ideas are strictly original or just dressed up in new clothes is of minor importance. The primary purpose and our mission in the industry is to take all ideas and present them to our many members and readers so as to give them the benefit of each others experience.

Watching this section develop became a most absorbing incident in our daily task, and we sincerely trust that the contents will be found as timely and as interesting to others as it was to us.

Our grateful appreciation is extended to every man in the Publix-Northwest Division who helped make it possible.

"CHICK"

PUBLIX, IN THE NORTHWEST!

JOHN J. FRIEDL

JUST in case you don't know about this interesting theatre executive, we would have you know that he was born in Sioux City on December 6th, 1887. Left an orphan while still a youngster, he always managed to support himself and when old enough secured a position in a neighborhood theatre operating what was then called by the flattering name of "projector."

As near as one can ascertain, he remained identified with theatre operation ever since, having managed the Rialto in Lincoln, Neb., while under the voting age and under the watchful eye of City Manager Joe Garman. In addition to his managerial work he started working out orchestral overture prologues and several other novel presentation ideas which were later to become an important part of de luxe theatre operation.

Not long after he was appointed city manager of Hastings, Neb., where he remained until he joined the Hostettlers. From then on he moved forward rapidly, always storing up that most valuable asset, experience, and it was the wide experience in his earlier training that equipped him so well for executive work, not alone in the field, but in the home office.

His exploitation background—and incidentally Mr. Friedl is a great believer in good merchandising and exploitation—was gleaned in no small measure while working under Claude Saunders and the original group of Paramount Exploiteers.

Because of the wide experience he has had, Friedl is one of the best known and respected showmen in the country. His knowledge and understanding of projection, general theatre operation, plus a real insider's appreciation for merchandising, advertising and exploitation has won for him the admiration and respect of every man he comes in contact with.

Like most other capable theatre executives, he loves to talk about showbusiness whenever he gets the chance. His favorite outside sports and interests are football, swimming and his two boys. All in all, we should say that John J. Friedl possesses all of those qualities that go to make up a real human executive and one any man would like to work with. Our own contact with many of the boys in this division has convinced us that we are not rating him too highly.

Fine Organization Spirit Under Capable Leadership Accounts For This Division Being a Profit Maker!

IF the contents of this special edition are at all outstanding, interesting or helpful, it must not be considered so because of any one man in this fine organization. On the contrary, it is an achievement of the outfit as a whole. Working together in perfect harmony; cooperating where cooperation is needed; with eyes focused on the all-important box office gross, here is an unusually large group who is showing the rest of the country that "it can be done," and are doing it.

Wherever you find a successfully operated outfit you are certain to find a high morale, capable and understanding leadership and, in every instance, a complete lack of browbeating. If the present economic crisis did nothing else, it proved that high-pressure methods and worrying the manager to death was the sure road to ruin. That this division stands out as a profit-maker despite existing conditions is the greatest tribute one can pay to every man in the organization from its divisional directors right on down to the smallest salaried employee.

The wide variety of ideas contained in the show-selling activities set forth in the following pages is one of its best points. Instead of the hackneyed repetition of the same old thing, these boys manage to inject enough individuality to make their various exploitation differ somewhat from each others. This is chiefly due to the "hands-off" policy of the divisional office.

In the short space of time in which this section was prepared we could hardly accumulate only outstanding material, but since all merchandising can be made just as big, or as small, as the man who is engineering it, we consider the contents of this issue to be as good as any section we have published in the past five years.

CHARLES WINCHELL

Here is the man who first suggested the idea of a special Publix-Northwest edition and then proved that he could meet the emergency by working far into the night for over a week getting the material together and preparing it for our use.

Charlie, to those not connected with this division, is the advertising and publicity chief for the outfit and as such can appreciate the value of a special section such as this, insofar as it would affect the general morale of the entire organization.

We are extremely grateful to Winchell not alone for making the suggestion for this edition but for the way he came through with everything we asked for to make our task as easy as possible.

LESTER J. LUDWIG

BEFORE embarking as co-divisional director of the Publix-Northwest theatres, "L. J." had ten solid years of experience to take along with him. Few men in showbusiness are better qualified to handle the money or business end of any group of theatres than this graduate from the University of Illinois and the College of Experience.

In 1921 he was associated with the Ascher Brothers and their chain of some thirty odd theatres. This connection came about shortly after his return from France with the A. E. F. After six years with Ascher Bros. he joined up with the Lubliner and Trinz organization when they were taken over by Balaban and Katz.

It was with the latter outfit that his intimate knowledge and experience as a certified public accountant, finance, management and industrial economics came into play. So much so, that in 1926 he was called into Publix home office as Chief Assistant to Fred Metzler, comptroller for that rapidly growing organization.

Some years later Sam Dembow organized the Coast Control Committee and chose "L. J." for his right hand man to take care of cutting unnecessary expenditures and adding profits to the theatres. Not long after, Marty Mullins was transferred to New England and Mr. Ludwig was assigned his post.

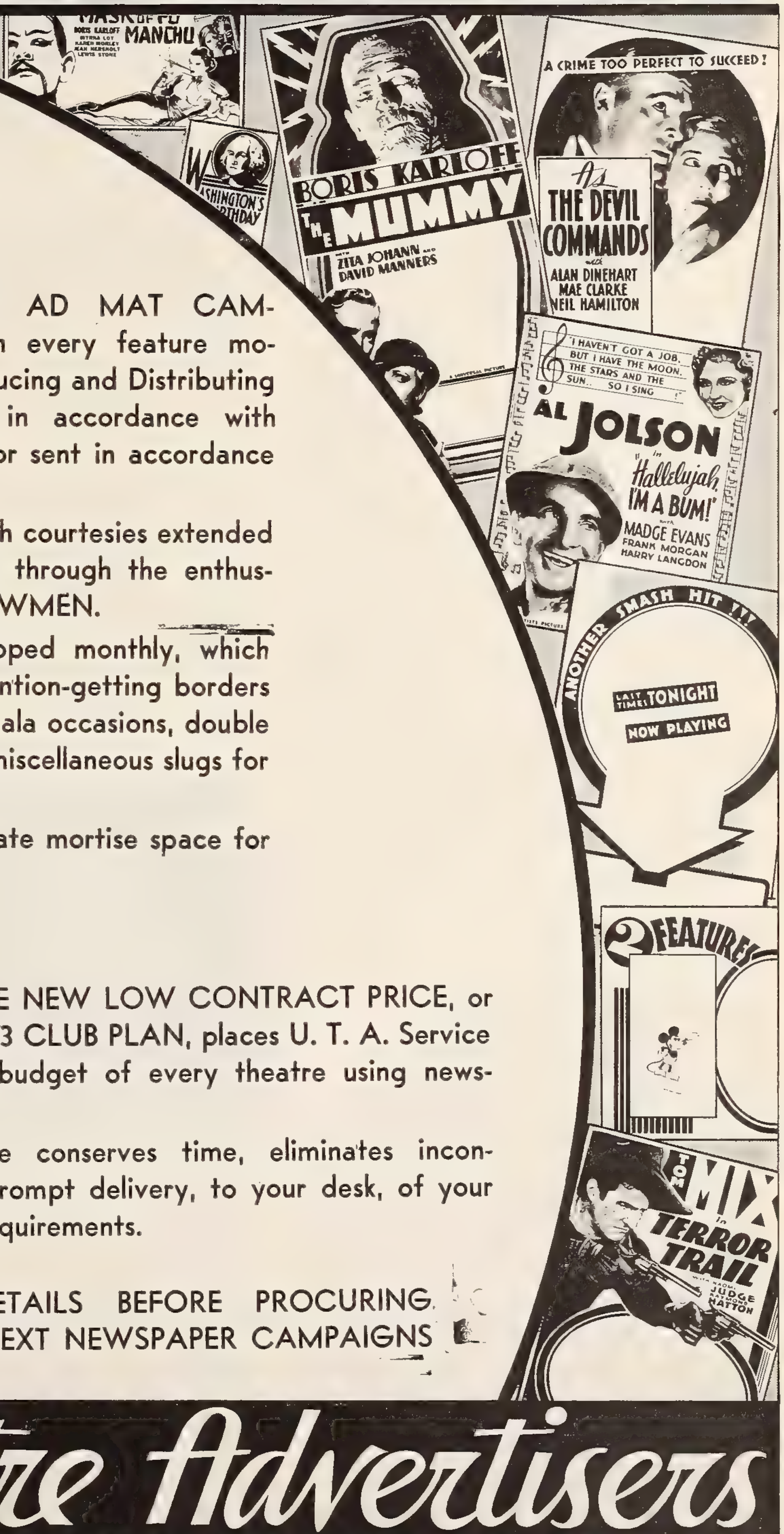
Few man outside of the Publix organization have a really intimate knowledge about this thorough, business executive, but those who do, know him to be a reasonable man who never did try to tell the whole industry that he knows it all. Ever ready and willing to help with unbiased opinions and suggestions, he soon cultivates one's confidence and makes them his friends.

A modest, unassuming and warmly sympathetic character, it did not take him long to get every man in the Publix-Northwest Division working along with him a hundred per cent; which accounts in no small measure for the excellence of the entire organization whereby one man looks after the physical operation of the houses while the other devotes his time, experience and energies to the financial and business portion of the division.

Truly, a perfect combination, this Friedl-Ludwig team, and delivering the goods, too.

Your NEWSPAPER REQUIREMENTS FROM ONE CENTRAL SOURCE

AD MAT Service


MASK OF FU MANCHU
BORIS KARLOFF
MYRNA LOY
KAREN MORLEY
JEAN HERSHOLT
LEWIS STONE
WASHINGTON'S BIRTHDAY
BORIS KARLOFF
THE MUMMY
ZITA JOHANN AND DAVID MANNERS
A CRIME TOO PERFECT TO SUCCEED!
As THE DEVIL COMMANDS
with ALAN DINEHART
MAE CLARKE
NEIL HAMILTON
"I HAVEN'T GOT A JOB, BUT I HAVE THE MOON, THE STARS AND THE SUN... SO I SING"
AL JOLSON in "Hallelujah, I'M A BUM!"
with MADGE EVANS
FRANK MORGAN
HARRY LANGDON
ANOTHER SMASH HIT!!!
LAST TIMES TONIGHT
NOW PLAYING
2 FEATURES
TOM MIX in TERROR TRAIL
with NAOMI JUDGE
RAYMOND HATTON

Service

COMPLETE AD MAT CAMPAIGNS on every feature motion picture released by National Producing and Distributing Companies . . . Rendered theatres in accordance with their requested titles and play dates or sent in accordance with national release dates.

A SERVICE: AUTHENTIC, through courtesies extended by PRODUCERS. . . . SUCCESSFUL through the enthusiastic support of PROGRESSIVE SHOWMEN.

Also a GENERAL SERVICE shipped monthly, which includes a variety of seasonal and attention-getting borders and ad layouts designed for holidays, gala occasions, double feature and combination policy. Also miscellaneous slugs for short subjects, dates, headings, etc.

All AD LAYOUTS provide adequate mortise space for descriptive and institutional copy.

Economy

THE NEW LOW CONTRACT PRICE, or 1933 CLUB PLAN, places U. T. A. Service within the advertising budget of every theatre using newspaper space.

Centralized service conserves time, eliminates inconvenience, and insures prompt delivery, to your desk, of your complete newspaper requirements.

UTA

Write FOR DETAILS BEFORE PROCURING YOUR NEXT NEWSPAPER CAMPAIGNS

United Theatre Advertisers

330 West 42nd St., New York City

Sailor Be Good
JACK OAKIE
VIVIENNE OSBORNE
GEORGE E. STONE

THE DISTRICT MANAGERS!

HARRY B. FRENCH
Southern District of Minnesota

BARRY BURKE
Minneapolis and St. Paul

C. B. STIFF
South Dakota District

AL. ANSON
Northern District

M. G. MAYEN
Supervisor Suburban Group

ST. PAUL SHOWMEN PUT NEWSBOY PARTY ON BUSINESS BASIS

The fellows out in the Publix organization in St. Paul, Minn., have placed the newsboy theatre party racket on a strictly business-like basis as regards advertising space, instead of the old deal of receiving in return from the paper a story covering the event.

Now they have a deal with a paper with a circulation of 80,000 which gives the theatre a specified amount of space in return for each party. This space may be used at the convenience of the theatre, the copy is written by the theatre ad department and pertains solely to the theatre attraction. Ordinarily, the space averages 3 x 10 and the newspaper often uses a publicity story on the party in addition to granting space for the ad. As proof of this, we have one at hand run by E. E. Seibel, manager of the Riviera Theatre, St. Paul, which covered 10 inches deep on three columns.

The St. Paul ad staff appears to have worked out a mighty good deal, considering they still get their story in addition to an ad written solely for the theatre in question. Maybe some of the other Round Tablers will take a crack at the same idea.

GREENBERG PROMOTED FINE DOUBLE TRUCK ON 'PROSPERITY' FILM

While the medals are being pinned on other managers for distinguished service in the matter of promoting double trucks on "Prosperity," let's be sure to see that Harry Greenberg, manager of the Paramount Theatre, Brainerd, Minn., steps up to receive his award.

For that's just what Harry did, even though merchants are not falling so very easily for this sort of stunt these days. At any rate, it turned out to be a corking spread and well supported by a variety of concerns. The missing letter gag of scattering letters spelling "Prosperity Is Here" among the several ads featured this co-op.

Not every one knows just the amount of advertising pressure being brought to bear on merchants, what with solicitation from schools, churches, lodges, benefit programs, etc., and we're beginning to believe that promotion of a double truck these days is a feat worthy of mention. Congratulations to Greenberg for his work.

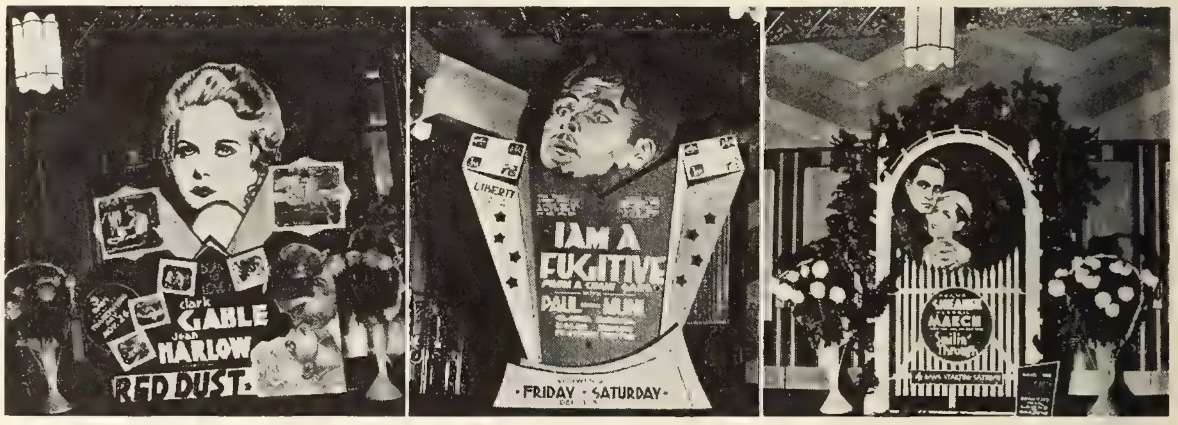
SEIBEL PROMOTED SHOPPING GUIDE TO BOOST BOX OFFICE

Here is a plan E. E. Seibel, manager of the Riviera Theatre, St. Paul, Minn., used this last Xmas season for extracting free space from two local newspapers. File it away for the next time Santa Claus comes 'round (if he ever does) or use it now, for it's one which could be adapted to most any cooperative drive among theatres, merchants and newspaper.

Large-sized ads appeared in both papers tying up a box on the classified page and the current attraction at the theatre and directed the reader how to obtain awards and guest tickets by turning to the designated page. The stunt was called a Xmas Guide Contest, or it might be termed just plain Shopping Guide if used during another season. The box on the classified page contained among other information ten questions such as the following: 1. "Where Can You Check Your Parcels and Relax?" 2. "What Shop Is Advertising Dresses at $4.50?" 3. "Who Is Offering Thrifty Luncheons to Thrifty Shoppers?" 4. "Where Can You Have a $1.50 Photo Taken Free?" Question number 10 asked readers to describe in as few words as possible what was considered the most interesting results produced by a Want Ad.

So there's the gag and you can frame your own questions to suit the occasion. Readers will naturally check the ads to find the answers and that's what the newspaper is shooting at. Seibel got his reward in a lot of valuable free space.

BURR CLINE'S NOVEL DISPLAYS!



BUT on the plains of South Dakota stands the town of Mitchell, famous as the home of the world's one and only Corn Palace and Burr Cline, manager of the Paramount Theatre.

One of Burr's keenest delights and, to a considerable degree, responsible for the excellent business enjoyed by the Paramount, is his flair for creation of new and novel lobby and front displays. We've picked out a trio of the sharpest snapshots for reproduction and will attempt a description of the balance.

On the extreme left is the display he made for "Red Dust," consisting of cutouts, stills, and flanked with baskets of flowers; in the middle the dominant note is the head of the "Fugitive," enhanced by stills and hand lettering, and at the right a reproduction of the well known gate scene in "Smilin' Through."

Other snaps at hand show that he used the reclining cutout figure of Will Rogers on the curb for "Too Busy to Work"; attractive frames adapted to changes of programs; large cutout parrot holding blown up scene still from "Trouble in Paradise"; life-size cutouts of leading characters on top of marquee for "Grand Hotel," and what must have been a most striking front for "Bring 'Em Back Alive." The latter is very dark, but we can see that the jungle effect was even carried out to the extent of strewing a carpet of grass on the sidewalk in front of theatre entrance.

Before we pull down the curtain on this act on Burr Cline, let us not overlook the fact that he is turning out big town work in a town of only 10,000 population and on a relatively small advertising budget. More credit to him, and we'll hope to report again on his activities.

"DELUXE," APPLIED TO METHOD OF OPERATION, NOT PATRONAGE!

This Nationally Known Divisional Director Sets Forth His Views on This Much-Discussed Phase of Operation!

by JOHN J. FRIEDL

We consider ourselves very fortunate in securing the article from one so well qualified to write upon this particular subject. John J. Friedl's name is so well known in theatre operation, both among the circuits and the independents, that we consider any further comment about him would be quite superfluous. We merely urge you to get the real "low-down" about what is and what is not "de luxe" theatre operating.

Be Guided by This Advice, Proffered by One Whose Job It Is to Keep a Watchful Eye on Efficiency and Expense!

THE superlative "deluxe" has probably been a much abused term in the motion picture business. In connection with theatre operation, it refers, and is justly applicable to a policy which has been a very definite factor in the industry. Properly defined, it means a policy of stage, screen and orchestral entertainment—personal and refined, high-class atmosphere, and surrounded with a maximum of unobtrusive, individual service. It represents the ultimate in the modern idea of diversified entertainment in the motion picture theatre.

Contrary to some impression, the deluxe motion picture theatre is not limited in its appeal to the so-called "class" patronage. Properly construed and operated from the right viewpoint, it represents mass entertainment, for several very definite reasons. The very nature of the diversified units presented in a modern, deluxe motion picture theatre emphasizes the mass appeal of this policy. It reaches out in an effort to attract the attention and arouse the curiosity of many classes of people who may enjoy different types of entertainment.

For example, the deluxe type of theatre appeals first to motion picture patrons. In addition, it appeals to the class of people who like the refined type of stage presentation. Likewise, and depending upon the ingenuity of the advertising, it can make its appeal successfully to that element of the public who likes vaudeville. Again depending upon the ingenuity and the construction of the show, it can interest that portion of the public who enjoy the more classical character of music, and at the same time, directly sell tickets to the large mass who enjoys all types of modern music. These points emphasize the mass appeal of the deluxe motion picture policy, although to successfully reach the masses, infinite care must obviously be taken in the character and construction of the show as well as its merchandising.

Considerable discussion has taken place within our own business as to what constitutes the most important unit in the program plot of a deluxe theatre. We can, however, at this point, look back and determine with a great degree of certainty that the most important unit in the program of this type of theatre is unquestionably *the picture*. Box office records, more than anything else, will prove this, indicating definitely that a fine stage show plus a strong supporting front show has seldom put over a bad picture, whereas a good picture has rarely failed to pull along with it successfully a stage show of questionable entertainment quality.

Today, probably more than at any time in the past, we are confronted with the problem of what must be done to insure the success of this type of policy. Were anyone capable of answering this question definitely, he would be hailed as a "miracle man" and experience has proved pretty clearly that there are no "miracle men" in our business. There are, however, certain elements which must be given careful consideration in this type of theatre operation, and failing in the proper consideration of these factors, such a policy is doomed to failure before it starts. Many of these elements must, of course, be given consideration in any type of theatre operation, while some of them, of course, apply only to a deluxe policy.

Admission Prices

First, the admission price must be such as to enable the policy to successfully sell tickets to all of the different classifications touched upon in the earlier portion of this article. There is always the pitfall in solving this problem of the tendency to reach a decision which enables only the better class of people to patronize such a theatre. Consideration must be given to the fact that the policy caters to picture lovers who can see the picture in an all-sound operation at a minimum admission price. Therefore, somewhere in the admission schedule of a deluxe theatre, there must be a price to compare favorably with that of an all-sound operation. The same applies to those patrons who enjoy vaudeville and the general admission schedule of a vaudeville operation must be considered. Before a decision is reached, each factor must be carefully gone over in the relation of admission prices to the mass appeal of the policy, and the character of the population in every section from which the theatre must draw its patronage must be studied.

Operating Cost

Another matter which requires most careful thought is the subject of operating cost. This, of course, is a tremendous factor in every phase of theatre operation, but in a deluxe type of policy there is always a tendency to become unduly extravagant. The very nature of this character of theatre operation makes this pitfall one to be most cautiously avoided. In setting up cost control sheets for the deluxe house, the possibilities of the community in which the operation is located must be carefully studied and the total expense kept definitely and consistently within the realm of such possibilities.

Breaking down into the operating expense, the deluxe house is confronted with costs which most other types of theatre operation, with the exception of vaudeville, do not encounter. Talent is perhaps the first consideration. Acts and entertainers must be bought with the same careful thought and consideration as is accorded the expenditures made for film rental, house service and other items of expense which are given the benefit of most definite control. In addition such contracts must be made to cover whatever additional performances for Saturday, Sunday and holiday shows as the house policy dictates. Frequently expenses run up into an unreasonable figure for this item because of the necessity of paying pro-rata for extra shows.

Next item to be considered is the cost of music. Contracts must be negotiated which do not anticipate overtime. In other words, the operator of such a policy must know his job sufficiently well to take into consideration, when making contracts, all of the unusual factors which in the past have contributed to exorbitant overtime. This covers the length of periods in which the orchestra is required to work, the rehearsal time necessary to insure a good musical performance, and the extra shows required because of the house policy. Instances have developed frequently in the past where theatres of this type have definite contracts for twenty-eight shows based on a four a day, when it has been perfectly obvious that five shows are required on Saturday and Sunday, bringing the week's total up to 30. The cost of these two extra shows frequently contributes substantially to the difference between profit and loss.

Next and very important, comes the subject of stage hands. Here again the house policy must be given careful thought. Contracts should be negotiated which not only cover working the show, but likewise cover the time necessary to take in the show and take it out. There are many possibilities of running into overtime, in this particular phase of operation, all of which again contribute in a measure to the ultimate success or failure of the policy.

Good Presentation of Shows

Frequently the policy of deluxe theatre operation has failed because too much importance was placed upon the inauguration of the policy, and too little attention paid to the careful supervision of it after it has started, particularly as it pertains to the tremendously important factor of making every show a good show. Deluxe theatre operation cannot be successful by just opening a new program and letting it go at that. Every single performance must be checked. The talent must be impressed with the importance of giving the best possible performance whether the house is packed at the peak hour or whether there is only a mere handful of people in the audience at one of the "off" shows. Lighting plots and cues must be followed up most carefully, because the proper lighting of deluxe stage entertainment is one of the most important contributing factors to its success. Flawless musical support must be accorded each entertainer at every performance and the

(*Continued on following page*)

IN THE HOME OFFICE!

THEO. L. HAYS
Director of
Public Relations,
Labor and Insurance

TED BOLNICK
Divisional
Film Buyer
and Booker

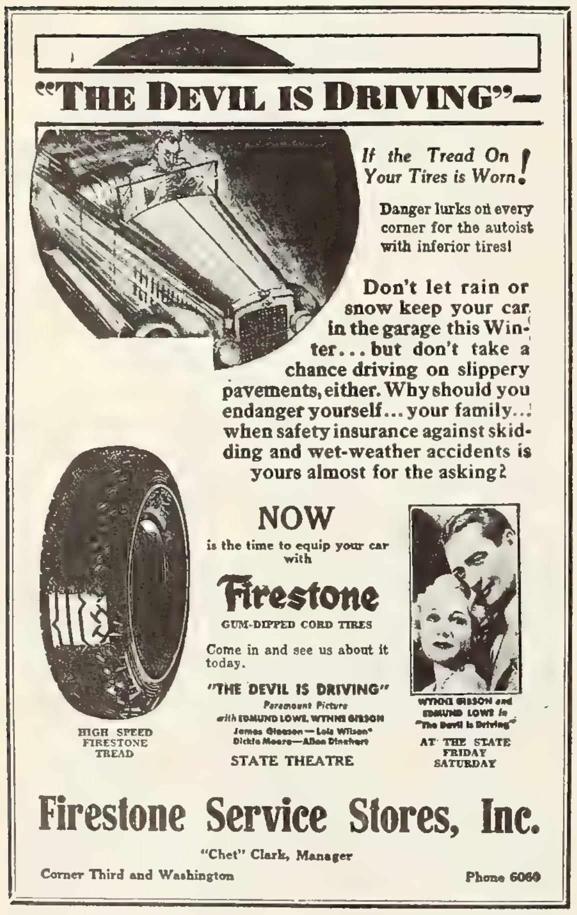
JACK MURRAY
Chief Staff Artist for the
Division

AL SMITH AND HIS PAL, KAISER, ARE ON THE JOB AT WINONA

Down in the extreme southeastern tip of Minnesota lies Winona, noted as a candy center, a Mississippi River town of importance, the fourth largest city in Minnesota and—the home of Al Smith.

Not Smith, the politician, but Al Smith, THE theatre manager. Al, manager of the State theatre, Winona, and his sidekick, Fordyce Kaiser, manager of the Winona theatre, are noted throughout the Northwest Division for their ability to capitalize on current events.

Some of the merchandising activities are: A message contained with an envelope dropped on streets, in cafes and stores. The envelopes says "To the finder—if a woman, open and read." Naturally curiosity causes the finder to open the envelope and read the enclosed message.



"THE DEVIL IS DRIVING"—

If the Tread On Your Tires is Worn!

Danger lurks on every corner for the autoist with inferior tires!

Don't let rain or snow keep your car in the garage this Winter... but don't take a chance driving on slippery pavements, either. Why should you endanger yourself... your family...! when safety insurance against skidding and wet-weather accidents is yours almost for the asking?

NOW
is the time to equip your car with
Firestone
GUM-DIPPED CORD TIRES

Come in and see us about it today.

"THE DEVIL IS DRIVING"
Paramount Picture
with EDMUND LOWE, WYNNE GIBSON
James Gleason—Lois Wilson
Dickie Moore—Allan Dinehart
STATE THEATRE

AT THE STATE
FRIDAY
SATURDAY

Firestone Service Stores, Inc.
"Chet" Clark, Manager
Corner Third and Washington
Phone 6060

A special window herald reading "Congress Says No Beer by Christmas, but you can still have 'Prosperity,'" etc., was placed in 11 Winona store windows by Smith right after the first beer bill failed to pass the House.

And consider the cooperative newspaper advertising put over by Al. Two ads on "Trouble in Paradise," one on the "Devil Is Driving" and a double truck on "Prosperity." Certainly this is merchandising in a big way. Just as a sample of the kind of work he's turning out, we're reproducing one of the co-ops he promoted through a tie-up with Firestone. More power to Al. and we'll hope to tell you all a lot more about his work.

KRAUSS NEVER LETS OPPORTUNITY SLIP TO GRAB OFF SPACE

It pays to become reminiscent at times, as witness what befell Ed Krauss, city manager for Publix theatres in Fargo, N. D., a short time ago when he recalled he had played a comedy role in "Tess of Storm Country" during his younger days in show-business.

Seeking out a hungry reporter while thought of the good old days of three-dimension drama still coursed through his head, Ed unburdened himself of a few facts concerning the tour of "Tess" in the old days and what motion pictures were like in 1915. Result: A boxed head story on page one of the local newspaper.

It also appears that Ed knows his way 'round to an insurance outfit in town, judging from the looks of a novelty herald he promoted to exploit "Rain." It was a "Rain Insurance Policy," by which the Fargo Theatre agreed to insure "patron and definitely guarantee that he or she would be the beneficiary of a downpour of entertainment and a storm of passion that would reach the saturation point" upon witnessing the attraction. The back cover of the folder-herald carried in red the name of the insurance firm, which leads us to believe that Krauss didn't pay a nickel for stock, printing or distribution.

So it pays to remember the old days and to associate insurance with "Rain," we believe all will agree. The Club will be looking for more news of Ed Krauss' activities out in Fargo and will hope to publish it in forthcoming issues.

DELUXE THEATRE OPERATION

(*Continued from preceding page*)

featured numbers rendered by the band or orchestra must be given similar supervision.

Altogether, every show must be as nearly perfect as possible. This one point has done more to make or break policies of this character than probably anything else. Slipshod performances must not be tolerated.

Selling

After these points have been covered and all of the other contributing factors in the operation of such a policy have been satisfactorily taken care of, the deluxe theatre can then, and only then, approach its selling problem. Based on a solid foundation of sensible admissions, strict cost control and perfect presentation, the theatre goes into its merchandising plan with a definite knowledge that nothing must be left undone to reach a maximum number of people to which this policy appeals.

In connection with its merchandising, the deluxe theatre more than any other type of operation must definitely realize that the house is confronted with a new and individual selling problem every time the program changes. Every member of the staff and the manager must definitely feel and understand this thought. Next in importance comes the necessity of selling a big show every week. No deluxe theatre can be permanently successful by concentrating on any one of its units to the neglect of the others. If the picture is big and outstanding, the stage show likewise must be made to look big. For proper emphasis, the various acts, instrumental numbers and band specialties in the stage show can and should be billed individually. Carrying the idea further, in event the band works on the stage, then the overture in the pit becomes an added unit, and without saying so when selling it, properly done, the idea of two separate and distinct musical organizations is conveyed vividly to the public. The surrounding screen features such as news weeklies and cartoons, are likewise given individual emphasis.

Every medium of advertising and publicity must convey the idea that the show is big, fast, and as up-to-the-minute as tomorrow's newspaper. Volumes could and perhaps should be written by the capable minds in our business on the subject of successfully merchandising this type of policy. Space here only permits emphasis on the fact that the selling should be unified, enthusiastic, and so directed as to reach all of the various types of people to whom this policy can sell tickets, and likewise to be so developed in a sectional way as to enable the theatre to talk to its varied types of patronage in a language which each of them understand.

Future of This Policy

What is the future of the deluxe policy of theatre operation? This question is most difficult. It is reasonable to assume, however, that the public today wants better shows and bigger shows than ever before. Therefore, if all of the factors involved in the operation of a deluxe theatre can pass through the necessary readjustment to bring the cost factor down to earth, it seems reasonable to believe that this character of theatre has a most definite place in the general scheme of things.

BUCHANAN IS RATED AS SPACE-GRABBER OVER IN NORTHWEST

An enviable reputation for space-grabbing and publicity and merchandising campaigns has been gained in the Northwest Division of Publix by Harvey Buchanan, manager-partner of the Palace Theatre, Superior, Wis., and his able assistant, Gus Carlson, with the result that Superior has earned the distinction of being one of the "blackest" spots in the section.

Among this team's recent activities was the promotion of an auto give-away which netted the theatre many inches of free space, free tickets, heralds and other advertising matter. The car, in the medium price class, was awarded in the usual fashion.

Other newspaper tear sheets at hand show a corking double truck promoted in behalf of "Prosperity," which featured guests tickets for the proper assembling of the letters among the several ads spelling the slogan "Prosperity Is Here"; a large four-column ad tied-up with the newspaper for "If I Had a Million," based upon readers' search through the paper for costliest items advertised, for which guest tickets were given for best lists; and other tie-up with the newspaper for a special Xmas show for the youngsters, which netted the theatre better than one-quarter of a page of free space. The accompanying photo shows a window display obtained by a tie-up with a music store on "Big Broadcast."

SUPERIOR
SIC CO.
MARTIN

The above just covers a small portion of the regular routine work carried out by Buchanan and Carlson, but it will convey a fair idea of what this team has been doing to keep down advertising overhead. More power to them both; we'll be telling you more about this pair in the future.

HARRY BILLINGS HAS EARNED LOT OF GOOD WILL FOR HIS HOUSE

The value of good will and civic contacts is no better demonstrated than in the Garrick theatre, Virginia, Minn., where Harry Billings, grand old daddy of show business in this country, successfully fights a condition that would have licked the average manager months ago.

The city of Virginia is in the heart of the great Minnesota iron mining country. Mills, factories and mines have been at a standstill for the past two years. Yet Billings is rated as one of the most successful theatre operators in the Northwest Division.

Why? Because he has kept Virginia theatre conscious. He has sold natives the idea that entertainment is a necessary part of their lives and one of the surest ways of forgetting their troubles.

His excellent public and civic contacts have made this possible. And through the above, Harry has sold his newspaper on the value of his theatre to the community, thus insuring constant publicity breaks.

Proof of his standing around at the newspaper office is shown in several tear sheets we have at hand of much free space he promoted in behalf of "If I Had a Million." He convinced the advertising department that it would be a great gag for readers to grab a pencil and search through all ads for the most costly items, jot them down and participate in the award of guest tickets. Large two-column ads in several issues resulted from his good salesmanship.

THE MANAGER'S INFLUENCE!

Man at the Helm Can Exert Great Influence on Entire Staff If He Sets Example!

by AL ANSON

Northern District Manager

I WONDER if a theatre manager appreciates the fact that he is the barometer by which his personnel goes. The average theatre employee is much younger in years and experience than the average manager and looks upon a manager as one who has attained a certain pinnacle in show business.

Does a manager realize that his actions, not only in the theatre, but in the town in which he works and lives, have a direct influence on his employees? Does he realize that if, when in the lobby, he is able to call patrons by their names, he rises several points in the estimation of his employees? Does he realize that if he is an active member of the Chamber of Commerce, or any other civic organization, and is able to call the prominent business men of the town by their first name that he, himself, will be classified as a solid business man by his employees and respected as such? The average theatre employee notices these things and regards his "boss" accordingly; and the average employee will try to follow what his "boss" is doing.

Be Careful of Your Remarks!

Does the average manager realize that his actions and comment at previews of pictures have a tremendous bearing on what the employees think and say about that attraction? Oftentimes a manager will sit in a theatre after the last show at night and preview the next attraction, after he has spent a probably tough day on the job. Sitting in the theatre at the same time are probably the cashiers, the ushers, the janitor, the relief operator, and perhaps a few friends who have been invited to preview this attraction. Previewing an attraction at night lacks the same atmosphere as is present when it is being presented before an audience, and the manager gives full expression to his thoughts of the picture as a whole, the cast, and probably the direction. He doesn't like it and says, "It's a damn shame that this picture has to play an 'A' house." "So and So is rotten in his part. " "This story has been done over and over again" and "I know we are going to take an awful brodie on this." The theatre employees sitting round watching the picture hear all these remarks and take it for granted that a theatre manager should know what he is talking about or he wouldn't be a theatre manager . . . they take for granted all he says is gospel.

The preview is over and everybody goes home. Before this attraction opens there is no doubt but that several of the employees have been asked by their friends, "How is the picture you are going to play tomorrow?" Nine times out of 10 the employee will give expression to remarks made by the manager. Quite often the manager has made no expression verbally, but has shown by his actions that he doesn't think much of the attraction. Those actions have registered just as solidly with his employees as if he had given full vent to his thoughts. The result is that the picture is almost licked before it opens. The picture opens and neither the cashiers, doorman, or any of the personnel show any signs of enthusiasm, but by their demeanor practically tell the customer that the show is "not so good." That atmosphere seems to pervade the entire theatre and the customer feels before he sits down that he is not going to enjoy himself.

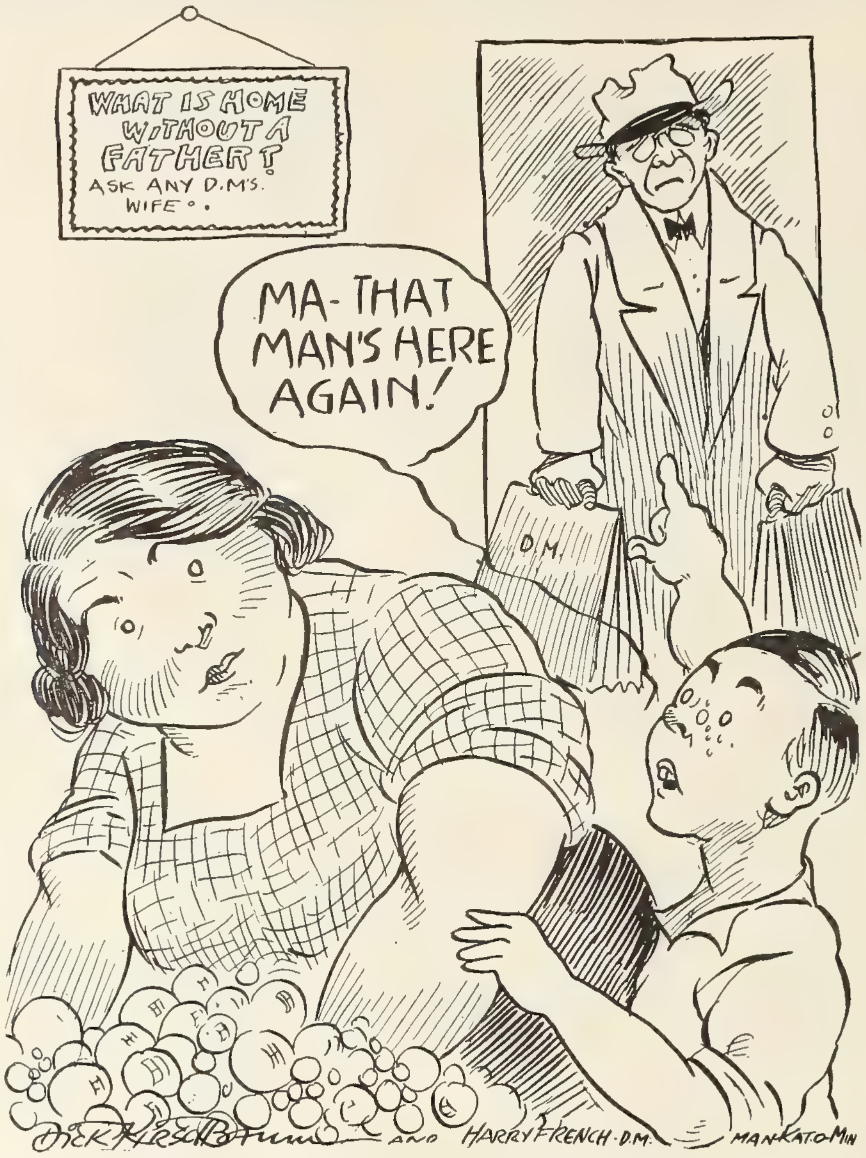
Spreading Enthusiasm!

I remember the Olden Golden Days of the roadshow. The advance man at the head of the show would come into town, greet the theatre manager, and start selling his show to the theatre manager immediately after shaking his hand. He sold the show as a whole. He sold every person in the show. He sold the costumes. He sold the scenery. He told of the wonderful business they were doing everywhere along the line and made the manager believe that he had the greatest show in the world coming to his theatre. That's all the advance man ever talked about. If you sat down to lunch with him, he talked about his show. If you took a walk with him, he talked about his show. In other words, he lived his job, thought he had the best job in the world, and the show he was playing was the greatest show in the world.

I remember in the Olden Golden Days the manager of a company watched every performance of his show. He sat in the back of the auditorium and led the applause. How many of the present-day theatre managers do this today?

Those Olden Golden Days can be brought back and the theatre manager is an integral factor in doing this. If he lives his job, if he enjoys his job, and speaks well of his job, he is going to have a REAL job.

DICK KIRSCHBAUM'S LOBBY LAFFS!

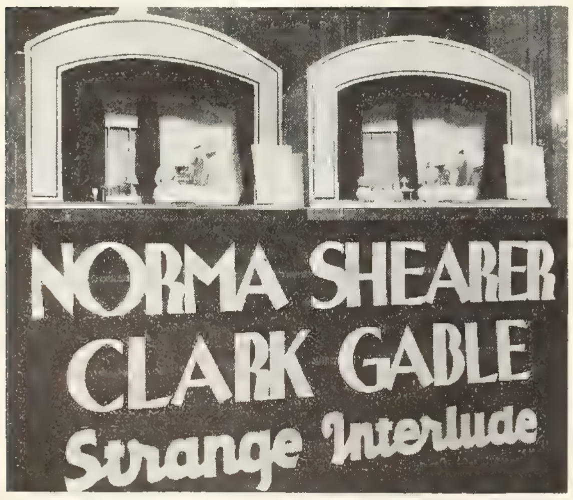

WHAT IS HOME WITHOUT A FATHER? ASK ANY D.M'S. WIFE°.
MA-THAT MAN'S HERE AGAIN!
D.M.
DICK KIRSCHBAUM AND HARRY FRENCH-D.M. MANKATO-MIN

When a d.m. can get a laugh out of his own job then he must be a regular feller . . . and there are several hundred other d.m.'s who will likewise appreciate the truthful humor of this Kirschbaum cartoon depicting one of the rare homecomings of a hard working district manager.

GEORGE IRWIN AND EARL LONG'S STUNT EXPLAINED PICTURE

The novel lobby display pictured here on "Strange Interlude" was engineered by Geo. D. Irwin, manager of the Lyceum Theatre, Duluth, Minn., and Advertising Manager Earl Long and was largely instrumental in overcoming any confusion among patrons as to the "asides" in the picture.

They tied up with the teacher of the local High School Dramatic Class to have her pupils, in conjunction with the Manual Training Class, turn out to miniature stages about three feet square. Stills from the picture were furnished the pupils so that the sets would be exact duplicates of sets in the film. Toy furniture, rugs, drapes, etc., were used to dress the set, with even a French window of cellophane and glimpse of a garden. Small footlight troughs were fashioned by the tin-making department of the Manual Training Class and little standees made from 8 x 10 stills were used for characters, all of which stood out quite lifelike.



The two duplicate sets were placed side by side in the lobby 10 days in advance, one stage representing what the characters were actually saying by means of little cartoon balloons wired from above and showing the words coming from the mouths of the players. The second stage represented what the characters were actually thinking, with cartoon balloons and proper copy again employed to illustrate the thoughts.

As the photo shows, the entire display was mounted on a platform draped with velour, placed at eye-level with silver metallic cut-out letters of stars, title and playdate on front of platform. During playdates the display was planted in prominent windows in the downtown section, which was accomplished in view of the school tie-up.

We quite agree that the question of the "asides" in the picturization of the O'Neill drama was neatly explained by use of the above display and Irwin and Long ought to be in line for congratulations for their ingenuity and good salesmanship in connection with selling the idea to the local school authorities. The idea appears to be a corking one to pass along the line and we feel sure that many Club members will take advantage of this means to exploit the picture. Incidentally, book-marks with excerpts from reviews of the picture made by important newspaper film critics were widely distributed in the Public Library and a number of book stores.

"The Showman's Calendar"

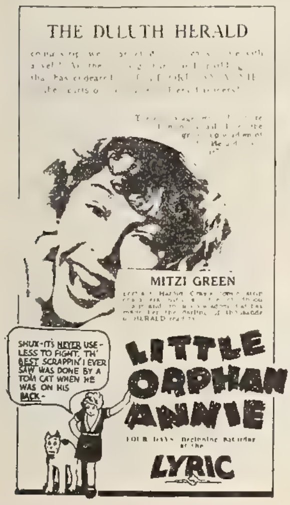
MARCH

1st	Lois Moran's Birthday Ash Wednesday (LENT BEGINS)
2nd	Texas Flag Day Alexander Bell Born
3rd	1st Postage Stamps Used in U. S.—1847 Maine Admitted to Union—1820 Florida Admitted to Union—1845 Native New Year (D. E. I.) Edmund Lowe's Birthday Jean Harlow's Birthday
4th	Dorothy Mackaill's Birthday Charter Granted to Penna. Inauguration Day
5th	Texas Annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Battle Between Monitor and Merrimac—1862
12th	Purim (Jewish Holiday)
13th	Standard Time Established in U. S.—1884
15th	George Sidney's Birthday
16th	Conrad Nagel's Birthday West Point Academy Established—1802
17th	St. Patrick's Day Death of Confucius (D.E.I.) British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jennings Bryan Born—1860
21st	First Day of Spring
22nd	Emancipation Day (Puerto Rico) Maryland Day Joseph Schildkraut's Birthday
23rd	Joan Crawford's Birthday Anniversary of Patrick Henry's Speech

EARL LONG TIED-UP WITH NEWSPAPER ON COMIC STRIP STUNT

Herewith is a reproduction of what Earl Long, advertising manager for Publix theatres in Duluth, Minn., terms two "office ads," which, we take it, means that the paper wrote several inches of free space on the cuff for the enterprising Earl. You can see for yourselves that the deal was put over on a tie-up between the picture "Little Orphan Annie" and the cartoon strip in the paper by the same name. It looks as though the Lyric Theatre received an excellent break on copy and extent of space.

Another tear sheet at hand shows a front page break that Earl also put over for the Lyric. It was a two-column cut and caption describing a kiddie revue arranged in connection with a special holiday program. Copy not only boosted the revue but mentioned the current attraction, "Little Orphan Annie," again tying in with the comic strip in the same paper.



THE DULUTH HERALD

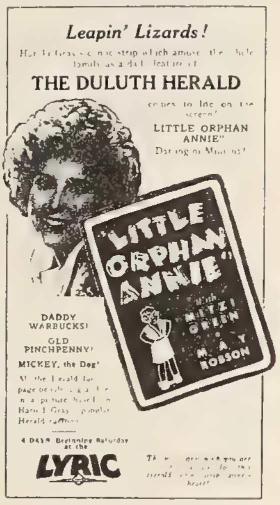
MITZI GREEN

LITTLE ORPHAN ANNIE

FOUR DAYS Beginning Saturday at the

LYRIC

SHUX—IT'S NEVER USELESS TO FIGHT. TH' BEST SCRAPPIN' I EVER SAW WAS DONE BY A TOM CAT WHEN HE WAS ON HIS BACK—



Leapin' Lizards!

THE DULUTH HERALD

LITTLE ORPHAN ANNIE"

"LITTLE ORPHAN ANNIE" with MITZI GREEN • MAY ROBSON

DADDY WARBUCKS!

OLD PINCHPENNY!

MICKEY, the Dog!

4 DAYS Beginning Saturday at the

LYRIC

Earl Long's name will be very familiar to many Club members, for reason that we have published other contributions from him from time to time. Furthermore, he's a brother of Ken Long, whose articles on advertising layouts, etc., continue to produce enthusiastic comment from many points. More about Earl and Ken in future issues.

PUBLIX EXPLOITEERS IN ST. PAUL MADE A GOOD DEAL ON SPACE

Publix exploiteers out in St. Paul, Minn., recently hit upon an effective little gag to grab off additional free space in a big daily paper with a circulation of 80,000 by making a tie-up with a local artist to present weekly a series of sketches featuring stars of the three leading attractions opening each week. The entire cost to the theatre is the proportionate expense of the cut, as the artist donates his time and the paper features the sketch in the news section.

M. P. Kelly is the advertising head of Publix theatres in St. Paul, so we'll assume that he can be credited with at least a share of the honors attached to the above. Although he was fortunate in being able to contact an artist who was anxious to crash the local movie limelight, it's also quite possible that other towns have other artists in the same frame of mind; hence, we're passing along the idea for the benefit of all Club members.

BARNUM WAS RIGHT!

At some time or other nearly every advertising man in the business has broken into print with an article on newspaper advertising. And those articles have certainly covered the subject.

Each of us knows that white space, not too many imaginary margins, careful selection of type faces, and eye-compelling illustrations are necessary to make a good ad.

But just how much thought is given to sales copy? You might say a great deal; but if you stop and think, you will realize that nine times out of ten we follow press book copy or steal copy from some other fellow's ad. If you're honest, you'll admit this to be the truth.

And then what happens? Your ads are stiff unappealing to local readers—in fact, might be termed anything but "homespun ads". And in these times "homespun ads" that will get right down into the hearts of local patrons are just the thing to shock this show business of ours out of the rut into which it has fallen.

The best proof we can offer for the above statement is our own State Theatre in Minneapolis. For almost a year it slipped and slid, regardless of attraction. And nowhere did any theatre have "prettier" ads than those turned out by the State advertising staff.

So we turned to "bombastic" institutional copy featured in "homespun ads"—ads that were localized in copy and appeal. Naturally, before shooting this "bombastic" claim copy, we made sure that bookings warranted such treatment.

Results were amazing. People began to discuss the big programs offered at the State week after week. And we capitalized on that fact in every ad. Before long, the State, managed by Frank Steffy, was rated as the ace theatre of the division.

With the knowledge gained in this campaign at the State, we turned out a "bombastic" caption campaign for use in the entire territory. Each theatre worked claim copy into advertising on all major attractions with excellent results.

All of which might be summed up by saying "Barnum was right." If you've got something to sell, for heaven's sake sell it. Announcement advertising has no place in show business.

CHARLES WINCHELL,
Division Advertising Manager

BUCHANAN AND MIKE WAINSTOCK DID GOOD WORK ON 'FUGITIVE'

Quick to take advantage of a great news event, Managers Harvey Buchanan of the Palace theatre, Superior, Wis., and Mike Wainstock of the Lyric theatre, Watertown, S. D., put "I Am a Fugitive from a Chain Gang" over to sensational business.

Both operations had just completed booking arrangements for the showing of this picture when Burns was recaptured in New Jersey. Each rushed editors of their local papers and bought an extra thousand copies of the edition carrying a front-page story of the capture.

Over the face of each front page in red ink was printed a glaring message to readers that the picture could be seen at local theatres.

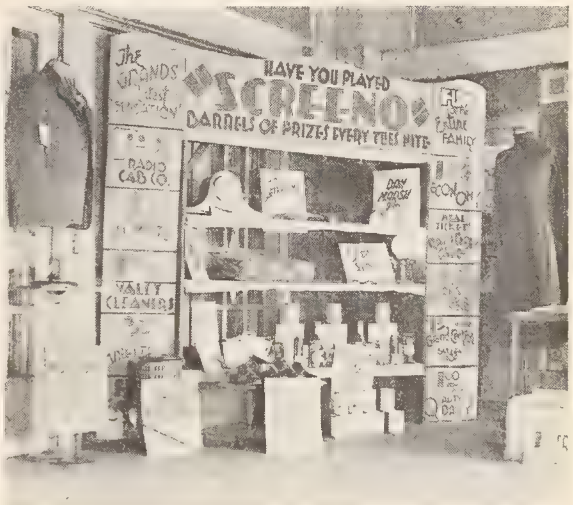
In addition to this scoop both theatres plastered their fronts with front pages of Northwest papers reporting the capture of Burns. Publicity stories within the newspapers featured the picture.

Through this clever bit of exploitation both theatres did capacity business.

ESCHELMAN BOOSTED AN OFF NIGHT WITH A GIVE-AWAY GAME

The accompanying photo is not a shot of a corner in a "general store," despite its close resemblance to one, but a portion of the lobby that was put to work by Jimmy Eschelman, manager of the Grand Theatre, St. Cloud, Minn., to plug his "Screeno" night.

There's no need to go into detail about the game of "Screeno" at this stage for the promoters have taken pains to explain the attraction to practically every exhibitor in the country. At any rate, the exhibit consists of articles ranging from groceries to suits of clothing for both men and women which were awarded during the "Screeno" game every Tuesday night. Leading merchants were represented among the different credit cards.



While young in years, Jimmy is classed as a veteran in showbusiness and one who realizes that the proper effort must be put behind every sales campaign; hence the lobby space and special advertising devoted to his Tuesday box office booster. We are informed that the stunt transformed an off night into s. r. o. We will look forward to hearing more news from Eschelman.

AYRES, HARRIS AND DUFFUS USED PHOTO OF STAR FOR SPACE

Some movie fan up in the Northwest dug up an old photo of Warren William Krech (Warren William) when he played the position of fullback on a high school football team, forwarded it to Harry Billings at the Garrick Theatre, Virginia, Minn., who, in turn, shot it along to Manager Ralph Ayres, of the Century Theatre, Minneapolis, where the "Match King," a William vehicle, was current.

Aided by Publicity Manager Jimmy Harriss and Carlton Duffus, Ayres obtained a four-column head in an exclusive Minneapolis newspaper, which featured the photo and a long, signed story covering William's early life and his subsequent theatrical career. The material was later sent out to every newspaper in the Northwest Division, where it fared equally well.

The above certainly was a break and it looks as though honors will have to be divided between Billings and the Minneapolis crew for being right on the job to take full advantage of a great opportunity to grab off a lot of valuable free publicity. Congratulations to them all.

NORTHWEST PERSONNEL

HOME OFFICE

JOHN J. FRIEDL
Division Director

L. J. LUDWIG
Division Director

TED BOLNICK	Booker and Buyer
THEODORE L. HAYS	Public Relations Department Director
CHARLES WINCHELL	Advertising Manager
ROBERT LA PINER	Office Manager
GENE HUNDREDMARK	Chief Artist
JACK MURRAY	Advertising Artist
H. A. RUBENS	Maintenance and Purchasing Department

SOUTHERN MINNESOTA DISTRICT

HARRY B. FRENCH, District Manager

MANAGER	ASSISTANT MANAGER	THEATRE	TOWN
Karl Lindstaedt		Paramount	Austin, Minn.
Karl Lindstaedt		State	“ “
Harry Greenberg		Paramount	Brainerd, Minn.
Richard Bradley	Leonard Ryan	State	Eau Claire, Wis.
Leonard Freid		Wisconsin	“ “
W. L. Nicholas	H. S. Nicholas	Strand	Fairmont, Minn.
Tracy Barham		Paramount	Faribault, Minn.
L. O. Kirkeberg		State	Mankato, Minn.
Jack Johnson		Grand	“ “
E. L. Dilley	E. Hackleman	Grand	Northfield, Minn.
Ray L. Niles		Lawler	Rochester, Minn.
Harry A. Salisbury		Empress	“ “
Fred Larkin		Paramount	St. Cloud, Minn.
J. H. Eshelman		Grand	“ “
E. P. Nelson		State	Waseca, Minn.
L. G. Roesner	Al. W. Smith	State	Winona, Minn.
Al. W. Smith	F. J. Kaiser	Winona	“ “

SUBURBAN GROUP

M. G. MAYEN, Supervisor

CARLTON DUFFUS, Advertising Manager

J. T. McDermott		American	Minneapolis, Minn.
George Hendrickson		Arion	“ “
John P. Read	T. Hardy Coutts	Aster	“ “
E. G. Kane		Empress	“ “
J. C. Strock	Frank Schaeffer	Granada	“ “
H. E. Kelly	R. McGee	Grand	“ “
William Keating	Francis Wiggins	Loring	“ “
H. A. Winkler	W. H. Shoaf	Nokomis	“ “
A. Janssen	A. Perry	Palace	“ “
V. Cummings		Rialto	“ “
Charles Zinn	J. Diedenhofen	Uptown	“ “
E. R. Logan	T. Fischer	Capitol	St. Paul, Minn.
J. C. Stroud, Jr.	A. Hargreaves	Park	“ “
L. G. Hertl	E. Bofferding	St. Clair	“ “
Abe Sunberg	J. P. Soucy	Uptown	“ “

(*Continued on following page*)

PICTURE INSPIRED MANAGER SEIBEL TO TURN TECHNOCRATIC

The much discussed subject of technocracy was tied up with newspaper and other advertising efforts made on "Fast Life" by E. E. Seibel, manager of the Riviera Theatre, St. Paul, Minn. In other words, technocracy, the machine age and the title all signified Speed, so excerpts from a couple of his ads read as follows:

"Technocracy or Fast Life? . . . Technocracy claims energy and speed have been multiplied 75 times since the year 1800—'Fast Life' proves it in 3,600 split seconds of dare-devil romance and record-breaking action that smashes all records for speed, laughs and thrills.

"But . . . Technocracy hints mankind has been outdistanced by multiplied energy and speed. So . . . Metro-Goldwyn-Mayer had to make a picture that proves our fast-stepping youngsters of today know how to handle this speeded-up world!" . . .

Another ad was headed: "Open your eyes, Citizens of St. Paul! Read This!! . . . What does Technocracy have to do with 'Fast Life'? . . . How Fast Is Life? (There followed in smaller type speed records of fastest horse, auto, plane, etc.) . . . And Now a World's Record for 'Fast Living' . . . etc."

We'll gamble that the technocracy gag made 'em read his ads.

BYRON McELLIGOTT STOLE LOT OF SPACE ON CLASSIFIED GAG

A newspaper tie-up which featured the well known classified and guest ticket gag netted 153 inches of free space for Byron McElligott, manager of the Huron Theatre, Huron, S. D., and helped him put "Prosperity" over to one of the biggest week-end grosses of the year.

Readers will recall that the idea is to have classified advertisers in the paper insert an ad over a certain period and get a pair of tickets free of charge. The swap ad scheme, another gag familiar to most Club members, has also been worked along the same lines.

The accompanying photo shows a real airplane that McElligott had placed in front of his theatre for a street display on "Air Mail." Hats off to him for making friends with the boys at the local airport.

KIRKBERG WAS FIRST TO CRASH NORTHWEST FOR 'PROSPERITY' AD

Distinction of crashing through for the first double truck on "Prosperity" in the Northwest Division of Publix is hereby chalked up to the credit of L. O. Kirkberg, manager of the State Theatre, Mankato, Minn., a piece of promotion which helped him ring up very satisfactory returns on the engagement.

Owing to depressed business conditions, promotion of co-ops had been well nigh impossible in Mankato for some time, but Kirkberg, a former newspaperman, made personal calls on all the leading merchants and convinced them that they'd missed one of the greatest opportunities in their lives by not climbing aboard the "Prosperity" band wagon. The double-truck was the result. The misspelled word "gag" was featured among the ads.

That wasn't the end of the deal, however. Because of Kirkberg's activities on the above, mats were passed on to other towns in the Northwest Division and several other managers were able to repeat on the idea.

That it's getting tougher and tougher to put over single and double truck cooperative ads is brought to the attention of the Club from time to time in reports from various points. What was a comparatively easy matter to promote several months ago now becomes a real feat and a feather for the cap of the man who can now go out among the merchants and put a page or two over. Congratulations to Kirkberg for his effective salesmanship. We'll hope to publish further accounts of his able showmanship in future issues.

SPAETH CONSTRUCTED ATMOSPHERIC FRONT TO SELL 'CABIN' FILM

Another live-wire showman in the city of Duluth, Minn., is G. D. Spaeth, manager of the Lyric Theatre, and we're showing here a very attractive front he engineered for the showing of "Cabin in the Cotton." It will be noted that a structure resembling an old cabin was built entirely around the box office and that baskets and plants of cotton helped carry out the general scheme. The picture was played around the Xmas week-end and materially boosted up receipts during the holiday slump.

Another snap-shot at hand gives us an idea of the flash marquee display he made for "Last Mile" at very small outlay of money, the only expenditure being for wire. The sign was constructed out of old beaverboard and some old sockets were pressed into service. The huge title was visible for several blocks and helped attract trade over the holidays.

On another occasion Spaeth used 24-sheet pictorial to cover one entire end of the lobby and produced a flash distinctly out of the ordinary. A snap-shot, too faint for reproduction, shows that this effort was made in behalf of "Rockabye."

Apparently Spaeth also has the N. W. Division habit of crashing the front page for free newspaper publicity, judging from a tear sheet at hand that carried a four-column cut and caption plug for "You Said a Mouthful." It showed Joe Brown and a bevy of Hollywood beauties and mentioned the picture and theatre.

We'll hope to tell readers a lot more about Spaeth's work in forthcoming issues of the HERALD and, in the meantime, wish him continued success with his work.

NORTHWEST PERSONNEL

TWIN CITIES DISTRICT

BARRY BURKE, District Manager

DON ALEXANDER.......................Advertising Manager, Minneapolis
M. P. KELLY................................Advertising Manager, St. Paul

MANAGER	ASSISTANT MANAGER	THEATRE	TOWN
Frank Steffy	Donald MacKay	State	Minneapolis, Minn.
Ralph Ayer	James Harris (also Advt.)	Century	" "
Robert Le Fevre	T. A. Martin	Lyric	" "
Harold Kaplan	George Aurelius	Paramount	St. Paul
E. E. Seibel	V. Smeader	Riviera	" "
W. Van Camp	E. M. Corrigan	Tower	" "
Bert Nix		Cameo	" "

NORTHERN DISTRICT

A. L. ANSON, District Manager

EARL LONG, Advertising Manager, Duluth

R. L. Nippert	Ralph Parsons	Paramount	Bismark, N. D.
William Claybrook		Aster	Duluth, Minn.
Edward Furni		Garrick	" "
George D. Irwin		Lyceum	" "
G. F. Spaeth		Lyric	" "
Herbert Gahagen		Strand	" "
Edward Kraus		Fargo	Fargo, N. D.
J. C. Ewing		State	" "
Eugene Lavoy		Dakota	Grand Forks, N. D.
Floyd Nutting		Paramount	" "
Floyd Nutting		Metropolitan	" "
William McCreary		State	Hibbing, Minn.
George Brown		Garden	" "
George Langness	Harvey Swenson	State	Minot, N. D.
H. F. Borrenson		Strand	" "
James Mason		Moorehead	Moorehead, Minn.
H. C. Buchanan	G. W. Carlson	Peoples	Superior, Wis.
H. E. Billings		Garrick	Virginia, Minn.
K. G. Schultz		State	" "

SOUTH DAKOTA DISTRICT

C. B. STIFF, District Manager

A. Sonosky		Capitol	Aberdeen, S. D.
Mike Guttman		Lyric	" "
Byron McElligott		Huron	Huron, S. D.
Fred Weimar		Bijou	" "
Joseph H. Ryan		State	Madison, S. D.
Burr Cline		Paramount	Mitchell, S. D.
E. A. Bricker		Lyric	" "
William C. O'Hare	J. B. Clements	State	Sioux Wells, S. D.
L. O. Daniels, Jr.		Egyptian	" "
Ralph Phillips	Carl Brucker	Orpheum	" "
Mike Wainstock		Lyric	Watertown, S. D.
A. J. Molstad		State	Willmar, Minn.

YOU CAN USE LOGAN'S STYLE REVUE STUNTS TO PLUG SPRING TRADE

Although the following successful Style Revue was staged during the month of December by E. R. Logan, manager of the Capitol Theatre, St. Paul, Minn., spring will soon be with us and fashion shows will again engage the attention of a host of showmen in all parts of the country. With the thought that it will serve as a reminder that this stunt can then be turned into a profitable cooperative enterprise, we're presenting a resume of his campaign.

His tie-up was a three-cornered one between the theatre, a leading local merchant and a local weekly newspaper. The merchant furnished all clothing for the revue; lined up local girls to act as models, some of whom were professionals; supplied the theatre with a ladies' dress to be given away at the door; presented an attractive window display which tied-in the sponsors of the show and where and when it would be held, and gave prominent mention to show and playdates of both revue and current film attraction.

The newspaper plugged the show for three weeks in advance by giving for the first time in its history front-page mention to an attraction of its kind. The paper also allowed the theatre free space so as to tie-in the sponsors of the show. Screen attractions were given prominent billing in a 2x6, which broke 1 day in advance, and in a 3x8 which broke three days in advance. A well known girl's singing team was furnished by the paper to act as an added attraction between changes during the show. Their accompanist supplied music as the model displayed each dress.

In conclusion let us mention that Logan's campaign was conducted at no cost whatever to his theatre and that newspaper space, salaries for models, singing team, give-aways, etc., would have run into considerable money if he had charged it to overhead. Many successful Fashion Revues have been staged by other members of this organization and plans of campaigns outlined in this department. So there is really no lack of material.

REGAINING GOODWILL

Friedl and Ludwig Executed Xmas Show Campaign in Twin Cities That Produced Results

SENSING that the Publix theatres in the Twin Cities had lost a certain amount of good will through National operation, Division Directors John J. Friedl and L. J. Ludwig set about to recapture this as one of their first moves in the Publix plan of decentralized operation.

The first detail of this drive was to present to the two Twin City leading papers, The "Journal" in Minneapolis and the "St. Paul Dispatch-Pioneer Press," a plan whereby the newspapers would sponsor in all Twin City Publix theatres Christmas benefit shows.

Thus on the morning of December 17 any one and every one in the Twin Cities was admitted to any Publix theatre for one article of clothing, one can of food or one usable toy.

The "Minneapolis Journal" and the "St. Paul Dispatch and Pioneer Press" went the limit in ballyhooing the shows. Front-page stories for 10 days, boxes scattered throughout the paper, and numerous photographs made the affair a huge success.

Trucks were held in readiness at each theatre the morning of the show to carry "receipts" to charitable organizations attending to distribution. And enough supplies were received to care for many a family throughout the entire winter.

Reaction to these shows was excellent. In one sweeping stroke the Twin City theatres reaped enough goodwill with citizens, newspapers, charitable organizations and churches to insure the repetition of this idea each year.

And now, because of this goodwill, the Minneapolis newspapers are carrying daily amusement columns—the first to appear in these ultra-conservative papers for years.

Glancing through a heap of tear sheets from the several newspapers that sponsored the Xmas Shows, only a blind person could fail to be strongly impressed with the hundreds of inches of front-page and otherwise publicity cheerfully handed out by the publishers in support of the occasion, which is all the proof any one needs of the good work done by Messrs. Friedl, Ludwig and their St. Paul associates in the Publix organization. There can be no question that they accomplished what they set out to do.

MANY GAGS USED BY WILLIAM KEATING TO PUT OVER HIS SHOWS

A glance at some show-selling data at hand concerning recent activities of Wm. E. Keating, manager of the Loring Theatre, Minneapolis, Minn., discloses that this member of the Northwest Division has been employing a number of gags to intrigue the picture fans in his neighborhood.

Taking advantage of the present craze for jig-saw puzzles, he carved a mat from "Pack Up Your Troubles" into enough pieces to satisfy the puzzle complex of most any fan. These were grouped and reproduced on a herald and guest tickets were offered for correct solutions.

In Keating's district of the city is published a neighborhood newspaper which he is using to distinct advantage, according to a copy at hand. It's a four-page tab-size affair and if this issue is any criterion for others, we'll say he is getting away with a whale of a lot of free space. Front page and two others carry two-column stories, cuts and ads of current and coming attractions at the Loring, all gratis space.

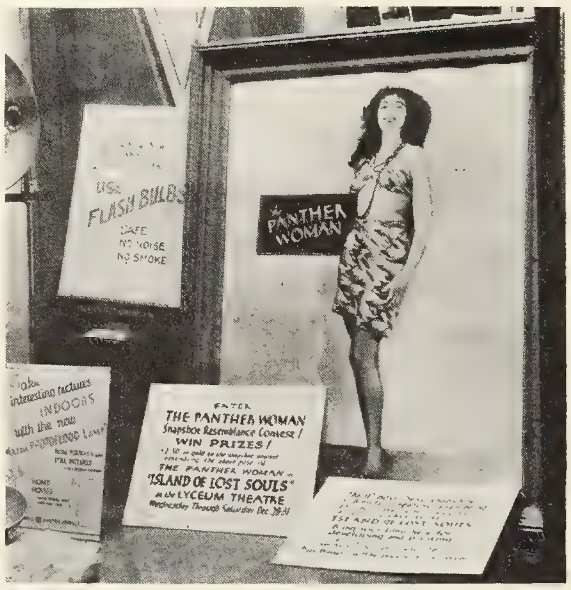
Apparently he also believes in the novelty envelope as means of exploiting his films, such as the "For Men Only" gag; or, "An Important Message for Every Voter"; or "Wives and Sweethearts Beware of the 'Red Headed Woman,'" and another on "Red Dust," which contained a card and some red powder for the bearer to "save, hoard, sleep on it," etc.

In addition to the above, Keating is using various other advertising stunts, most of which are not costing him a cent. We'll be glad to present these in more detail in the future, or as soon as he sends along further news of his activities. In the meantime, continued good luck to you, Bill.

IRWIN IS ANOTHER BIG SPACE HOUND OF THE NORTHWEST

Some newspaper tear sheets at hand disclose that George D. Irwin, aided and abetted no doubt by advertising manager Earl Long, has been getting away with considerable free space in behalf of the Lyceum Theatre, Duluth, Minn.

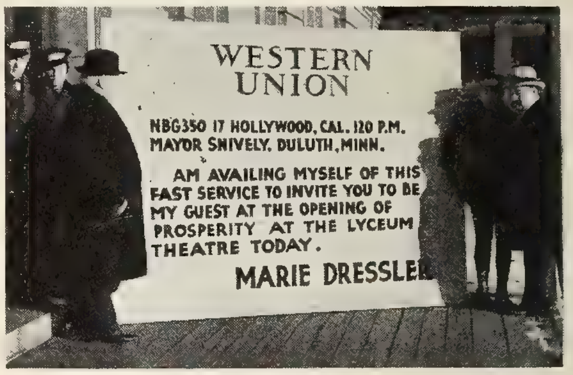
One batch shows he made a tie-up with the paper that carries Will Rogers' comments for a number of generous sized free ads when playing "Too Busy to Work." Each ad featured a mat from the picture and copy was equally divided between theatre and publication.



Another lot shows that the sports editor of the paper was duly impressed with the importance of the picture, which featured a recent football game between Notre Dame and Southern California, and among mention in various parts of the sports section stated: "So far as we know this is the first time a complete football game has been reproduced on the screen. That's why the Lyceum gets this little spiel. It's not advertising—it's news."

Additional proof that Irwin knows his way 'round newspaper offices is found on the front page of another Duluth paper, which played up a two-column cut and caption of "The Panther Woman." The accompanying photo shows evidence of the "Panther Woman" Resemblance Contest he conducted just previous to playdate on "Island of Lost Souls." In other words, snap-shots submitted which nearest resembled the lady entitled the sender to participate in the offered award and guest tickets.

The other photo shows the Mayor of Duluth receiving the huge post card purported to have been sent this official by no less than the great and only Marie Dressler, who took this way of letting His Honor know that he was welcome to be present at the opening of "Prosperity." Needless to mention, the gag received its usual effective publicity in the papers and otherwise.


WESTERN UNION

NBG350 17 HOLLYWOOD, CAL. 120 P.M.
MAYOR SNIVELY. DULUTH, MINN.

AM AVAILING MYSELF OF THIS FAST SERVICE TO INVITE YOU TO BE MY GUEST AT THE OPENING OF PROSPERITY AT THE LYCEUM THEATRE TODAY.

MARIE DRESSLER

Irwin trained his guns on women's clubs, lodges and other organizations when exploiting "Farewell to Arms" by sending out telegrams especially prepared for this group. The wires read: "The screen adaptation of Ernest Hemingway's famous novel, 'Farewell to Arms' with Helen Hayes and Gary Cooper comes to the Lyceum Theatre for four days starting (dates). 'Farewell to Arms' is the greatest love story of the decade and we believe it will be of especial interest to every woman in Duluth. Will you please advise members of your organization accordingly." These wires were addressed to the membership of each organization and arrangements were made with Western Union to have them delivered while meetings were in progress. Information as to meeting time was secured from the society editor of a local newspaper. The cost of $0.29 per wire was quite small considering the large number of people the messages reached.

Other tear sheets at hand show that more free space was obtained by Irwin by using the swap-ad gag, of which most Club members are by this time familiar. Guest tickets were given to those inserting swap-ads in the paper as a plug for "Prosperity." On another sheet we note a three column cut and caption, showing Al Hanson, Col. W. F. Henry (newspaper editor) and George Irwin, and stating that these three would play host to an orphanage during the Xmas season. More valuable free space for Manager Irwin.

All of which brings us to a close as far as the Lyceum and George Irwin are concerned right now. More about him, we hope, in future issues. Apparently he's another one of the space-grabbers of the Great Northwest.

HERE'S HOW STROUD PACKED 'EM IN FOR HIS ELECTION SHOW

It's a little late to be reporting the "Election Night Jamboree" staged last national election by J. C. Stroud, manager of the Park Theatre, St. Paul, Minn., but the way he handled the occasion packed the theatre to overflowing and his plan can be filed away for future reference.

His first step was to tie-up with his weekly newspaper and obtain two front-page stories and a three-quarter page gratis ad. Awards, added attractions and facilities for reporting the returns were also promoted. The newspaper also furnished an adding machine, three stenographers, with typewriters, and 10 boys to station in telephone booths in the neighborhood to get returns not available to the general public for several hours later.

Newspaper Tie-up!

In order not to interfere with the screening of an outstanding film booked for the evening a special screen was installed to flash election returns, in addition to a special blackboard with spot for local flashes. The editor of the newspaper at one time tabulated returns for one of the big Twin City papers and graciously arranged to have on hand complete equipment and charts to expedite results broadcast from the radio. To keep a more accurate check on returns three radios, all promoted, were installed in different parts of the theatre so that girls could obtain and compare figures from three different stations. Before flashing the figures on the screen a final check was made in Stroud's office.

The audience was in a receptive mood for the show and the vaudeville, picture, returns and awards were enthusiastically received. An extra show with added short subjects was run to take care of the late crowd. Business was excellent.

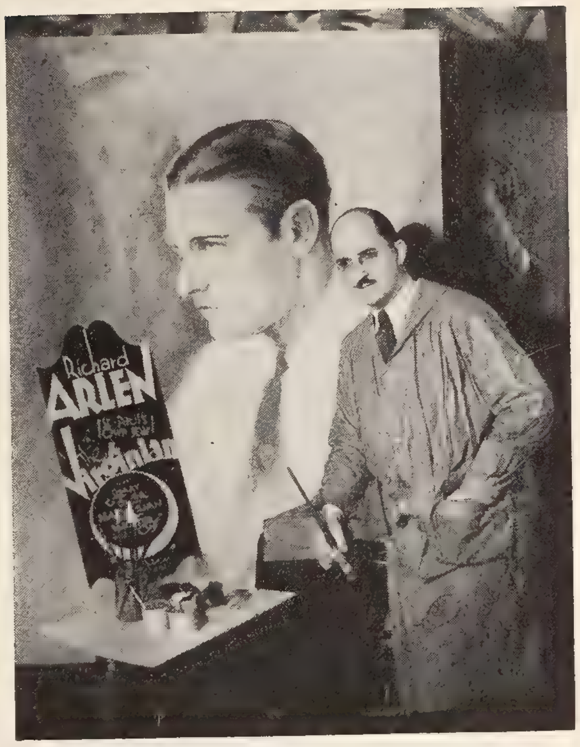
Novel Giveaway Gag!

It's also a bit late to report on "Red-Headed Woman," but we're doing so in order to bring out the effectiveness of a piece of novelty advertising and an oft-used little line which appeared at the bottom of a card enclosed in an envelope. Copy on envelope read: "Wives and Sweethearts Beware of the Red Headed Woman." Inside it read: "The Picture Every Married Woman Should See" and other copy on film, theatre and playdate. At the bottom in small type appeared: "This Picture Will Not Be of Interest to Children. Please Do Not Bring Them."

He exploited "Fugitive" with a three-sheet panel of all the newspaper write-ups and small title card in the center, with each write-up outlined in red. Pink and green "extra" copies gave additional color to the display, which occasioned considerable comment from patrons.

At the time we received this report Stroud was working on a Style Revue and Personality Hair-Dress combination, of which we'll tell you more when details arrive. He planned to use nine models in a tie-up with a beauty salon and other merchants, all expenses to be paid for by the several concerns. He also has other important merchandising angles in mind and we hope he'll send along full details of the entire campaign next time we hear from him.

POSTER ART WORK FOR THE THEATRE!



Looking after the poster-art needs of a division as widespread and large as the Publix-Northwest Division is by no means a small task, yet Gene Hundredmark holds down that spot and does himself credit, too.

We were fortunate in digging up the photo illustrated here, which gives us the opportunity of showing you not only Gene himself, but one of the impressive, seat-selling posters which are a regular occurrence in Minneapolis.

In the past when the various house managers of this division contributed their individual showmanship activities we had many occasions of admiring the fine poster-art work being used, especially in the Minneapolis-St. Paul sections, but we did not know who was the creater of their art work. This special edition brings to light the information we long desired.

We are hopeful that this edition will mark the first step in regular contributions of art work from Gene Hundredmark. Since he is so well known among other theatre artists we feel sure that they will welcome the opportunity of seeing his art work regularly. Come on, Gene, catch some of that "All For One and One For All" spirit; it will bring you the recognition you so well deserve for your fine work.

LOBBY NOVELTY WAS BIG AID TO KAPLAN WHEN SELLING 'RAIN'

A small lobby novelty, so different and compelling that it obtained newspaper publicity on "Rain," was turned out by Manager Harry Kaplan and his staff at the Paramount Theatre, St. Paul, Minn.

The display consisted of a reproduction of one of the sets in "Rain" constructed of odds and ends promoted from a local floral shop.

Water running from a fountain spray set behind the advertising copy just above the display created the effect of real rain falling on the cottage. Even a small parrot within a cage in the cottage was complete in all detail.

Needless to say, the display sold people on the fact that Joan Crawford in "Rain" would soon be shown at the Paramount.

McCREARY HAS PAPER ALL STEAMED UP ON INSTITUTIONAL IDEA

One of the best ways we know of to give you a line on Billy McCreary, city manager for Publix in Hibbing, Minn., is to comment on the newspaper editorial mention his theatres receive from time to time as to their value as public institutions.

One of two editorials before us rated the lead and dwelt extensively upon the moral a forthcoming film, "Prosperity," could convey to audiences. Another was headed "Hotels and Theatres" and pointed out that both institutions meant a great deal more to cities than mere commercial enterprises, mentioning a leading hotel and the two theatres in charge of McCreary. It further recommended that citizens patronize both.

When his friends up in the Northwest discuss Billy they openly compare his qualifications as a theatre man with the importance of Hibbing's open pit iron mine, which is considered the greatest of its kind in the world. Likewise, they think McCreary is the biggest little showman in the world.

He might be termed a member of the old vaudeville school, although he's just turned his thirtieth year. Be that as it may, he was trained by old-timers who believed that to be a showman one must act and live like one. And they tell us that's just what Mack does; so successfully, in fact, that his houses radiate personality, and personality is a great tonic for the box office. But don't get us wrong. It isn't himself that he's stressing; it's his theatres, first and foremost, as evidenced by results at the box office.

CLUB MEDAL TO ABE SONOSKY FOR SPACE ON CLASSIFIED GAGS

When it comes to using classified page tie-ups for the promotion of free space one of the Club's special Croix de Guerres will have to be handed to Abe Sonosky, manager of the Capitol Theatre, Aberdeen, S. D. There's no telling off hand just how much space Abe promoted in the past six months without getting out our rule, but it must have amounted to hundreds of inches. Following are a few of the gags he used to make his fine showing:

For one he used the gag of scattering citizens' names among the different ads, with a large box calling attention to award of guest tickets and mention of current attraction. Another consisted of a "Whoozit" contest, conducted along practically the same lines as the Xmas Shopping Guide promoted by E. V. Siebel at the Capitol Theatre in St. Paul. This tie-up featured a questionnaire box in which readers were asked "where they could buy" certain advertised articles. It was necessary, of course, to comb through the page in order to dig out the answers. Guest tickets and other awards were offered for best solutions.

For a stunt to sell "As You Desire Me" he scattered among the many ads on the page 10 which carried portions of a synopsis of the picture. The gag was to find and assemble them in proper order and participate in the awards. Others consisted of scattering the letters spelling "Horsefeathers" among the different ads; a reproduction of a jig-saw puzzle scene from "Tess of Storm Country," and a large display ad secured through a tie-up with an electric refrigerator dealer, arranged by giving display space for one of the machines in the theatre lobby.

VARIETY OF STUNTS USED BY CHAS. ZINN TO SELL THE UPTOWN

Among District Manager Mike Mayen's skippers of downtown and suburban theatre operation in St. Paul and Minneapolis is Charles Zinn, manager of the Uptown Theatre and another live wire of the Publix Northwest Division whose show-selling activities will certainly be of interest to all his fellow showmen in this organization.

Starting at the top of the list, we note that the Uptown's Boys and Girls Club is in a flourishing condition and apparently kept that way by regular Saturday meetings at the theatre. Awards are promoted for members, shows are made possible by talent within the ranks and picnics and races are held during the proper seasons of the year. At Xmas time the promotion of two "Lionel" electric trains for give-aways proved a most popular stunt. Zinn uses the conventional Club card to gain his membership.

Another annual give-away stunt and one which is generally put over in the spring is the award of a fine saddle horse, particularly popular out in the Twin Cities because of local interest in riding. In addition to having a rider parade the streets, contest for naming the horse, etc., there are many angles here for exploitation. The local riding academy furnishes the horse gratis in lieu of advertising and interest aroused in the sport. This stunt, we understand, has turned out to be one of the most profitable ones ever used in Zinn's town.

Other activities include the promotion of an oil burner through a tie-up with a local concern which furnished a sound truck and a fine display of the apparatus; a photograph gag, in which a panorama shot is taken of children in front of the theatre and portions later shown on the screen in order to award guest tickets to those appearing in the shot, and the added attraction of a band act for "High School Week" during the football season.

Kiddie Revues and Style Shows also claim Zinn's attention and both of these stunts were successfully staged a short time ago. The Kiddie Revue is another annual attraction and is generally held during Xmas week at no expense to the theatre. His Style Show was also cost-free and particularly successful this last season because of choosing girls from sororities to act as models and "most beautiful girls on campus."

It's easy to conclude that Zinn and his staff are very much on the job when it comes to promoting cost-free attractions for their house and we'll hope to pass along a lot more information concerning the Uptown in the weeks to come. We have his word to Charlie Winchell that he'll send along more dope if the Club needs it.

JUST IN CASE——!

Every possible effort was made to use all material contributed for this special edition, but it is just possible (even if we hope not), that some little bit may have been lost in the shuffle. In which case we crave your indulgence and hope you will believe us when we say it was not done deliberately.

There have been few special sections that we enjoyed working on more than this because the material was unusually fine for our department. If those who contributed will continue to send in their activities in the future we will know that our pages will be worth reading more than ever before.

FLYING D. M.!

"Speed" French!

That nickname, tied to District Manager Harry French of the Southern Minnesota territory of the Minnesota Amusement Company some months ago, has proved a boomerang on the boys who pinned it on Harry.

For the current issue of one of the aviation magazines lists the name of Harry B. French as a full fledged airplane pilot with several hundred hours of time to his credit.

A close investigation by your reporter proves that for the past year Harry has been sneaking to the Mankato airport every moment that a district manager has to spare, to put in solo time in his Curtiss Robin. And about two months ago, District Manager French won his wings, thus becoming the only flying D. M. we know of.

French is a veteran of Northwest show business, first operating his own theatre in Mankato, Minn.; then joining the old F. & R. territory as district manager, a post he has held continuously through all managements of that division.

AL SMITH ON TOUR!

On To Havana!

No, not the Al you think but Al Smith of Winona, Minn., manager of the State Theatre there. He, Ray Niles and Harry French planned to take a vacation in Havana this year but, owing to tough times, a payless vacation, etc., the trio was held to the antique hack pictured above. Instead of basking along the Prado, Al went out and posted bills.

KELLY AND KAPLAN SOLD 'LIVE MUSIC' WITH BIG CAMPAIGN

When M. P. Kelly and Harold Kaplan, respectively publicity manager and manager of the Paramount Theatre, St. Paul, Minn., completed plans for the building up of an indefinite engagement of Lou Breese and his orchestra at the theatre, they launched a campaign which would have done credit to even a more elaborate program.

Local editors, merchants and civic organizations were all sold the idea that the return of a band to the theatre would mean much to all concerned and efforts in this direction were greeted with a veritable landslide of cooperation.

The newspaper devoted editorial space to the importance of employing "live" musicians in a time when mechanical devices threatened to wreck the livelihoods of those engaged in orchestra work and front-page mention was made of St. Paul officials attending the opening program, together with a statement that theatre parties would be arranged by many local merchants.

Several papers devoted columns of free space to the move, carried cartoons featuring the orchestra leader and published photos of him and other members from time to time. A visit of Breese and his band to the State Hospital for Crippled Children was good for another two-column story and photo. A German language paper also carried generous publicity on the event.

A flock of newspaper tear sheets at hand offer additional evidence of cooperation among many merchants. All ads ranging up to a page in size carried lines at the top to plug the new attraction, such as "Welcome Back Lou Breeze; Let's All Turn Out to Greet Lou Breeze," etc.

We have good authority for stating that the above was one of the largest publicity campaigns ever given a band leader in the Northwest and it offers evidence of what can be done in this direction when a couple of energetic showmen decide to let the whole town know a new attraction is on the way. They picked out their strongest selling points, chose the best mediums of expression and then went to work.

CONSTRUCTING THE PROGRAM!

by BARRY BURKE, Twin City District Manager

VARIETY, speed and balance must be worked into every program presented in a sound theatre. If one of the elements above is lacking the program as a whole will be flat. Patrons may not realize what is wrong with the show, but they will leave the theatre feeling that they have not been properly entertained.

For instance, a simple rule in program construction often overlooked by the average manager, is that in the majority of instances it is smartest to send patrons out of the theatre with happy thoughts in their minds. That is why, when we play heavy screen tragedies, with tragic endings we often close our shows with a cartoon or novelty.

My procedure in program construction usually works along the following lines: First, I decide upon my feature picture (which, after all, must be the backbone of the entertainment), and I then try to select the short subjects to fit around the feature, keeping in mind contrast—color—speed. Generally, it is impossible to see your newsreel before your program is to open; therefore, we have to assume that we will be able to have in the newsreel a novelty, a thrill, humor and items of news interest. Assuming that the newsreel contains the above, and that the feature picture is light drama, I would then try to select a cartoon (similar to a Betty Boop, Mickey Mouse, Krazy Kat, or Bosko) for my second unit on the program. For the third unit, I would try to select a subject in color, preferably a band act, or a subject with plenty of song and music in it. For the fourth unit, I would try to select a comedy (as an example, a Laurel & Hardy, or a Pitts & Todd), to be followed immediately by the feature picture.

I am sure you can appreciate how difficult it is to try to put in an article all the points that are necessary to consider in good program construction. Nevertheless, I feel you will gather that, in my opinion, it is necessary to have speed, contrast, color, humor, romance, music, in the proper construction of the straight sound picture program.

personalities

MILT GURIAN
formerly in the Publix home office booking department, is Northern District booker for Minn. Amusement Co.

▽

L. O. KIRKBERG
former Austin newspaperman, transferred to show business two years ago and has managed the State, Mankato, Minn., ever since.

▽

DICK BRADLEY
old-timer in Northwest show business, is now managing the State, Eau Claire, Wis.

▽

RAY L. NILES
has one of the sweetest managerial jobs in show biz. Handles the Rochester, Minn., theatres. This is home of famous Mayo clinic.

▽

FRED LARKIN
has returned to his first love after an absence of nearly three years. Fred is handling the Paramount, St. Cloud.

▽

HARRY SALISBURY
manager of the Empress, Rochester, who was severely injured in an auto accident last year, is just about ready to discard the crutches. Good luck, Harry.

▽

AL SMITH
is not from New York. He's managing the State theatre, Winona, Minn.

▽

L. O. DANIEL, JR.
Publix New York contact ad man, is now handling the managerial duties of the Egyptian, Sioux Falls, S. D.

▽

ABE SONOSKY
has made a reputation for himself as manager of the Capitol theatre, Aberdeen, S. D. Abe has put over a free space tie-up practically every week since he has been in Aberdeen.

▽

H. E. BILLINGS
grand old daddy of Northwest show business, is still showing the boys how to do it. Using lamp black and a flit gun, he has been building enormous display signs in snow banks along main highways into his town. Good until snow melts.

JOE H. RYAN
recently celebrated his twentieth anniversary as a showman in Madison, S. D. Joe manages and owns the State theatre.

▽

JOHN BRANTON
is booking the South Dakota and Southern Minnesota territory for Minnesota Amusement Co.

▽

JACK MURRAY
former New York art teacher and newspaper ad artist under Lem Stewart with Publix New York office, is handling newspaper art work for Minnesota Amusement Co.

▽

EARL LONG
formerly home office contact for New England Publix theatres, is holding down the post of Ad Director for the Duluth, Minn., theatres.

▽

GEORGE IRWIN
is back in the town of Duluth, Minn. This time guiding the destinies of the ace house, the Lyceum.

▽

JIMMIE EWING
former manager of the Colonial, Watertown, is now directing the State, Fargo, N. D.

▽

WM. C. O'HARE
is now managing the State theatre, Sioux Falls, S. D.

▽

GEORGE LANGNESS
who has operated throughout the Northwest territory, is now managing the State, Minot, most northern and western town in territory.

▽

HARRY GREENBERG
manager of the Paramount, Brainerd, Minn., has again lined up vacation giveaways at resorts in his lake territory for theatres throughout Middlewest.

▽

BOB LaPINER
Legionnaire and war veteran, is holding down two jobs with Minnesota Amusement Co., office manager and civic contacts.

CARLTON DUFFUS
has resumed his duties as advertising manager of the Twin City Suburban theatres.

▽

RALPH AYER
managing the Century, Minneapolis, is now a proud papa. Mother and son just great!

▽

FRANK STEFFY
known to Broadway as one of Fox's ace managers, is now guiding the destinies of the State, ace Minneapolis house.

▽

ROBERT LeFEVRE
has achieved the reputation of being the livest showman on the Minneapolis Rialto because of his sensational fronts at the Lyric.

▽

EV. SEIBEL
former ad man and now manager of the Riviera, St. Paul, has put that house over to excellent business through unusual ad campaigns that have the whole town talking.

▽

M. P. KELLY
advertising director, St. Paul theatres, scored a beat by lining up all merchants in city to cooperate in selling Paramount Band Show.

▽

BERT NIX
is now managing the Cameo, St. Paul's newest family theatre. (The remodeled Alhambra.)

▽

JOHN P. READ
known to show people through the country, is now directing the Aster theatre, Minneapolis.

▽

WM. KEATING
of the Loring, Minneapolis, is the only manager to introduce smoking in a theatre in the Northwest. Balcony used for this purpose to promote younger patrons.

▽

CHAS. ZINN
packed his theatre, The Uptown, Minneapolis, by arranging a Hollywood Star Impersonation Night. University of Minnesota Masquer's Club furnished the talent at no cost.

STEADY ADVERTISING EFFORT RESPONSIBLE FOR NILES' GROSSES

Constant merchandising and advertising effort are responsible to a large extent for the satisfactory grosses turned in at the Lawler Theatre, Rochester, Minn., by Ray Niles, city manager, and his able assistants, Don Frederickson and Harry Salisbury.

Perhaps in no other city in the country is it so necessary to watch advertising and merchandising details so closely. Yet Niles and assistants are able to capitalize on every major stunt offered by the industry as a whole. The best proof of this is the fact that on "Prosperity" Niles prepared a special page of cooperative advertising that brought in over 1,200 replies.

More than 10 per cent of the population. That's getting results! The accompanying photo (Ray doesn't know this is in circulation) shows Niles himself, seated before his desk with the answers mentioned above. The lettering at the left is Charlie Winchell's.

IS FAN
AIL OF
INE IS
ETTING
OO BIG:
W'S YOURS?

Another stunt of interest was a clever bit of publicity obtained on "The Island of Lost Souls." One of the Rochester entrants, Miss Catherine Witte, received a letter from Kathleen Burke, winner. Niles had the girl hold this letter until just before the picture played his theatre, then sold the newspaper the idea of reproducing it as a local feature.

Niles and his staff constitute another important link in the Publix Northwest Division and we'll join with the rest in wishing him continued success with his job. We'll be looking for further word from Ray.

BERRESON PROMOTED VALUABLE PUBLICITY FOR FOOTBALL FILM

Much valuable newspaper publicity was secured on "All American" by H. F. Berreson, manager of the Strand Theatre, Minot, S. D., by sponsoring a meeting to decide what players on the several local football teams have rendered the most effective services during the past season.

He timed his guest party at the theatre for the leading squads on the night following a dinner given the players by the principal of the local high school, during which plaques were presented to those chosen by the appointed committees. As the result of this publicity the picture played to two packed houses on off nights.

Notice to Members:
PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
A Shriek in the Night	Ginger Rogers-Lyle Talbot			
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson-Gloria Shea			
Eleventh Commandment	Marion Marsh-Theo. Von Eltz			
Midnight Alarm				
Nesters, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Lee Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Destroyer, The				
Free Ranger	Tim McCoy-Alice Dahl			
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Mike				
Murder of the Circus Queen	Adolphe Menjou-Greta Nissen			
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page			
Tampico	Jack Holt-Raquel Torres			
Unknown Valley	Buck Jones			
When Strangers Marry	Jack Holt-Raquel Torres-Fay Wray			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33	62	Feb. 18,'33
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33		
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33		
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
State Fair	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Six Hours to Live	George O'Brien-Nell O'Day	Feb. 17,'33		
Smoke Lighting	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Adorable	Janet Gaynor-Henry Garat			
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	Apr. 14,'33		
Five Cents a Glass	Marian Nixon	Mar. 24,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33		
I Loved You Wednesday	Philip Merivale			
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pilgrimage	Marian Nixon-Norman Foster			
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 31,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Trick for Trick				
Warrior's Husband	Elissa Landi-Ernest Truex-David Manners			
Zoo in Budapest	Gene Raymond-Loretta Young	Apr. 14,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	Feb. 23,'33		
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Black Cat, The				
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Myrna Kennedy	Mar. 15,'33		
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Feb. 28,'33		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	
Woman in the Chair, The		Feb. 15,'33		

Coming Feature Attractions

Back Stage Mystery				
Free Love	Jack Hoxie-Betty Boyd	Mar. 1,'33		
Gun Law				
Sing, You Sinner		Mar. 1,'33		
Trouble Buster	Jack Hoxie-Lane Chandler	Mar. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Justice Takes a Holiday		Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo		Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18,'33
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Hains-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33		
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33

Coming Feature Attractions

Bombshell	Jean Harlow			
Dancing Lady, The	Joan Crawford			
Gabriel Over the White House	Walter Huston-Karen Morley			
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Mar. 24,'33		
La Tendresse	Norma Shearer			
Made on Broadway	Robt. Montgomery-Mae Clarke			
Man on the Nile	Ramon Novarro-Myrna Loy			
Peg O' My Heart	Marion Davies-Onslow Stevens			
Reunion in Vienna	John Barymore-Diana Wynyard-Frank Morgan			
Rivets	John Gilbert-Mae Clarke	Mar. 17,'33		
Service	Lewis Stone-Benita Hume-Lionel Barrymore			
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 10,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn to the Right				
White Sister, The	Helen Hayes-Clark Gable	Mar. 3,''33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'53		
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Black Beauty	All Star	Apr. 1,'33		
Breed of the Border	Bob Steele	Mar. 1,'33		
Casey Jones	All Star	Apr. 15,'33		
False Fronts	Ralph Forbes-Vivienne Osborne			

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott- S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
Cracked Ice	Four Marx Bros.			
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
I Love That Man				
International House	Peggy Hopkins Joyce			
King of the Jungle	Frances Dee-Buster Crabbe			
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33		
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33		
Terror Aboard	Wynne Gibson-Cary Grant			
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louis Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33		
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		
Declasse	Ann Harding			
Hell Bent for Election	Edna May Oliver			
King Kong	Fay Wray-Bruce Cabot			Feb. 18,'33
Little Women	Anita Louise-Dorothy Wilson			
Our Betters	Constance Bennett	Mar. 31,'33		
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33	57	Jan. 21,'33
Successful Blunder, A	Junior Durkin-Charlotte Henry		68	Feb. 4,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Leafur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
	Don Alvarado-Dorothy Sebastian	Hoffberg			
Dangers of the Arctic		Exp. Film Co.		58	July 6

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Italy Speaks		Enrico Cutali			
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Equitable Pics.			
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
(Reviewed under title "The Impassive Footman"— Assoc. Radio British)					

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Those We Love	Llyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard		90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Be Mine Tonight	Jan Kiepura-Magda Schneider			Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33		
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 16,'33		
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy			Jan. 28,'33
Early to Bed	Summerville-Pitts			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 30,'33		
Laughing Boy	Zita Johann			
Lucky Dog	Charles "Chic" Sale			
Prison Dctor, The				
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rustler's Roundup	Tom Mix-Diane Sinclair			
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33		
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Dick Powell			
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33		
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney			
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Untamed Africa		Apr. 8,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auction in Souls	Conrad Nagel-Leila Hyams	Feb. 16,'33		
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Study in Scarlet, A	Reginald Owen-June Clyde	Mar. 12,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Night in Paradise	Anny Ondra-Herman Thimig	American - Roumanian			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	American - Roumanian	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld			
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Uta			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It with Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats	Jan. 25,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33		
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33		
The Curse of a Broken Heart			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddies	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Bags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33		
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33		
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
Wise Dummies Harry Langdon			
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs			
Two Black Crows in Africa	Mar. 5,'33		
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
California	Mar. 5,'33		
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33		
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Robin Hood	Jan. 22,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19, 33		
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33		
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Boundless Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	Mar. 14	7	
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two			
ODDITIES			
Chill and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles		12	
Bone Crushers		8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi For Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks		19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	

ONE REEL ACTS

Title	Rel. Date	Running Time Minutes	Reviewed
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
Just a Gigolo Irene Bordoni	Sept. 9		
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time on My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	1 reel	
Is My Palm Read	Feb. 17,'33	1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
Kidnapping	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Drug Store, The Sennett Star			
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Prosperity Pays Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped the Ghost	July 22		
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 20

RKO-RADIO PICTURES

CHARLIE CHAPLIN SERIES (Re-Issues)

Title	Rel. Date	Running Time Minutes	Reviewed
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Julips	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 10		
Golf Chump, The	Aug. 5	20	Aug. 13

Title	Rel. Date	Running Time Minutes	Reviewed
Merchant of Menace, The			
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

SPECIALS

Title	Rel. Date	Running Time Minutes	Reviewed
So This Is Harris		28	

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Panicky Pup	Feb. 24,'33		
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	

STATE RIGHTS

ATLANTIC FILM

Title	Rel. Date	Running Time Minutes	Reviewed
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30

CAESAR FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Veneziana		1 reel	

CAPITAL

Title	Rel. Date	Running Time Minutes	Reviewed
Isle of Isolation		10	July 30

CENTRAL FILM

Title	Rel. Date	Running Time Minutes	Reviewed
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21

F. M. S. CORP.

Title	Rel. Date	Running Time Minutes	Reviewed
Newslaughs		7	Jan. 28,'33

FEATURETTES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7

IDEAL

Title	Rel. Date	Running Time Minutes	Reviewed
Evolution		28	Sept. 3

MARY WARNER

Title	Rel. Date	Running Time Minutes	Reviewed
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival		10	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	

MASCOT

Title	Rel. Date	Running Time Minutes	Reviewed
Technocracy		10	Jan. 7,'33

MASTER ART PRODUCTS

Melody Makers Series:

Title	Rel. Date	Running Time Minutes	Reviewed
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	

PRINCIPAL

Title	Rel. Date	Running Time Minutes	Reviewed
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31

UFA

Title	Rel. Date	Running Time Minutes	Reviewed
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

WARD PRODUCTIONS

Title	Rel. Date	Running Time Minutes	Reviewed
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Running Time Minutes	Reviewed
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20		
9. The Mad Doctor	Jan. 20,'33		
10. Mickey's Pal Pluto	Feb. 10,'33		
11. The Mellerdrammer	Mar. 3,'33		

SILLY SYMPHONIES

Title	Rel. Date	Running Time Minutes	Reviewed
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champs, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Feb. 20,'33	1 reel	
No. 28—Novelty	Mar. 20,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod s Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90			
BOBBY JONES			
No. 1—Hand and Grip			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band..			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

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FOR SALE, ONLY THEATRE IN SUMMER resort in New Jersey. 600 seats, completely equipped for sound. Now running. Owner has other interest. Offers considered. BOX 125A, MOTION PICTURE HERALD.

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PROJECTIONIST — ENGINEERING GRADUATE, sound technician, desires connection with independent exhibitor or small chain. Excellent references. R. W. HOUSWORTH, 192 Alabama St., Carrollton, Ga.

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AT LIBERTY—AGGRESSIVE LIVE-WIRE MOtion picture theatre manager, expert exploitation, publicity director. Married—age 38. Small salary or percentage. Go anywhere. BOX 127A, MOTION PICTURE HERALD.

THEATRES WANTED

WANTED SMALL THEATRE ON REASONABLE rental basis for summer stock company. If terms are satisfactory, may consider a 5-year lease. State equipment and condition of theatre. Mention size of stage and if large enough for stage production. BOX 119A, MOTION PICTURE HERALD.

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.

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"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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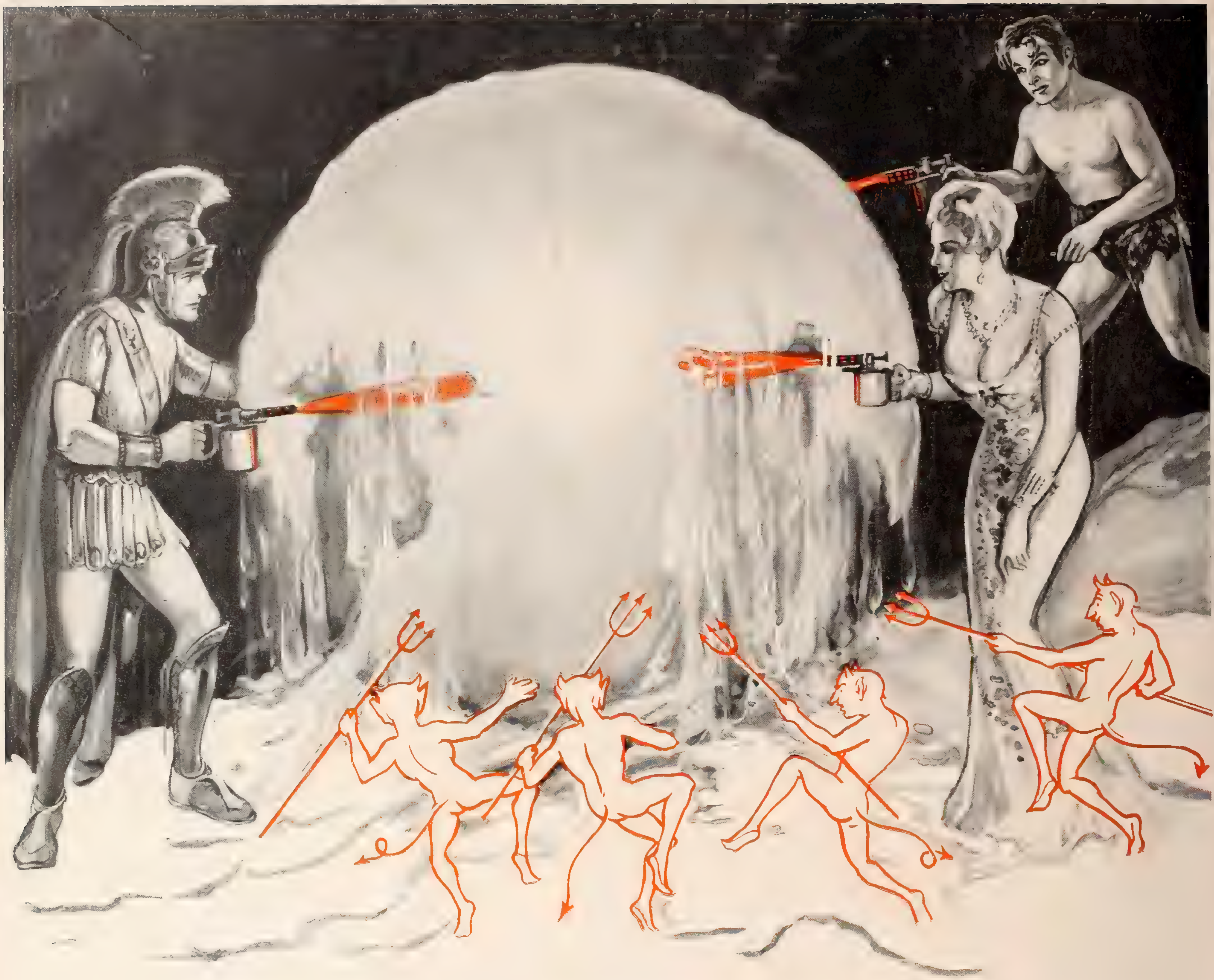


Just As Long
As Paramount Gives You Pictures Like

"THE SIGN OF THE CROSS"

"SHE DONE HIM WRONG"

and "KING OF THE JUNGLE"

—Box-Office Depression Has No More Chance Than The Proverbial Snowball!

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

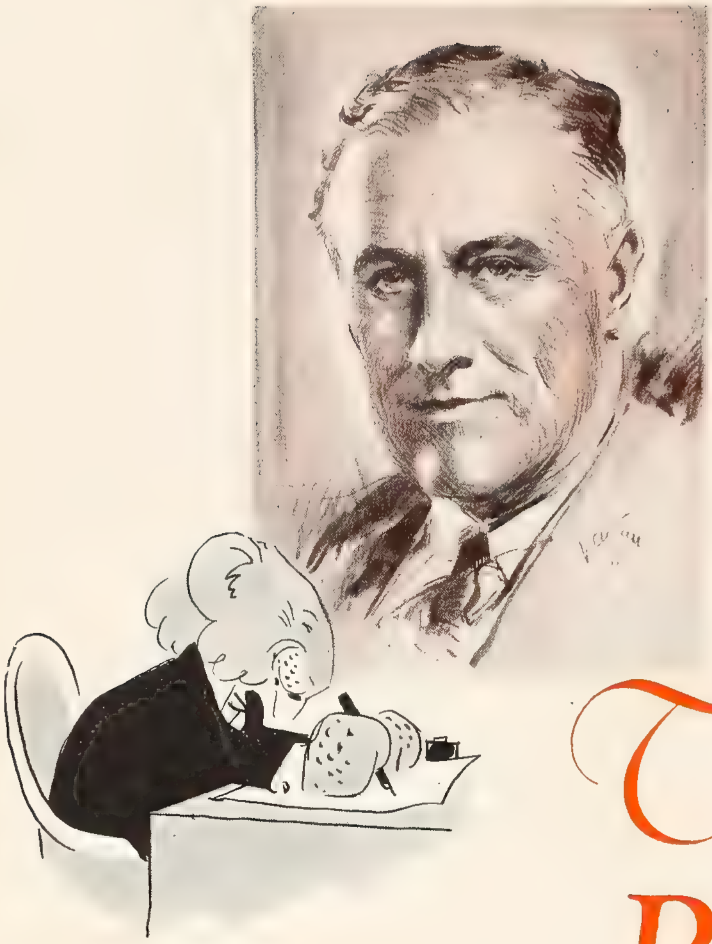
17 MILLION RADIOS COMPETE WITH FILMS

Sale of Nine Million Receiving Sets in Three Years Since April of 1930 Represents 40 Per Cent Increase in Ownership

WHEN MUSIC HELPS TELL THE STORY

Cumulative Effect is Achieved by Combining Music, Dialogue and Action in New Jolson Production, Says Joseph O'Sullivan

Vol. 110, No. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* M[illegible]



To our new President:

The new era which commences now in our nation is symbolized by the motion picture industry in Metro-Goldwyn-Mayer's Globe-Trotter Travelling Studio which proudly takes its place in the Inaugural Parade. During the coming months it will carry from Washington the good-will message of the screen to the nation. Respectfully we extend our heartfelt appreciation for the signal honor.

Metro-Goldwyn-Mayer

HONORED!

Metro-Goldwyn-Mayer's Globe Trotter Travelling Studio has been accorded a prominent place in the Inaugural Parade March 4th.

ON PAGE 19—M-G-M's ANNOUNCEMENT

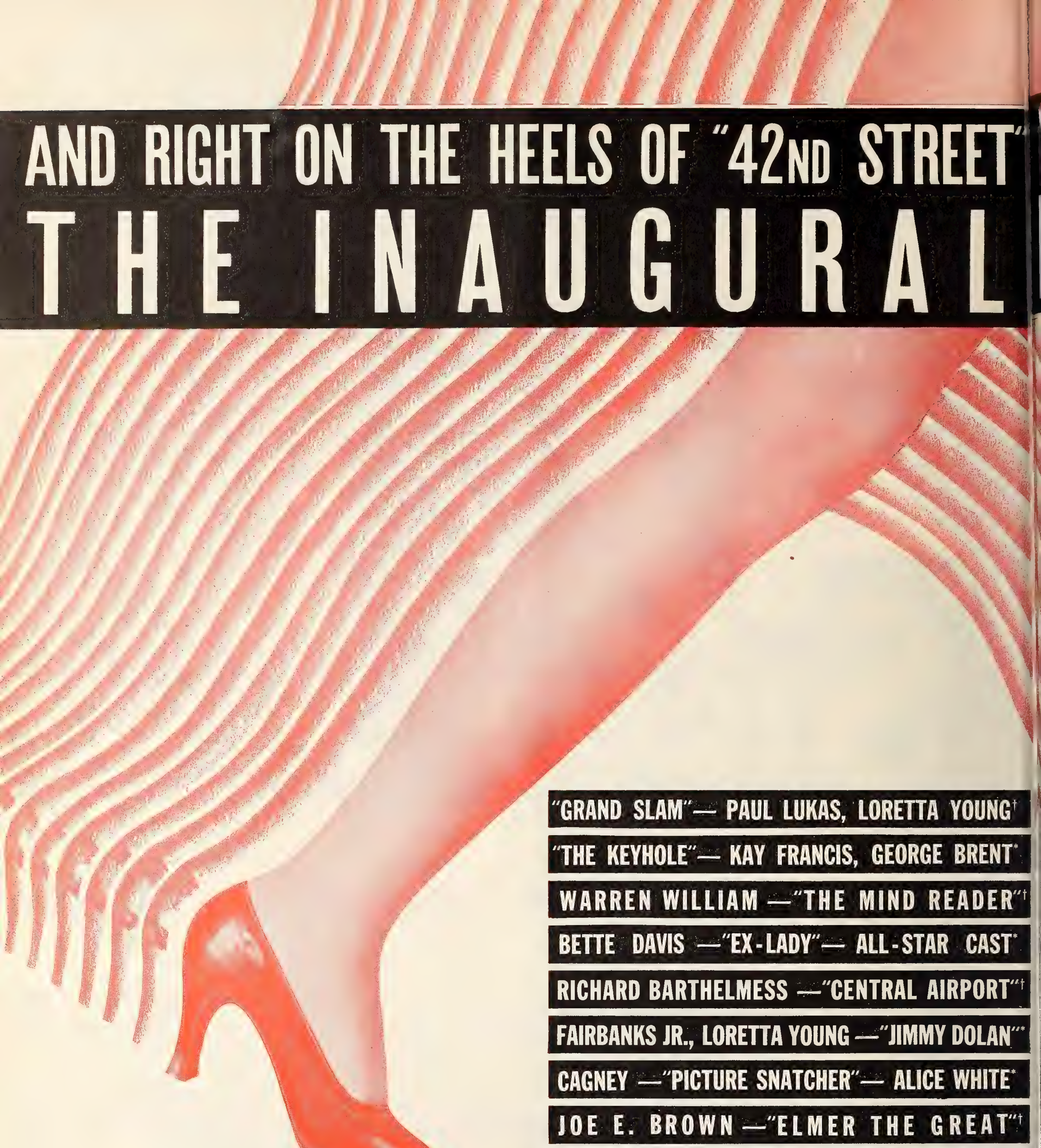
dedicating a New Inaugural Era for Theatres!

"42nd STREET"

SATURDAY AMERICA GETS THAT NEW DEAL! WATCH-HEAR-READ ABOUT THE INAUGURAL PARADE AND WARNER BROS.' "42ND STREET" SPECIAL IN WASHINGTON MARCH 4TH!

AND RIGHT ON THE HEELS OF "42ND STREET"

THE INAUGURAL



"GRAND SLAM"— PAUL LUKAS, LORETTA YOUNG†

"THE KEYHOLE"— KAY FRANCIS, GEORGE BRENT*

WARREN WILLIAM —"THE MIND READER"†

BETTE DAVIS —"EX-LADY"— ALL-STAR CAST*

RICHARD BARTHELMESS —"CENTRAL AIRPORT"†

FAIRBANKS JR., LORETTA YOUNG —"JIMMY DOLAN"*

CAGNEY —"PICTURE SNATCHER"— ALICE WHITE*

JOE E. BROWN —"ELMER THE GREAT"†

ARLISS—"THE ADOPTED FATHER"—BETTE DAVIS*

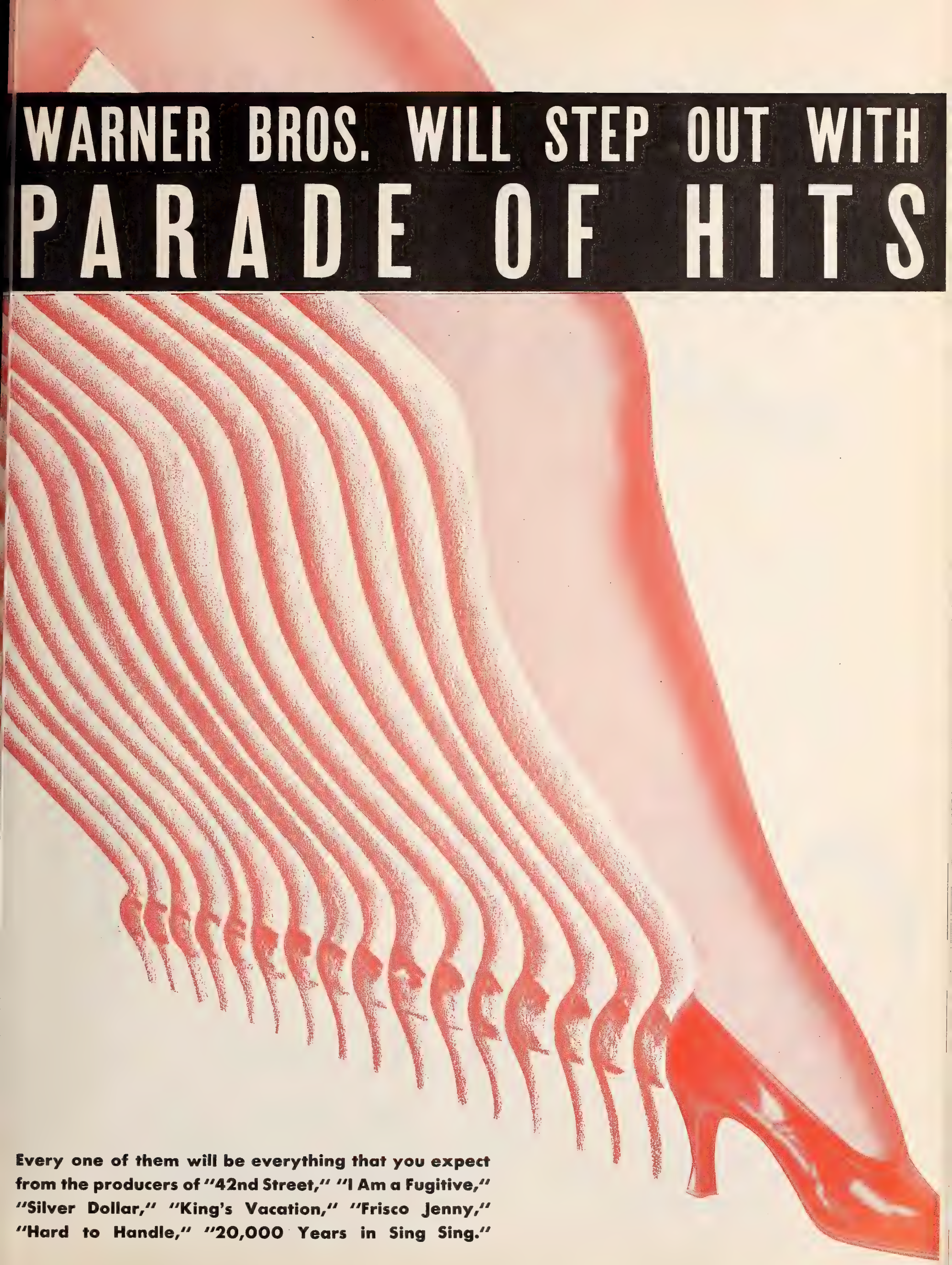
BARBARA STANWYCK—"BABY FACE"—GEO. BRENT*

EDWARD G. ROBINSON—"THE LITTLE GIANT"†

BOBBY JONES—JACK DEMPSEY—VITAPHONE SHORTS

*A WARNER BROS. PICTURE VITAGRAPH, INC., DISTRIBUTORS †A FIRST NATIONAL PICTURE

WARNER BROS. WILL STEP OUT WITH PARADE OF HITS



Every one of them will be everything that you expect from the producers of "42nd Street," "I Am a Fugitive," "Silver Dollar," "King's Vacation," "Frisco Jenny," "Hard to Handle," "20,000 Years in Sing Sing."

EVERYTHING IS PEACHES DOWN IN GEORGIA...

It's Atlanta's turn to feel the electric thrill of FOX showmanship. "Cavalcade" stampedes them again...as the rush of business demands a holdover week. Says the *Atlanta Constitution:* "It stands supremely above criticism . . . a capacity audience sat spellbound." The same FOX courage and show instinct responsible for "Cavalcade" is now producing one of the greatest hit series this industry has ever seen. That's one trade secret *everybody* knows!

Noel Coward's

CAVALCADE

PICTURE of the GENERATION

A FOX ACHIEVEMENT

MAR-3 1933. ©CIB 182723

MOTION PICTURE HERALD

Vol. 110, No. 10

March 4, 1933

SHOWMANSHIP & SELLING

THE old arts die hard. "Opera at Movie Prices" is a newspaper headline of the week. It is likely to prove as impractical as some of the unhappy efforts that have been made to sell movies at opera prices. All interestingly relating to our frequent observation that the motion picture must ever continue to be the best show in the world for the price, and our occasional observation that the occasional motion picture can present the best show in the world, at any price.

There is, here and now, the best opportunity for the re-establishment of the motion picture habit with the amusement buying public that has been presented since the birth of the nickelodeon, which swept across the land on a steady upward curve right across and through the "stringency" of 1907. Nickels and dimes counted in those days, too.

With the whole mercantile world dealing in food, furniture, textiles and whatnot, advertising, advertising and screaming, about current values, it would seem that there might be profitable opportunity for the retailers of motion pictures to point out now and then that the box office has its bargains, too. Is it not just possible that, despite the flourish of its publicity efforts, the motion picture is these days somewhat under-sold?

And speaking of selling, there's something a bit heart-warming about the reports of the progress across the country of Warner's "Forty-second Street" Special train, which is turning out the folk to go "down to the depot" by the thousands—and more importantly, to go thence to the theatre to see what it all may be about. And there is Metro's "Studio Train," their big national ballyhoo, which is, like the Warner special, now bearing down on Washington to get into the limelight of the nation's attention, turned toward the inaugural excitements.

These are activities of showmanship, whoope-te-doo showmanship, that the mob likes, which is the only showmanship that can do us much good in these days when the motion picture has the problem of selling the millions.

"Coming, coming, coming!" That's a great word in the circus business, and it can be in the world of the motion picture, too. The public can well be jarred out of the notion that the movie show is always down at the corner at the Lyric. There's more profit in the notion that a new show is coming to town every little while.

△ △ △

NEWSPAPER SPEED

WHILE we are thinking about the fine-haired technique of the motion pictures, its optics and sounds, we can spare a glance of admiration for what is being achieved by newspaper makers. In the course of an address before the Advertising Club of the New York Times the other night, Mr. Henry Wise Wood, a master of press design, remarked upon some aspects of newspaper printing, relating that: a sheet of newsprint is three one-thousandths of an inch thick, that a halftone cut has a relief depth of five one-thousandths of an inch, that it has to deposit one ten-thousandth of an inch of ink on the paper while it is running through at the rate of thirty miles an hour, or four one-thousandths of a second per agate line! Incidentally Mr. Wood has evolved a device for feeding new rolls of paper to the press without stopping, making a paste joint or overlap in just one-seventieth of a second, hot or cold.

△ △ △

"LOU" IN LIEU OF "LIL"

A GREAT triumph for the cause of righteousness is to be recorded in that current bagnio success, "She Done Him Wrong." On the stage Miss Mae West had the role of "Diamond Lil" but it is entirely purified for the screen by translation into "Lady Lou." What a gorgeous and typical victory!

△ △ △

GERMAN sound engineers, who have not been entirely pleased with our unit of noise, the decibel, have evolved their own, calling it the "phon". A "phon" is a degree of sound which is just barely perceptible. The scale runs up to a hundred "phon", which is the point where the sound creates a sensation of pain. We have heard stage whispers which did that.

△ △ △

AND now we make note that last Sunday was the tenth anniversary of Mr. Charles Picquet's Carolina Theatre at Pinehurst, where that genial showman made a happy landing in a peach orchard fifteen years ago, after a road career that began with song and tambourine up in the Canadian hinterland and led across the continent. He has been president of the Theatre Owners Association of the Carolinas for eight years.

△ △ △

MR. MEL G. LAWTON, Roundtabler, with the Prince Edward Theatre in Sydney, observes to our Colonel Charles E. Lewis that the Australian exhibitor-distributor controversies are about to deliver the whole industry of the antipodes to the government, and "once the government starts to interfere in the business one never knows where it will end." And that's true on both sides of the world.

△ △ △

JUST cheerfully to remember there was once a lot of money somewhere, we are pleased to set down that once upon a time Mr. Stuart W. Webb, Boston banker, now president of Pathe Exchange, Inc., offered Edsel Ford one billion dollars, ($1,000,000,000.00) for the Ford Motor Company. Young Mr. Ford's reply was "Gosh! What would anybody do with all that money?" It's a fair guess he could think of several things now.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK

INTO THE RANKS OF MOTION PICTURE exhibitors this week came one Henry Ford, someway connected with the manufacture of automobiles in the state of Michigan. Thus it came about: when Mr. Ford acquired control of Detroit's major Guardian Trust Company, he automatically acquired control of the Paramount theatre, owned by Guardian. Does Mr. Ford know he is in the show business? . . .

▽

BACK TO BROADWAY'S PARAMOUNT —and a record—comes Mae West, once the stage's, now the screen's chief exponent of the un-veneered, for a third week of personal appearance and her film "She Done Him Wrong" (Diamond Lil.) For the first time in the Paramount's six years a film will play three weeks. 266,000 members of society saw her in the previous two weeks, says Paramount. . . .

▽

AS SIX LARGE DISTRIBUTORS, PARAmount, MGM, Radio, Fox and Educational, and Universal, speed final plans for placing at the disposal of independent exhibitors the optional uniform contract, one of the six, Universal, intimates strongly that it may withhold formal approval of the national appeals board until circuits have been cleared of receivership complications, holding circuit representation on the board is thereby endangered. Board advocates contend circuit representation is not essential to the board's "functions and real intent." . . .

▽

JOINING those who honored Claude G. Bowers, editor, author and student of Thomas Jefferson at New York's Waldorf Astoria on Tuesday, at a Jefferson Memorial Association dinner, was Will H. Hays, a principal speaker with Ruth Bryan Owen, Josephus Daniels, the affair broadcast via NBC facilities. . . .

▽

SEEING, UNDER PRESENT FACILITIES, little opportunity for further contribution to television, Columbia Broadcasting System has suspended (temporarily) broadcasting from its New York experimental station, W2XAB. . . .

▽

PARTIALLY RESPONSIBLE FOR THE martial strains which will fill the air as the inaugural parade swings through Washington on March 4 is Louis De Francesco, Fox Film's general musical director, whose composition, "The President Roosevelt March," will be played. . . .

▽

RALLYING EXHIBITOR MEMBERS TO Columbus, P. J. (Pete) Wood, business manager of the Motion Picture Theatre Owners of Ohio, calls for support in opposition to House Bill 336 (10 per cent amusement tax measure), on which a hearing is scheduled this week. Mr. Wood mentions "numerous other bills" requiring opposition. . . .

▽

ISSUED LAST WEEK, THE 18TH ANNUAL Catalog of selected pictures, compiled by the Better Films National Council of the National Board of Review of Motion Pictures, outlines a plan for motion picture study clubs, lists 1036 pictures selected from 1,482 submitted during 1932, and annotated to indicate suitability for the family, mature audience, children under 12, and those especially worthy. . . .

▽

A MARVELOUS THING FOR THE INdustry and certain to result in benefits is the current decentralization, return of theatres to individuals, last week declared Carl Laemmle, Universal's president, during a Chicago stopover enroute to New York from the Coast. Reopening April 1, the studio will institute unit production, he said, with the extent undetermined. . . .

▽

GENERAL DISTURBED BUSINESS CONditions this week prompted the directorate of Consolidated Film Industries, Inc., to deem it "inadvisable to resume dividends on the preferred stock at this time." President H. J. Yates, however, said the dividend was more than earned last year and the condition currently holds true as well. . . .

In This Issue

Radio receiving sets to the number of 17,000,000 compete with films Page 9
Lame Duck Congress wabbles off the scene without any film legislation Page 10
When music helps to tell the story—by Joseph O'Sullivan Page 11
Wired theatres in world number 37,000 out of total of 61,924 Page 39

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 17
J. C. Jenkins—His Colyum Page 58

DEPARTMENTS

What the Picture Did for Me Page 59
Showmen's Reviews Page 46
Managers Round Table Page 65
Short Features Page 81
Voice of the Industry Page 44
Technological Page 64
Chicago Page 81
The Release Chart Page 75
Box Office Receipts Page 53
Productions in Work Page 52
Meetings Page 51
Classified Advertising Page 82

SADLY MANGLED WILL BE THE ESTImates of government revenue planners, budget-balancing legislators when the first full fiscal year of the new amusement tax has run its course, it is indicated by returns for the first six months. Total during that period: $10,091,821, presaging less than half the estimate for the year. January receipts: $1,450,960.62. . . .

▽

ILL FOR A YEAR, DAVID HORSLEY, 59, film pioneer, died last week at the Los Angeles home of his father, Robert Horsley. Mr. Horsley's chief claim to motion picture fame lay in the establishment, in 1911, of the Nestor Film Company, one of Hollywood's oldest studios. Shortly thereafter he sold out to Universal for $400,000. An ill-starred venture in the Bostock Shows, imported English animal circus, depleted his fortune. . . .

▽

IN THE STAID CAUCUS ROOM OF THE House of Representatives Office Building in Washington gathered Monday night numerous of the nation's legislators, to see, at the invitation of Albert L. Rule and Ben H. Serkowich, "The Big Drive," impressive World War film compilation, which they made and distribute. The House announcement neatly circumvents, calls the film an "instrumentality for peace," while "showing the necessity for adequate National defense." . . .

▽

"A FINE TOOL . . . IN THE CONTEST with crime," is the motion picture, theoretically suggests University of Pittsburgh's Dr. Francis D. Tyson. This expression, indicating one of the more serious of film's functions, places Dr. Tyson among those sponsors of the idea of more common use of the motion picture as an instructional medium, to prove which innumerable tests have been made. . . .

▽

DEAD THIS WEEK OF BRONCHIAL pneumonia, at the age of 43, lay Walter Hiers, in the home of his father-in-law, Charles S. McWilliams, of Los Angeles. Twenty years ago ago Mr. Hiers, genial, rotund comedian, joined D. W. Griffith and his Coast Biograph Film Company. He rose to a screen prominence which was rather short-lived. Recently he has been playing in vaudeville. . . .

▽

VIRTUALLY COMPLETED ARE PLANS for the New York Motion Picture Club's Inaugural Ball at the Waldorf Astoria, March 4, designed to be the major wave of the industry's New York social tide. This page last week erred in crediting a press agent unemployed aid committee to the club, whereas the group is representative of the New York Associated Motion Picture Advertisers. . . .

17 MILLION RADIO RECEIVING SETS COMPETING WITH FILM THEATRES

Nine Million Receivers Sold Between April, 1930, and January, 1933, an Increase of 40 Per Cent, CBS Shows

Seventeen million homes now possess receiving sets, sales reports of radio manufacturers show, indicating the extent of the possibilities of radio's new competitive challenge to motion picture theatres as a purveyor of entertainment to the American public.

Nine million receiving sets were sold between April, 1930, and January, 1933. Approximately 4,760,000 were sold to homes which did not previously possess a set.

In the issue of February 11 MOTION PICTURE HERALD published details of the current movement whereby radio broadcasting of headline performers is making severe inroads on box-office receipts. Exhibitors everywhere are complaining vehemently against competition.

Economic conditions and unemployment were pointed to as the basic influencing factors which are keeping millions of prospective theatregoers at home nightly listening to commercial broadcasts by a score of air headliners.

The large circuit-distributors are producing pictures starring radio headliners in an attempt to meet the competition, and theatre owners in many territories are tuning in on broadcasts, bringing programs to their patrons in the lobbies, and, in the cases of the more popular artists, they are hooking their theatre sound amplification systems to radios.

An investigation, which is said to show for the first time the proportion of radio sets sold to homes not previously owning sets, and the percentage sold as replacement for worn-out receivers, was completed last week by Columbia Broadcasting System, William Paley, president, with the cooperation of five leading manufacturers, 738 radio dealers and distributors, and McGraw-Hill Publishing Company.

The statistics, gathered from the confidential sales records of radio manufacturers and distributors by states and territories, show that set ownership has increased as much as 140 per cent in sections of the country which revealed a low volume of sets in proportion to population when the Government compiled the last national census in 1930.

The investigation shows a total of 16,809,562 homes possessing receivers, as compared with 12,000,000 in the Government's 1930 report.

While total radio ownership in the country at large has increased 40 per cent since 1930, it has increased by as little as 20 per cent. in such states as Michigan and Iowa, where it was already high in proportion to population, but by as much as 140 per cent in such states as Florida and Louisiana, where it was low in 1930.

Nine states in the southeast showed an increase in the number of radio homes from 484,404 to 992,304 between April, 1930, and January, 1933. Four states in the Southwest increased set ownership from 409,021 to 656,021 in the same period. In the Northeast, where the percentage has been high, ownership mounted from 8,340,539 to 11,392,139.

Motion picture theatres in rural sections are principally affected by the competition of radio broadcasting, although the prolonged economic depression in the industrial centers is also taking a heavy toll.

The five manufacturers who placed their confidential records at the disposal of the statisticians who conducted the recent investigation, represent 60 per cent of total radio sales in the period covered. Their records provided a cross-section of nationwide sales.

The 17,000,000 radio receiving sets indicate that more than half of the country's 30,000,000 families tune in at home for at least part of their entertainment..

How Radio Competition to Theatres Has Increased

THE FOLLOWING TABULATION SHOWS THE INCREASE IN FAMILY OWNERSHIP OF RADIO SETS SINCE APRIL, 1930

STATES	% OF RADIO OWNERSHIP BY FAMILIES AS OF CENSUS APRIL, 1930	NUMBER OF RADIO HOMES AS OF CENSUS APRIL, 1930	NEW HOMES EQUIPPED WITH RADIOS SINCE GOV. CENSUS OF 1930	% INCREASE IN NUMBER OF RADIO HOMES SINCE 1930 CENSUS	NUMBER OF RADIO HOMES AS OF JANUARY, 1933	% OF RADIO OWNERSHIP BY FAMILIES, AS OF JANUARY, 1933
ALABAMA	9.5%	56,235	45,900	81.6%	102,135	17.3%
ARIZONA	18.1%	19,167	13,100	68.3%	32,267	30.4%
ARKANSAS	9.1%	40,096	35,300	88.0%	75,396	17.2%
CALIFORNIA	52.0%	836.705	231,000	27.6%	1,067,705	66.3%
COLORADO	37.8%	100,959	55,700	55.2%	156,659	58.6%
CONNECTICUT	54.7%	212,779	71.400	33.6%	284,179	73.1%
DELAWARE	45.9%	27,114	16,300	60.1%	43,414	73.5%
D. OF C.	53.9%	67,640	43,700	65.1%	111,340	88.7%
FLORIDA	15.4%	58,128	79,900	137.5%	138,028	36.7%
GEORGIA	9.9%	64,543	66,400	102.9%	130,943	20.1%
IDAHO	30.3%	32,772	13,100	40.0%	45,872	42.5%
ILLINOIS	55.6%	1,072,995	287,000	26.7%	1,359,995	70.5%
INDIANA	41.6%	351,090	127,000	36.2%	478,090	56.7%
IOWA	48.5%	308,448	63,000	20.4%	371,448	58.4%
KANSAS	38.9%	189,398	54,200	28.6%	243,598	50.0%
KENTUCKY	18.3%	111,217	58,300	52.4%	169,517	27.8%
LOUISIANA	11.2%	54,135	77,700	143.5%	131,835	27.2%
MAINE	39.2%	77,618	33,700	43.4%	111,318	56.3%
MARYLAND	42.9%	165,149	73,000	44.2%	238,149	61.8%
MASS.	57.6%	588,552	201,000	34.2%	789,552	77.3%
MICHIGAN	50.6%	597,629	139,000	23.3%	736,629	62.4%
MINNESOTA	47.3%	286,886	77,700	27.1%	364,586	60.1%
MISSISSIPPI	5.4%	25,357	22,100	87.2%	47,457	18.7%
MISSOURI	37.4%	351,298	216,000	61.5%	567,298	60.4%
MONTANA	31.9%	43,442	18,100	41.7%	61,542	45.1%
NEBRASKA	47.9%	164,159	39,600	24.1%	203,759	59.4%
NEVADA	30.6%	7,795	4,300	55.2%	12,095	47.5%
N. HAMPSHIRE	44.4%	53,022	21,200	39.9%	74,222	62.2%
NEW JERSEY	63.4%	624,865	194,000	31.1%	818,865	83.1%
NEW MEXICO	11.5%	11,348	7,500	66.1%	18,848	19.1%
NEW YORK	57.9%	1,825,723	675,000	37.0%	2,500,723	79.4%
N. CAROLINA	11.2%	72,059	56,000	77.7%	128,059	19.9%
N. DAKOTA	40.9%	59,246	20.500	34.6%	79,746	55.0%
OHIO	47.7%	809,142	327,000	40.4%	1,136,142	66.9%
OKLAHOMA	21.6%	121,702	48,400	39.7%	170,102	30.2%
OREGON	43.5%	115,948	44,400	38.3%	160,348	60.2%
PENN.	48.1%	1,075,127	488,000	45.4%	1,563,127	69.9%
RHODE ISLAND	57.1%	94,480	41,300	43.7%	135,780	82.1%
S. CAROLINA	7.6%	27,889	26,800	96.1%	54,689	14.9%
S. DAKOTA	44.2%	71,245	16,500	23.2%	87,745	54.5%
TENNESSEE	14.3%	85,962	97,800	113.8%	183,762	30.6%
TEXAS	18.6%	256.804	178,000	69.3%	434,804	31.5%
UTAH	41.1%	47,632	24,100	50.6%	71,732	61.8%
VERMONT	44.6%	39,783	12,700	31.9%	52,483	58.8%
VIRGINIA	18.2%	96,307	87,000	90.3%	183,307	34.6%
WASHINGTON	42.3%	179,493	69,900	38.9%	249,393	58.8%
W. VIRGINIA	23.3%	87,042	67,200	77.2%	154,242	41.2%
WISCONSIN	51.0%	363,265	87,800	24.2%	451,065	63.4%
WYOMING	34.1%	19,372	6,200	32.0%	25,572	45.0%
TOTAL	40.3%	12,048,762	4,760.800	39.5%	16,809,562	56.2%

TERRITORIAL ANALYSIS OF RADIO LISTENERS

	RADIO OWNERSHIP BY FAMILIES AT GOV'T CENSUS 1930	NUMBER OF RADIO HOMES APRIL 1930	NEW RADIO-HOMES SINCE APRIL 1930, AS OF JAN., 1933	PERCENTAGE INCREASE	TOTAL NUMBER OF RADIO-HOMES, JANUARY, 1933
SOUTHEAST	10.5%	484,404	507,900	104.9%	992,304
SOUTHWEST	19.0%	409,021	247,000	60.4%	656,021
NORTHWEST	35.5%	251,972	121,500	48.2%	373,472
MIDWEST	43.1%	1,430,680	487,500	34.1%	1,918,180
PACIFIC	49.2%	1,132,146	345,300	30.5%	1,477,446
NORTHEAST	49.6%	8,340,539	3,051,600	36.6%	11,392,139
U. S. TOTAL	40.3%	12,048,762	4,760,800	39.5%	16,809,562

FILMS GET A BREAK AS CONGRESS ADJOURNS WITHOUT ONE ATTACK

Scores of Lame Ducks Hobble from Legislative Arena Without a Quack, Though Lankford Did Seek Regulation

by FRANCIS L. BURT

Washington Correspondent

The film industry finally got a break.

A three-months' session of Congress has just come to an end without an attack upon the motion picture business, a single bill for an investigation, without a single demand for a prosecution.

Scores of members of Congress who were badly treated in the November elections served through their final three months without once taking advantage of the opportunity to denounce, scathingly and with gestures, the makers of motion pictures.

Except for the reintroduction of his bill for creation of a department of General Welfare, which would take over the film and radio industries for the supposed general good of the general public, William C. (Lame Duck) Lankford of Georgia maintained a dignified silence throughout the session on the subject of motion pictures.

Block Booking Legislation Out

Block booking legislation was abandoned with much other legislation jettisoned by the retirement to private life of Smith Wildman (Lame Duck) Brookhart, of Iowa.

Copyright legislation was temporarily placed aside (with care, for resurrection in the next Congress) by Representative William I. Sirovich of New York, whose efforts last session to modernize House procedure by holding hearings first and writing legislation later, instead of the other way round, cost the Government considerable money for additional hearings and for new drafts of his bill, which never was fully acceptable to his own committee.

The New York surgeon-playwright will be with us next session, having been reelected—an accomplishment of no mean proportions last November.

Mr. Blanton of Texas, whose membership on the House District of Columbia committee has brought him to the fore in the consideration of blue law legislation for the national capital and of similar matters, also will continue to add to the expense of printing the Congressional Record.

With nothing to its credit except the passage of the resolution to repeal the prohibition amendment and the enactment of some appropriation bills for the Government departments, the final session of the 72d Congress is passing into history, leaving to its successor the special session expected to convene in April, a heavy burden of legislation looking toward the restoration of prosperity.

Sales Tax Agitation Expected

One of the first matters expected to come before the new Congress will be taxation, the revenue law of 1932 having failed dismally to effect the promised balancing of the budget. Faced with the cold fact that existing tax rates can be increased but little, if at all—the admission tax is returning only about half the revenue anticipated and probably would return less if increased—it is expected that the sales tax will be revived to receive more sympathetic consideration than was given it a year ago.

Bankruptcy law changes, sought during the session, will also come up for consideration. This legislation contemplates the salvaging of going businesses, in preference to the waste accompanying the liquidation of assets in bankruptcy, by providing for the composition and extension of individual indebtedness and the reorganization of corporations unable to meet their obligations as they mature.

Also facing the special session are a host of other matters, including amendment of the anti-trust laws to permit action now which in happier times would be considered restrictive of free competition.

Veteran Dead

SPOTTISWOODE AITKEN *in the earlier days when he was a star of Reliance-Mutual. The occasion for this picture was the winning of first prize in a Pasadena baby show by his daughter.*

Aitken, Veteran Film Player, Dies

Spottiswoode Aitken, veteran motion picture character actor, died last week in Hollywood at the age of 64. Starting his stage career at the age of 13 in England, Mr. Aitken appeared in England and the United States in varied Shakespearean roles.

His initial motion picture appearance was in the East, in 1907. Funeral services were held on Tuesday in Hollywood. Two daughters, Frances and Shirley, of Hollywood, and Frank S. Aitken, an aviator, survive.

Court Dismisses Quittner Action

Judge Francis G. Caffey, in New York federal court, late last week dismissed the monopoly suit instituted by Joseph Quittner, Middletown, N. Y., exhibitor, against Paramount-Publix, other distributors and the Motion Picture Producers and Distributors of America, and asking damages which under the triple damage clause of the Clayton anti-trust act, would have aggregated $5,100,000. The trial had been carried on for 12 weeks, numerous executives having testified.

Judge Caffey, in his ruling, declared that free and active competition existed among distributors in selling, that evidence was lacking that the construction by Publix of the Paramount at Middletown was the result of a conspiracy, and that even though a statutory violation were to be assumed, there was no basis for determining the amount of damages suffered by the plaintiff in the action.

The complaint had charged that Publix had erected a Middletown theatre when Mr. Quittner refused to contract for Paramount pictures at the distributor's terms. Following construction, the complaint charged, the plaintiff was unable to obtain the best product for his two Middletown houses, which subsequently were foreclosed.

Warner Refutes Goldwyn's Blast

Jack L. Warner, vice president in charge of Warner production on the Coast, last week returned shot for shot in a heated refutation of statements emphatically criticising the present production system, made by Samuel Goldwyn a few days before in a New York interview.

"I will pay Goldwyn his own salary to sit in our office one week, provided he finds that any of his allegations are true at our studios," Mr. Warner was quoted as saying. "There is no necessity for changing the present production system," he said, "but it is necessary to apply business methods to changing conditions.

"Goldwyn's allegations may be true in some instances, but he should not classify every producer in one general blanket indictment when he talks of extravagance, waste and incompetence. We have drastically reduced production costs, we have no one on the payroll who is just collecting salary, we do not force stars into roles not fitted for them.

"In answer to Goldwyn's charge that we should make only 10 or 12 pictures a year," Mr. Warner continued, "I point to the box-office figures that show we make that many every three months that are hits."

WHEN THE MUSIC TELLS THE STORY

Cumulative Effect Achieved by Correlating Music, Dialogue and Action in 'Hallelujah, I'm a Bum'

by JOSEPH O'SULLIVAN

Several more or less fruitful years have passed since Mr. Al Jolson first made the audible screen say "Mammy," thus giving melodic articulation to a hitherto mute cinema, lyrical transcription to things designed to entertain, uplift or divert.

Since that eventful day the screen has been the forum for an assortment of tonal outbursts that have had little relation to the intelligent coalition of pictorial and musical elements. The sentimentalists, sophisticates and musical wisecrackers have been "off agin, on agin" with the moguls of production in Hollywood, according to whether or not the latest "musical" clicked in the cinema palaces, while a few serious workers in the musical media have been pursuing their way unheralded and unsung, contributing some constructive material as they go along. That these earnest music-makers have not accomplished something that might be termed a distinct departure from conventional methods, is probably due to the fact that the overlords of production do not "speak their language."

Hence, we have the anomaly of a Broadway team of lyricist-composer adventuring into a field that is at least unique to the American screen, where more serious musical talent has feared to tread. In that quaintly titled production "Hallelujah, I'm a Bum," the enterprising unit of Richard Rodgers and Lorenz Hart, with the connivance of Mr. Jolson and Director Lewis Milestone, has made the experiment of corelating music, dialogue and action in a manner and on a scale hitherto unattempted in American-made pictures. In that respect, it is at least novel if not entirely original; for what they term "rhythmic dialogue" is one of the elementary devices of the lyric stage, and foreign screen productions, such as "Congress Dances," "Zwei Hertzen in Drei Viertel Takt," "Le Million," "Schubert's Fruehlinstraum" and others have utilized dialogue and music in this manner with excellent results. The general method of musical treatment in the synchronization of action in "Hallelujah" also stems back to the musical traditions of the silent screen, more recently to Chaplin's "City Lights," both in interpretive and motivating characteristics.

In working out their scheme of rhythmic patter, the lyricist and music writer have, however, succeeded in devising a formula for yielding cumulative effect both in action and music that is peculiarly adaptable to the sound screen. This formula is in evidence many times throughout the picture.

A case in point is the series of sequences that build up the refrain: "Bumper's Found a Grand." When one of the park bums spies *Bumper* (Jolson) and *Acorn* (his Negro pal) in the act of picking a thousand dollar bill out of a garbage can, he immediately spreads the report to the various groups of the gang scattered throughout the park. These groups take up the refrain as they trek forth to find *Bumper*, keeping time to the rhythm of the song as they march along. This musical motivation reaches its climax when the groups foregather and surround *Bumper*, who then assumes the role of a musical soap-box orator and renders a chanson, addressing his compatriots as "Friends, Rummies, Countrymen, well, anyway, jes' friends; we find a thousand dollars, and friendship ends."

The same musical method is used later on when the report circulates that *Bumper* is about to commit the crime of going to work. The news of the schism spreads like wildfire and *Bumper* is again grilled by the hobo gang, and is finally tried in a "kangaroo court" for the "heinous crime of going to work." Worked up to by the cumulative motion device, the trial scene is done in rhythmic patter to tonal background, with a set solo by *Bumper* justifying his action in taking a job. The proceedings are carried out in a sort of *al fresco opera bouffe style* that harks back to the methods of those two talented men of the theatre of an older day, Gilbert and Sullivan, who also wrote a "Trial by Jury," as well as "Mikado," "Pinafore," "Pirates of Penzance" and a few other pieces that still show vitality.

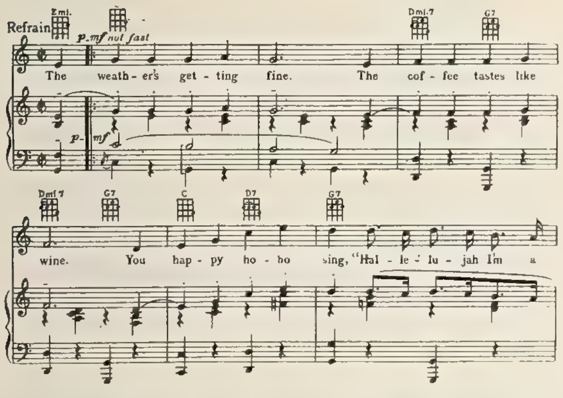
It is in this scene that Mr. Jolson lifts up his larynx in a pathological justification, as well as reason for his mania for going to work, to the effect that he had fallen in love.

"I looked into her eyes and went the way of all men," cries Mr. Jolson. "I didn't want to do it, but I'd do it again. I knew a little

(Continued on next page)

HALLELUJAH, I'M A BUM

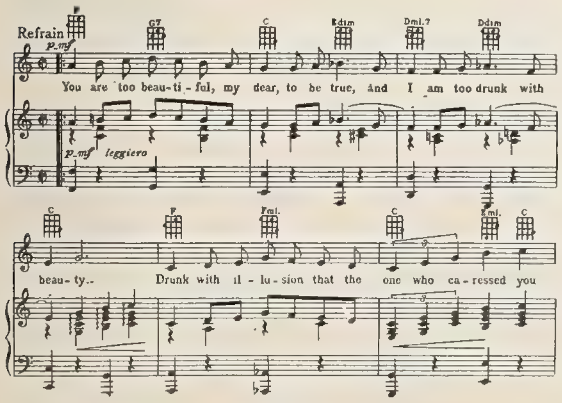
Words by LORENZ HART
Music by RICHARD RODGERS


Refrain
Emi.
Dmi.7
G7
C
D7
P-mf not fast
The weath-er's get-ting fine. The cof-fee tastes like wine. You hap-py ho-bo sing, "Hal-le-lu-jah I'm a

The words and music of this principal Theme Song connotes the character and spirit of Bumper *(Mr. Jolson) and serves to give lyrical expression to his irresponsible slant on life. It is skillfully and effectively woven into the texture of the production.*

YOU ARE TOO BEAUTIFUL

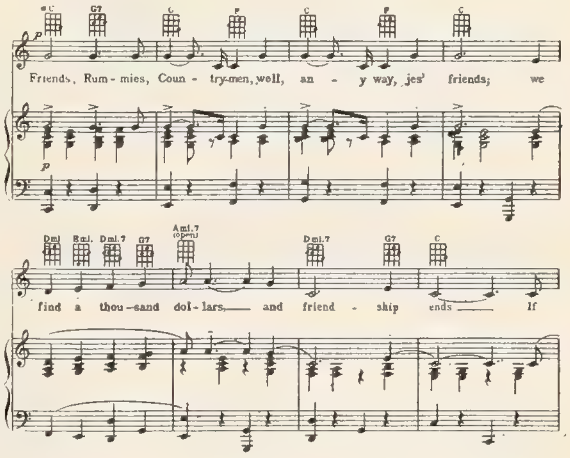
Words by LORENZ HART
Music by RICHARD RODGERS


Refrain
F
G7
C
Edim
Dmi.7
Ddim
Fmi.
P-mf
leggiero
You are too beau-ti-ful, my dear, to be true, And I am too drunk with beau-ty. Drunk with il-lu-sion that the one who ca-ressed you

This sentimental ditty serves as a love theme for Mr. Jolson and the girl who is afflicted with amnesia after her rescue from a watery grave by Bumper. *It is used with plaintive effect when the girl recovers and does not recognize her benefactor, and* Bumper *returns to his life of a vagrant.*

WHAT DO YOU WANT WITH MONEY?

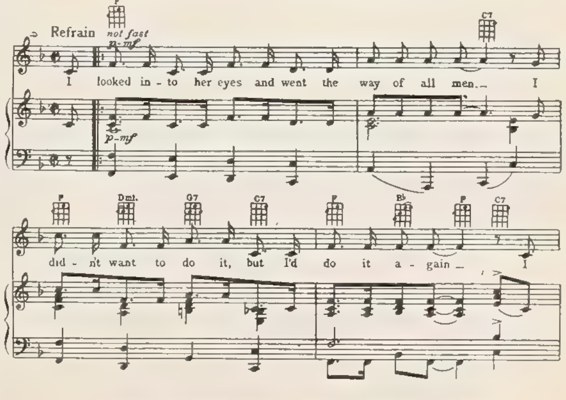
Words by LORENZ HART
Music by RICHARD RODGERS


C
G9
F
Dmi
Dmi.7
G7
Ami.7
P
Friends, Rum-mies, Coun-try-men, well, an-y way, jes' friends; we find a thou-sand dol-lars, and friend-ship ends If

Bumper *(Mr. Jolson) voices this "bum" philosophy to his compatriots of the park when they surround him and demand that he share with them the thousand dollars he has found. This is the climax to a refrain: "Bumper's Found a Grand," which illustrates the cumulative motivating effect of rhythmic patter and music.*

I'LL DO IT AGAIN

Words by LORENZ HART
Music by RICHARD RODGERS


Refrain
not fast
P-mf
C7
F
Dmi.
G7
Bb
I looked in-to her eyes and went the way of all men. I did-n't want to do it, but I'd do it a-gain

It is in this chanson that Bumper *justifies his "heinous crime" of going to work, when the park bums put him on trial for this offense against the ethics of their cult.*

WANTS HAPPIER FILMS

Exhibitor Finds Explanation of Losses in Multitude of Depressing Pictures in These Times

by DR. L. D. WHITAKER

Operator of the Eaco Theatre, Farmville, Va.

Dr. L. D. Whitaker, in the accompanying article, bespeaks the experience of fifteen years of intimate association with the motion picture business both as theatre owner and operator. In 1921 he organized the local stock company at Farmville, Va., and built the Eaco theatre. The company, the Educational Amusement Company, operates the Eaco, with William H. Rippard as theatre manager. Dr. Whitaker is president of the corporation. His wide acquaintance in the vicinage, supported by close touch with the students and faculties of the State Teachers College and Hampden-Sydney College, both at Farmville, fits Dr. Whitaker well for the role of interpreter of his community's thoughts on motion pictures. THE EDITOR

In times such as these the great need is diversion from the cares that infest the day. We need to forget our troubles for a while, we need to laugh and see happiness.

It strikes me that the motion picture industry is in a better position to provide this needed diversion than any other force in our country today. Are they doing it? Most emphatically I say they are failing to live up to their opportunities.

For many years I have been connected with the industry as an exhibitor and naturally I have been a close observer of how the public reacts to the various types of pictures. Being in a college town where there are hundreds of students from all over the entire state, I consider that I can get a better idea of just the type of picture that the majority prefers, than can most small town exhibitors.

Prefer Happy Endings

I know it to be a fact that unquestionably the public does prefer pictures that have a happy ending. Thev prefer romance. The ideal pictures to please the public that I recall offhand are such pictures as "Smilin' Through," "The Pagan Love Song" and "Fast Life."

When people go to a show they enjoy living in fairy land. They go to the show to enjoy themselves, to laugh, and when the show is over, to come out with happy faces. People are not helped or properly entertained when the screen keeps presenting tragedy and unhappiness. God knows there is enough tragedy in the every-day life of people. People use alcohol to try and forget their troubles and to feel while under its influence that troubles are fewer and joy more abundant.

A Recital of Tragedy

For the life of me I cannot see why the producers fail to realize that they are seriously hurting the entire industry by the types of pictures they are now presenting to the public for their entertainment. Within the past few months I have seen picture after picture that contained tragedy and unhappiness, and left the audiences leaving the theatre with long faces that gave them the appearance that they were returning from a funeral instead of from what was supposed to be a house of entertainment. When I keep seeing picture after picture of this type, I can easily understand why all of the producers are losing money and having their stocks selling for a few dollars a share.

Many picture patrons appreciate good acting, but they appreciate and enjoy it far more when the story has a happy ending than they do when the story leaves the players unhappy or dead at the end of the picture. Within the past few months, I have seen the following pictures that to me should not have been made or shown while people are downcast and depressed:

"A Bill of Divorcement"—Tragic and depressing ending with daughter and father in sorrow.

"Six Hours to Live"—Hero strangled to death, brought back to life only to die in the end.

"Payment Deferred"—Uncle murders nephew for money, woman commits suicide. Uncle convicted of murdering her. Whole story is very gruesome.

"Men Are Such Fools"—Unfaithful wife and murder of villain. Depressing.

"The Conquerors"—Producers appear to go out of their way to have little boy and likeable doctor killed in train wreck. Son-in-law commits suicide. Heroine dies from excitement when grandson has returned from war.

"Rockabye"—Unsatisfactory ending, leaves audience depressed.

"Call Her Savage"—They had to suffocate a baby in this one.

"If I Had a Million"—They give a man a million and then he is electrocuted just as he gets the money.

"A Farewell to Arms"—Tragic, with the woman having a dead born baby and then dying in her lover's arms.

"Afraid to Talk"—Ending o. k., but too much brutality shown, leaves audience depressed.

"Son-Daughter"—Story of wrong type for Navarro and Helen Hayes. Hero dies, leaving audience unsatisfied.

"Bird of Paradise"—Picture ends with hero delirious and heroine given up to natives to be thrown into burning volcano.

"70,000 Witnesses"—They had one murder and two other persons blown to pieces by an explosion.

"Strange Interlude"—Woman disappointed in love, becomes morbid, then marries, but on account of insanity in husband's family she is afraid to have a child by him. Has child by another man. Husband thinks it his. Child grows up hating his real father—mother and doctor, father of the child, broken hearted. Picture ends with heroine left alone after son marries and the doctor has left her.

Do the producers feel that such pictures have a good psychological effect on those who see them, or are good for the industry as a whole? In my mind it is unquestionable that depressing pictures are very, very bad for anyone connected with the motion picture business.

RCA Victor Develops "Public Address" Device

RCA Victor Company has announced a new portable "public address" system which is claimed to provide improved quality of reproduction, simplicity of operation and carrying convenience, being contained in a single carrying case.

The apparatus was designed, the company says, to fill the requirements of a wide field of application for public address and sound re-enforcement systems. The new "velocity" ribbon microphone is said to be an integral part of the new system. Operation is claimed to be as simple as that of an ordinary radio receiver.

When Music Helps Tell the Story

(*Continued from preceding page*)

look would be the finish of me. I didn't want to do it, but I did it, you see."

This is all very affecting to those who are affected that way. It adds what *Pooh Bah* would term "verisimilitude to an otherwise bald and unconvincing narrative."

Throughout the picture the tonal rhythm and effects "spot" the action with the tenacity of a musical *Hawkshaw*. When His Honor the Mayor boards the train for New York, the music revels in a realistic and graphic tone-picture of a train getting under way, and continues "keeping time, time, time in a sort of rhythmic rhyme" all during the train scenes. When *Bumper* siestas under the trees in Central Park there is a veracious twittering of birds from the woodwind section. A hack-driver's horse whinnies and the tonal synchronization accords. Then there is a peculiar clock-like motif for the garbage collector (Langdon) as he pushes his wagon along; and there is also what might be claimed as the original "amnesia motif" when the girl rescued by *Bumper* is revealed in that strange condition. The musical *Hawkshaw* has missed none of these details, and it is in their close and apt synchronization to the action that much of the effect of the production is achieved.

This Jolson picture is an interesting and commendable adventure into a field hitherto unexplored by American producers. Incidentally, it demonstrates that by the deft use of music a little pictorial material can be made to go a long way and still retain entertainment values. It is through such experiments as this that the musical screen will be enabled to emerge from its static condition.

Coast Film Board Elects

Charles Muehlman of Warner, was elected president of the San Francisco Film Board of Trade at the recent annual meeting. Barney Rose, Universal, was named vice-president, and Jack Bettencourt, Paramount, secretary-treasurer. The board of governors includes the three officers, G. William Wolf and Oliver Watson. Rowena Foley continues as secretary.

THE CAMERA REPORTS

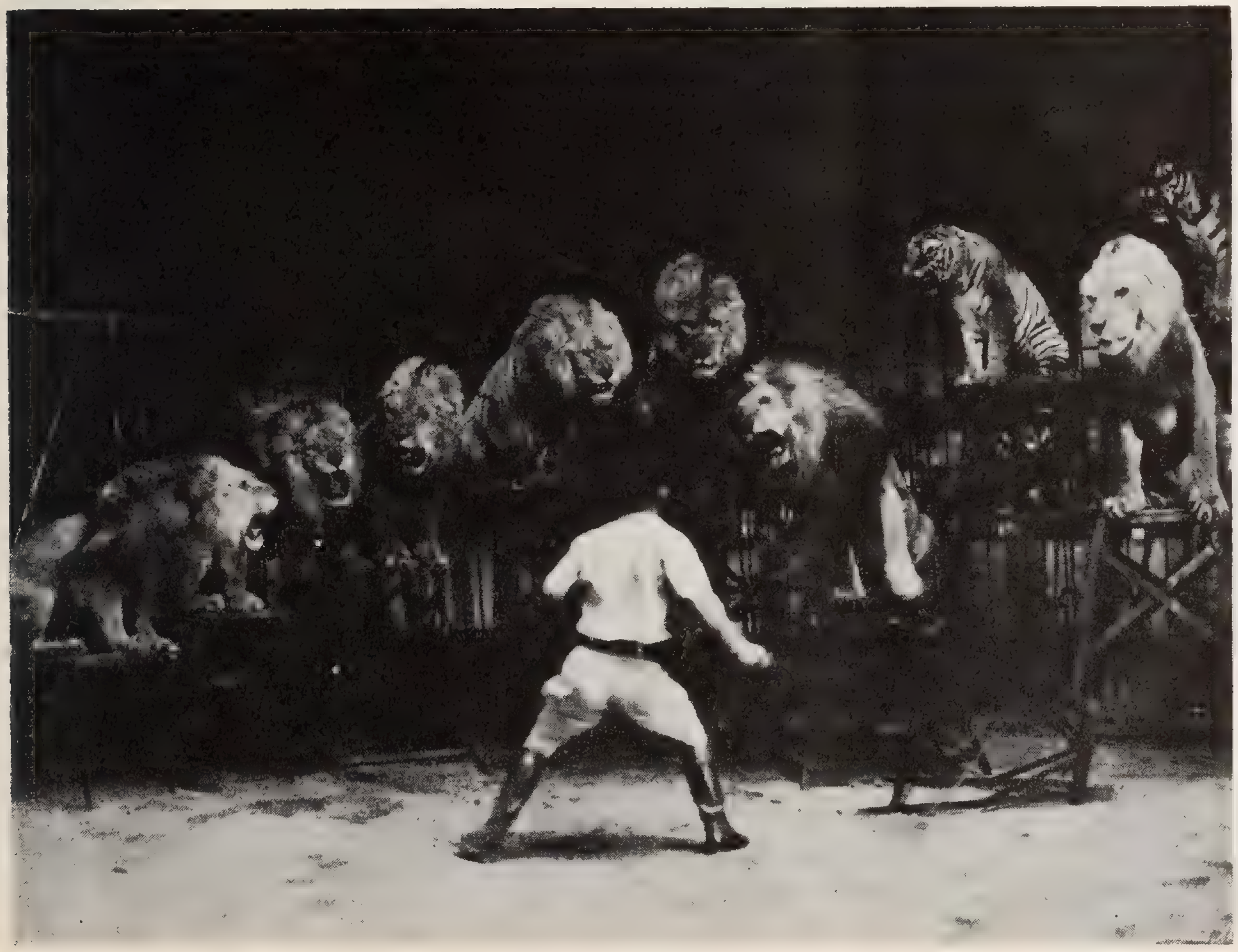
VIVACITY. Which, with her baby-talk, explains the success of this maid of theatre and screen, Ginger Rogers. She's among those in Warner Brothers' "42nd Street."

MATRIMONIAL PROBLEM. (Above) Presented by Ruth Chatterton to friend husband, George Brent, of an evening at home. Reminding us that he is also opposite her in her latest Warner Brothers starring vehicle, "Lilly Turner."

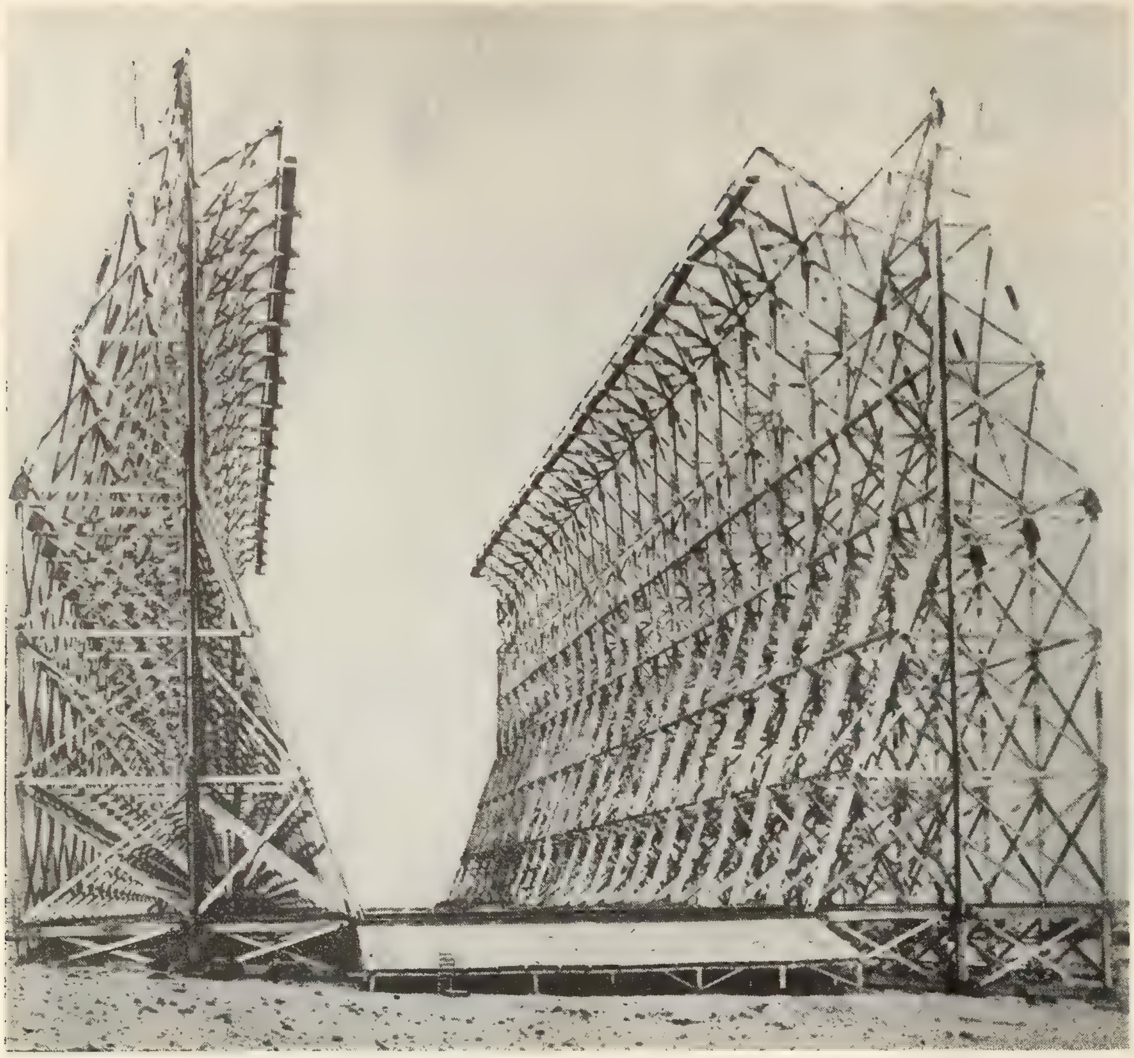
NOW ON CONTRACT. (Left) A recent study of Ben Lyon, celebrating his having been signed to appear in MGM productions. His first role is as yet undetermined.

A BEASTLY JOB. (Below) Which, pun or no, is our sincere opinion of the work chosen by Clyde Beatty, who here is shown teaching law and order to some of the 43 lions and tigers he handles in Universal's "The Big Cage."

NEW LEAD. Nell O'Day (a decided blonde who had no part in the decision), comedienne recently signed by Educational for roles opposite Harry Langdon.

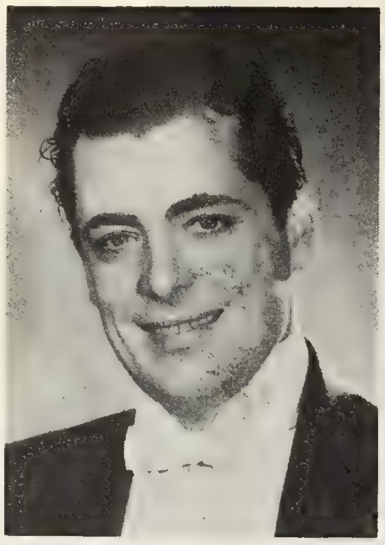


SIGNED. Otto Kruger, prominent player of the New York stage, whom MGM has signed to a long-term contract. He has been given an important role in "Reunion in Vienna," stage play adaptation.



TIMBER CONSTRUCTION FOR SETS. So recommended, at least, by the Government, which points out that this hangar built in the Arctic for the Roald Amundsen dirigible, with the frame entirely of wood, employs a new method of making wood joints. Metal connectors are used, strengthening the timber at its critical points and making wood more generally applicable to major structures.

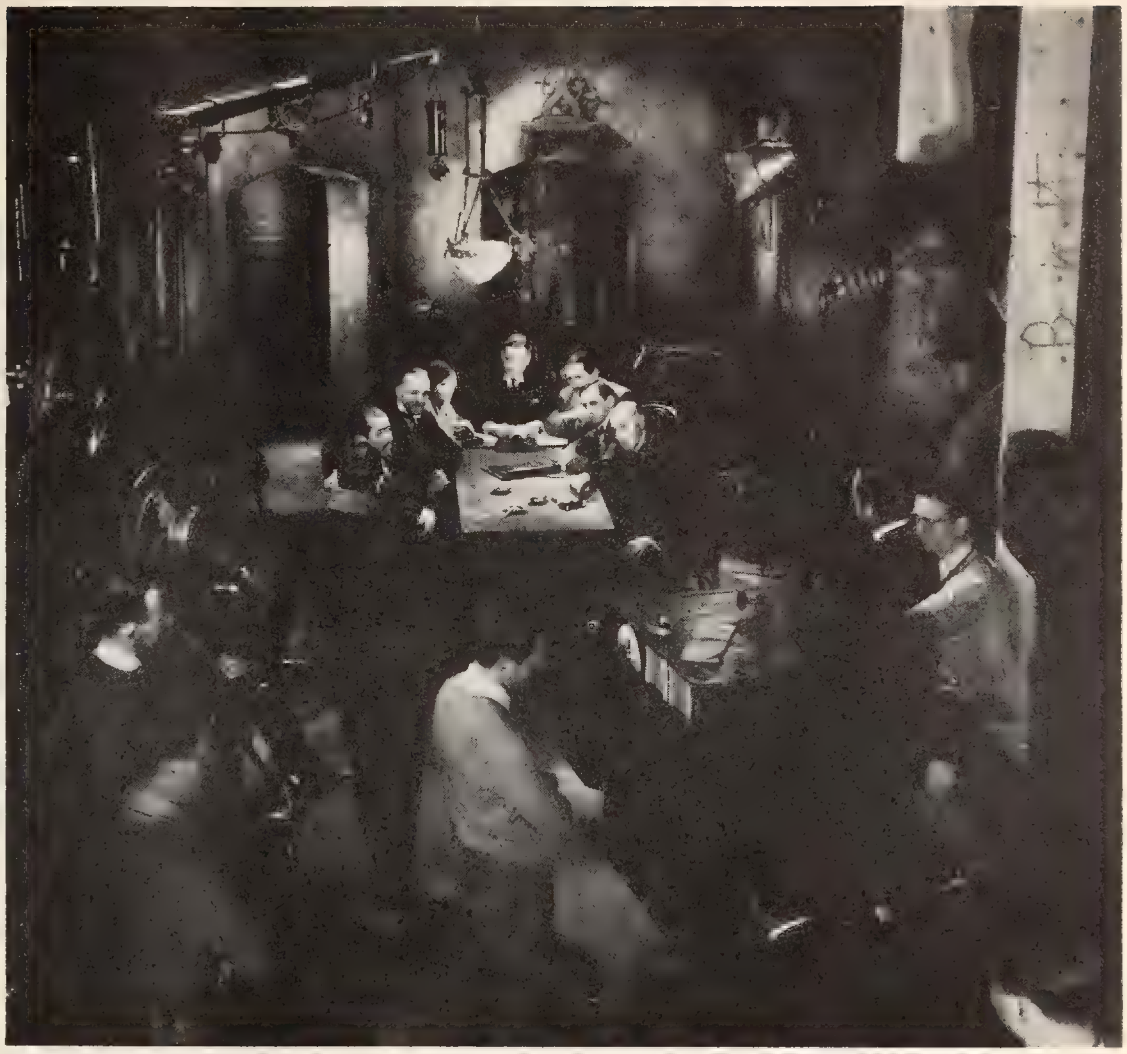
LEADING LADY. So designated by MGM is Mae Clarke, who has been assigned the principal feminine role opposite John Gilbert in his new MGM picture, "Rivets."



IN MYSTERY. John Warburton, who has been signed by World Wide for "A Study in Scarlet."

RETRIBUTION. For such we suspect it would be if women were made to look upon their men-folks dressed as Bert Wheeler and Robert Woolsey, RKO Radio comedians, are pictured at left. Their attire is justly inspired, of course, by the masculine styles for women—here also displayed, at right, by another RKO Radio player, Dorothy Wilson.

CAMERAMAN. Expressing an historic association of a man and a mechanism, as Carl Laemmle stops off in Chicago on his way from the Coast to New York.



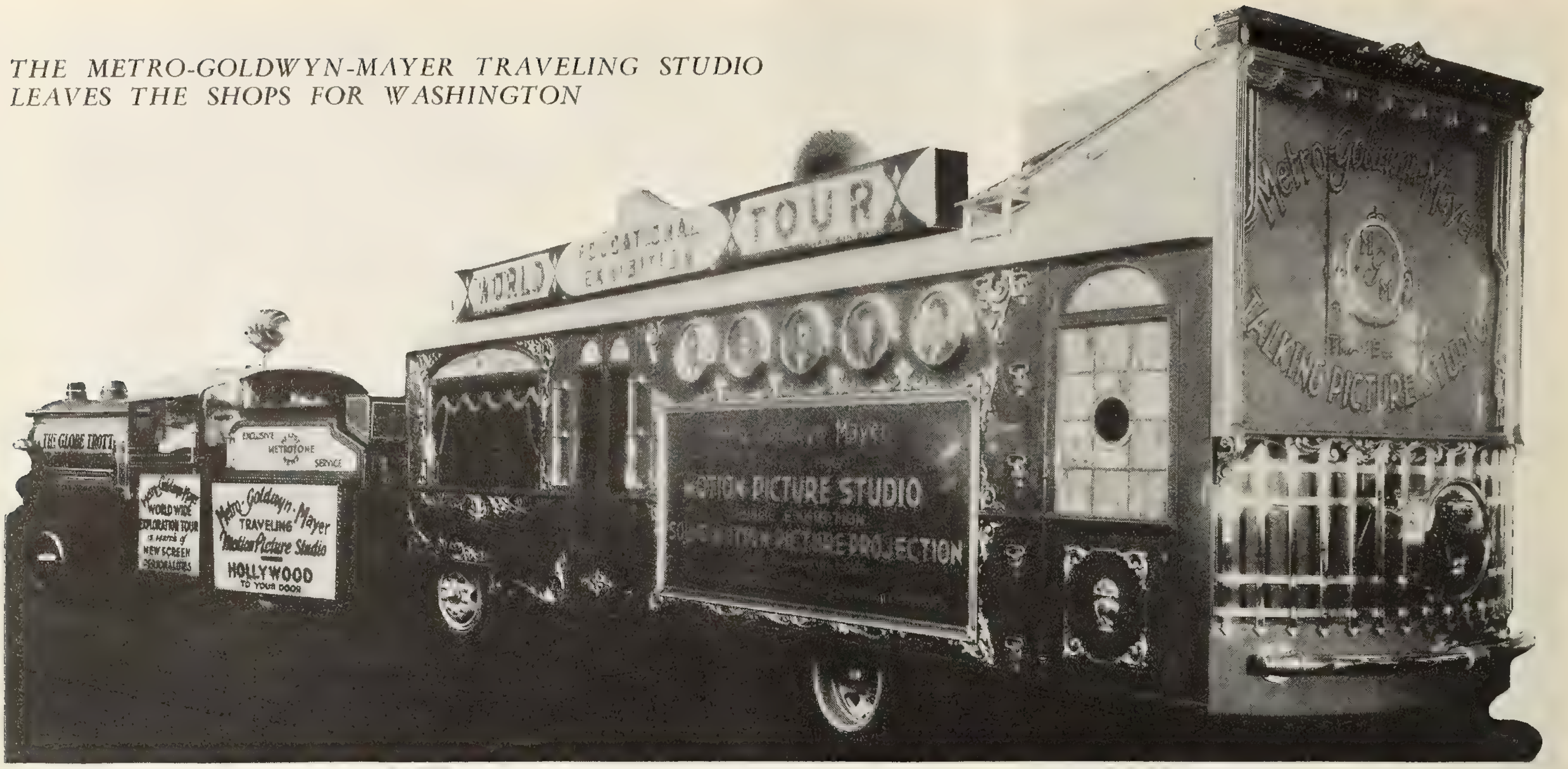
PRODUCTION STUDY. An instructive view of present-day studio procedure, taken during the shooting of World Wide's "A Study in Scarlet." With action momentarily ceased, technicians and players wait while Director Edwin Marin explains the next scene. At the table are seated Tetsu Komai, Wyndham Standing, June Clyde, Alan Dinehart, J. M. Kerrigan, Cecil Reynolds and Halliwell Hobes.

HIGHLIGHTS. A portrait by Ferenc of the Warner Brothers player, Claire Dodd.

SEEING A LOT. (Left) For there's a lot to see at Fox Movietone City. Here is Elissa Landi showing Helene Madison, champion swimmer, around. Miss Madison is cast in "Warrior's Husband."

BOBBY THE GREAT. (Right) The imperial Jones, emperor of Golf, pausing among sequences for his Warner picture, "How to Break Ninety." With him is shown Director George Marshall.

THE METRO-GOLDWYN-MAYER TRAVELING STUDIO LEAVES THE SHOPS FOR WASHINGTON


WORLD
TOUR
Metro-Goldwyn-Mayer
TALKING PICTURE STUDIO
MOTION PICTURE STUDIO
SOUND MOTION PICTURE PROJECTION
THE GLOBE TROTTER
EXCLUSIVE METROTONE SERVICE
Metro-Goldwyn-Mayer WORLD WIDE EXPLORATION TOUR in search of NEW SCREEN PERSONALITIES
Metro-Goldwyn-Mayer TRAVELING Motion Picture Studio
HOLLYWOOD TO YOUR DOOR

MGM'S TRAVELING STUDIO TO HEAD INAUGURAL PARADE CONTINGENT

Train, Stars and 50 Candidates in Screen Personalities Contest Will Appear in Front Section of Fourth Division at Capital

Metro-Goldwyn-Mayer has dispatched to Washington an expedition of goodwill from the motion picture industry to the new Administration, which will participate prominently in the historical ceremonies attendant upon the inauguration of Franklin Delano Roosevelt as the thirty-second President of the United States.

Metro's contingent will march in the front section of the fourth division when the long line of the inaugural parade, led by John Joseph Pershing, General of the Armies, swings up Pennsylvania Avenue and then past the reviewing officials on the Capitol steps.

Worldwide Tour to Follow

MGM and its affiliated interests have assembled a 500-piece band from all its theatres in the territory. Featured will be the Hearst-MGM-Globe Trotter traveling motion picture studio, which will carry stars and 50 candidates in the company's local contest for screen personalities. The camera cars and organization advance cars, decorated for the occasion, will follow.

Howard Dietz, director of press relations; Silas Seadler, in charge of advertising; William R. Ferguson, exploitation chief, and Eddie Carrier have been working on the Washington contest for two weeks. It is being staged in conjunction with the Hearst publications and marks the beginning of a round-the-world tour by the traveling studio, which will not terminate until the end of the four-year term of the Roosevelt Administration in 1936.

When the expedition disbands in Washington on Saturday evening, following the inaugural, Metro immediately will start the traveling studio on a tour of this country in connection with a nation-wide exploitation campaign which will be staged for and with exhibitor clients of the corporation. The itinerary of key cities and approximate dates of the arrival of the studio follow: March 10, Baltimore; March 25, Atlantic City; April 5, Philadelphia; April 25, Trenton; May 1, New York; June 1, Bridgeport; June 7, New Haven; June 14, Hartford; June 21, Springfield; June 27, Worcester; July 6, Albany; July 13, Utica; July 17, Syracuse; July 21, Rochester; July 25, Buffalo; August 1, Toronto; August 7, Erie; August 11, Pittsburgh; August 18, Cleveland; August 25, Toledo; August 28, Detroit; September 10, Chicago (three weeks). The studio then will travel westward. Between dates, stopovers will be made at theatres in outlying towns. Specifically, four new releases will be ballyhooed by the studio. These are: "Rasputin and the Empress," with Ethel, John and Lionel Barrymore; "White Sister," with Clark Gable and Helen Hayes; "Today We Live," starring Joan Crawford and Gary Cooper, and "Hell Below," with a cast headed by Robert Montgomery, Jimmy Durante and Walter Huston.

Crew Aids Exhibitors

The Chicago campaign will be conducted in connection with the World's Fair, where, as in other key territories, sales appeal will be directed along general lines on behalf of the company and its trademark and product. As a medium of advertising and a creator of goodwill, the traveling studio train also is intended by Metro as an educational factor, showing, as it does, how sound motion pictures are made and projected. A miniature studio and a standard size Western Electric sound projection booth are installed.

The studio exploitation crew, including special advance men, and headed by Mr. Carrier, cooperate not only with independent accounts but also work for and with affiliated circuits which play Metro product.

The typical program starts off with a thirty-minute screening of institutional shorts relative to the advancement the motion picture industry has made in the last ten years. Stars are shown at work and at play in Culver City studios. Another feature is an announcement, through the studio's amplification system, of forthcoming attractions at the theatre where the particular campaign is being conducted.

Previous to the studio's arrival in town, the advance men arrange a tieup with the Hearst newspaper or another published locally, and a voice and screen opportunity test is conducted.

Arthur Brisbane, Hearst Syndicate writer, paid tribute Tuesday to MGM's new picture, "Gabriel Over the White House" with the following in his column, "Today":

"A moving picture, finished in Hollywood at 4 o'clock this morning in the Metro-Goldwyn-Mayer studios, will interest millions of Americans and stir up considerable thought. It will interest especially the new President of the United States. . . . The story told in the picture is truly imaginary, but a million Americans will wish for it to come true. . . . People will like it and you want to see it."

New Company Planning 12 Films at Cuban Plant

The Motion Picture Corporation of America, recently formed, plans the production of 12 features and 20 short subjects, designed for the American and European markets, to be produced at Havana, Cuba, where the company plans construction of a studio. W. D. Almazov is vice president and general manager of the company, the main office of which is located at 55 Consulado street, Havana.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE EFFORT WHICH usually is expended on the penning of *Asides and Interludes*, was taken up entirely this week by the reading of Mr. Upton Sinclair's new book about William Fox, who will be remembered as having sold out some years ago. Between its covers there are sufficient *asides* and more than enough *interludes* for any one issue.

▽

The frontispiece portrait in sepia was selected specially by Mr. Sinclair "because it gives you the sadness in its subject's face, and lets you see the marks of the conflict." The scars, however, are not discernible—not even through our powerful magnifier.

▽

In the village of Tulchva in Hungary, where Mr. Fox was born, his father ran a general merchandising store. As a sideline, Fox Senior extracted teeth, advertising to the people that he was a painless dentist, and guaranteeing that no one would feel the pain of tooth extraction. The patient would strip to the waist, and, at the crucial moment, someone burned his back with a hot iron. This was so painful that the extraction of the tooth would not be noticed. Mr. Sinclair does not say that young Will helped.

▽

Fox is pictured in the book as a play-safe political student. He is a Republican in national affairs—at least he was until Mr. Roosevelt defeated Mr. Hoover at the polls—and a Democrat in New York City. Now Mrs. Craig Sinclair is trying to induce Mrs. Eve Fox to use her influence on Bill to make him a Socialist. It is interesting to learn that Mr. Fox, as a poor youngster, was a Socialist of the "soap-box" variety, although he did not vote Socialist. When the time came to cast a vote, he was a capitalist and voted Tammany.

▽

Benjamin Reass, personal attorney, is called Mr. Fox's "fidus Achates." He sat in while Fox told his story to self-styled "Father-confessor" Sinclair. Occasionally, Mr. Reass would have a little spat with Mr. Fox, which caused the author to remark, "When these two get into an argument, it is exactly as if they were married. 'Ben, *dear!*' Mr. Fox exclaims, and the amount of emphasis on the 'dear' is proportioned to the intensity of Fox's irritation."

▽

In the Rivington Street tenement where the Foxes lived, it was the rule, as elsewhere in the neighborhood, that each occupant had to clean and scrub the stairs and hallway of the floor he lived on. The property belonged to a man by the name of Michael, who had a butter and egg store downstairs, and there lies a story of the struggle for existence in the ghetto of New York, as told by Fox:

"Michael had a very fine cat. I knew Michael's cat lived on cheese. When the weekend came, I would like to go on picnics, so I would go down to borrow the cat and say we had mice, which we did not. Later I would go downstairs and say that I had offered the cat some chicken, and that he wouldn't eat it, and I wanted some cheese for the cat. Michael would thereupon cut some nice Swiss cheese for the cat, and I would leave with the cheese but the cat never saw it, because I would take the cheese on my picnic. Then on Monday morning, I would bring Michael's cat back."

▽

Fox tells about the time he transformed a girl called Theodosia Goodman, daughter of a tailor in Cincinnati, who had no theatrical experience, into Theda Bara, "special importation" from Arabia. Bara is Arab spelt backwards. He started her off at $75 a week and when her contract expired he was paying her $4,000 weekly.

THE LUCKY FOX SAVES $14,000,000

On Friday morning, October 25th, 1929, William Fox had $20,000,000 worth of stocks of corporations other than those that he controlled. Thirteen brokers were handling the accounts. By the following Monday afternoon, Fox had disposed of all these securities on a hunch that all was not well in the stock market. The big crash came the next morning. When the bell rang in the New York Stock Exchange at 10 o'clock on Tuesday, the value of the $20,000,000 worth of stocks had been reduced to $6,000,000. Mr. Fox told Upton Sinclair that had he not acted on his impulse, "not only would my companies have been embarrassed, but I would have been a bankrupt."

Hero, or no hero, Mr. Sinclair in his new book about Mr. Fox blames Fox "and all the other big bankers" who followed his example in selling out, with bringing on the panic. Sinclair whitewashed the incident with the remark, "But such is the world we live in."

THERE are several sides in the book to Mr. Fox. Page 334 presents him as a philanthropist. It seems that W. F. went to Edward Tinker last year when Mr. Tinker was president of the Fox corporations. They had two lengthy conferences which were arranged by a mutual friend. The subject of the discussions was a plan which Fox claimed would successfully effect a reorganization. When they got down to business it appeared that the plan was to return Mr. Fox to the Fox corporations. He wanted $25,000,000 from the Chase people for doing a job. Said Fox:

"I informed him that I had wanted $15,000,000 to get out" (and he got it), "and I wanted $25,000,000 to come back."

"I frankly told him," Fox continued, "that my doing of this work was wholly objected to by Mrs. Fox. . . . I told him that in spite of her contention, I would like to do this job, complete it successfully, and thus write the closing chapter of my story."

▽

When Mr. Fox was only 15, Mr. Sinclair said he foreshadowed the great captain of industry, a class which, ordinarily, Mr. Sinclair does not write nice things about. One midnight, Will and a friend, Cliff Gordon, who later became a stage comedian of note, were stranded in Bayonne, New Jersey. They walked to Jersey City, quite a distance, and at six in the morning there was only a stretch of Hudson River water between them and their jobs. How to get across was the question. This was answered pronto when the great embryonic industrial mind got to work. Will managed to get hold of a piece of cardboard, a piece of string and a lead pencil. He wrote the word "Blind" on the cardboard, and tied it around Cliff's neck, and the two then took up their seats at the ferry entrance. The fare was two cents, and before long the lads had four cents and were on their way home.

MR. SINCLAIR heard from Mr. Fox a hair-raising story about gambling. Fox's left arm is not normal. He cannot lift it above his shoulder. He does his golf playing with his right arm alone, and is supposed to be a good player, too. Ripley once made him a subject of one of his "Believe It Or Not" cartoons and credited him with having three times achieved the feat of a hole-in-one—a truly amazing thing for a one-armed player. Not only does he do this, but he manages to beat most of his two-armed rivals and bets his money on the outcome, as Nicholas M. Schenck and other picture executives will testify.

One day, Mr. Fox felt that he was in particularly good shape, so he wagered $1 on the first hole, $2 at the second hole, $4 at the third, $8 at the fourth, $16 at the fifth, and so on up. At the 15th hole, the bet was $16,384; at the 16th, it was $32,768, at the 17th, $65,536, and at the final 18th, the wager was $131,072 for a single hole—more than a quarter of a million dollars gambled on a golf game.

It all ended happily, however. W. F. won his money back, heaved a sigh of relief, and Sinclair wrote, "So I do not have to record that any of his business difficulties were due to losses on the golf course."

▽

One of the most interesting sequences in the Fox narration tells about a visit which Mr. Fox paid to Herbert Hoover in the early days of Hoover's first presidential campaign. He said he told Hoover "that the Fox Film Corporation made and released in the theatres of America the Fox Movietone News, and that I would be happy to devote it in behalf of Herbert Hoover; that the Fox Movietone News had 10,000,000 theatre patrons and I considered it a very strong force, and a great ally for any political party to have." Mr. Hoover was supposed to have replied that Fox's offer was the most generous one that he had as yet received during his campaign and that he appreciated it.

Soon after the election, Mr. Fox called upon the President to seek his help in connection with a proposed Loew-Fox merger which was before Mr. Hoover's Department of Justice for an okay.

▽

Fox is quoted as condemning vociferously the ethics in business of his so-called "enemies." Yet, the Fox boasts loudly and long about the time, early in 1930, when he was anxious to get some inside Wall Street information and he invited to his luxurious Park Avenue apartment "one of the editors" of the New York TIMES. *He said he plied him with "Scotch" until the "editor" became "talkative," and Mr. Fox thereby got his information. Ironically, this incident is related in a chapter which is captioned, "The Trap Shuts."*

Mr. Fox did not mention the name of this "editor," nor was he an editor, but an ordinary reporter—a "leg man."

▽

Nature is making progress in the evolution of the Fox. Years ago, William Fox, fighter of trusts before he got the idea that he would like to control things himself, was well known for his big black mustache, heavy black hair and a capitalistic "paunch." Said Writer Sinclair: "He is a man of my size, which is medium. He used to be stout, but the long battle wore him down, and now he is medium again. He has a good Jewish nose, and a rather round face with a round dome above it. Time and hard work and worry have taken the hair off the dome and our Southern California sunshine has made it like that of a bronze Buddha."

INDEPENDENTS SURE OF GETTING 70 FILMS

International Company Formed by Oscar R. Hanson at Toronto; No Further Concessions Made to British Industry

by W. M. GLADISH

Toronto Correspondent

A truly international organization has been built up by Oscar R. Hanson of Toronto, staunch defender of the independents, and the immediate result is the establishment of Empire Films, Ltd., with head offices at 277 Victoria street, Toronto, for the purpose of distributing the selected product of studios in Great Britain, the United States and Continental Europe. The new enterprise starts out with contracts for the exclusive Canadian rights on 70 features and there are other surprises in the brief bag, it is intimated.

Empire Films Limited is handling the following features in the Dominion: 20 from British International Pictures, Ltd.; 20 from Majestic, New York; 24 from Mayfair, New York, and six specials from Associated Radio Pictures, Ltd., London. There is also one German production on the list.

In the organization process, Empire Films absorbed Ideal Pictures of Toronto, formerly Canadian distributor of Mayfair features. In addition to the head offices at Toronto, branches have been opened in the six key centers of Canada: Montreal, St. John, Winnipeg, Calgary, Vancouver, and the Ontario branch at Toronto.

The president of Empire Films, Oscar Hanson, has been much to the fore as general manager of Allied Exhibitors of Ontario and as general manager of Associated Theatres, Ltd., comprising 65 theatres operating on a cooperative basis in business details. The general manager of the new Canadian distributing firm is B. F. Lyon, who served in the same capacity in Canada for Warner Bros. for seven years. Incidentally, Hanson was previously general manager of Canadian Educational Films for many years. James I. Foy has been appointed Ontario branch manager.

With 70 features available for the current season, Hanson promises to be a power in the Canadian field, particularly because of his close relationship with the independent exhibitors from coast to coast. It means, for one thing, that the independents are not likely to face a film shortage for a long time.

▽

Much Talk, No Action

While there was much talk in Canada about further concessions to the British film industry as a result of suggestions at the Imperial Economic Conference, nothing has been done about it by the Dominion Government.

In fact, no mention was made of motion pictures in the resolutions of Prime Minister Bennett before the Canadian House of Commons in session to enact tariff and preference revisions under the terms of the trade treaty with the United Kingdom which had been signed at the Conference. Free entry was granted to many British products and there were no less than 225 items in the listed revisions, covering a wide range, but it might as well have been back in the Gay '90's for all that the legislators thought of films. Even the Conference suggestion of a special levy on foreign films imported into Canada, other than British pictures, apparently has gone into the official wastepaper basket. The Canadian Government has done nothing in the way of reducing the sales and special excise taxes on imports because the time is not propitious, so it was said.

Thus, the Imperial Conference has gone for nought in so far as the film industry is concerned.

On arrival in Canada the other day, Ernest W. Fredman, editor of *Daily Film Renter*, London, told the Canadian public that the British producers did not want a film quota in Canada and that they would be satisfied if exhibitors gave British pictures "a good break."

▽

Fight for Royalties

Apparently the writers and composers of Canada are organizing to cut in on the royalties which, they claim, are now going to foreign countries. There has been formed the Authors' and Composers' Association of Canada with headquarters at Toronto. Dr. E. C. MacMillan, president, has declared that one object, under the constitution, is the obtaining "of a share of royalties" on works played in Canada for which copyright fees are now going out of the country. Just what will be its relationship with other societies is not known, but a domestic fight appears to be brewing.

Speaking of copyrights, the Canadian Performing Rights Society won its case against the Madison theatre, Toronto, and collected nominal damages of $10 because the theatre presented a picture, "The Dirigible," in which "Little White Lies" was played as incidental music. The Society obtained an injunction restraining the theatre from playing this selection without permission. The society said it owned and controlled the copyright assignment on this composition. At the trial W. S. Brady, manager of the Madison, swore that he had made various attempts to obtain a list of the society's compositions, but had failed. Incidentally, he said that the music of "Little White Lies" occupied less than 30 seconds of the picture's running time.

▽

Another Silent Closes

One of the last of the silent houses in the Dominion is the Johnston theatre at Cardinal, Ontario, and now Mrs. W. J. Johnston, the proprietor, is closing its doors forever after 13 years because there is no more silent film.

The last of the silents in Toronto, the Colonial theatre, is still operating, but the analogy exists that some of the pictures are so old that they are new.

There are indications of increasing disputes between independent exhibitors and the union operators in numerous cities in Canada. Another downtown house in Toronto, the Variety, has gone open shop and the union's sentries are on duty in front of the theatre. Several more exhibitors are said to be following the move.

What's more, plans are under way, it is said, for the formation of a strictly Canadian Operators' Union under the auspices of the All-Canadian Congress of Labor, to oppose the International Operators' Union whose headquarters are in New York. The idea is that the new union would be controlled in Canada and the operators' fees would be kept in Canada in their entirety. Already independent unions are operating in Hamilton and Ottawa, while a branch is in process of organization in Toronto. A fourth branch is mooted at Montreal. These locals are to be consolidated, it is said. The result will be that exhibitors will enjoy a choice of "union operators" at least.

Incidentally, five theatres at Ottawa have been on the outs with the International Operators' Local for two years. A number of theatres at Hamilton, Ontario, have been "non-union" for months while a deadlock exists at Saskatoon, Sask.

▽

Soviet Propaganda

Certain topical reels have been banned by the Ontario Board of Moving Picture Censors as being Soviet propaganda films, following a complaint by Ernie Marks, proprietor of the New Martin theatre, Oshawa, that the subjects were apparently not what they were supposed to be—newsreels. Several of them had been passed by the Ontario board and had been played by Marks, but when the people began to talk he took action. Marks is a former mayor of Oshawa and is a leader among the independent exhibitors of Ontario, having been president of Associated Theatres, Ltd.

Federal Censor Commission Is Recommended for Canada

Following the establishment of the Canadian Radio Commission at Ottawa to exercise control over all broadcasting in the Dominion, support was given to a resolution at a recent meeting in Hamilton, Ontario, to recommend to the Canadian government the organization of national board along similar lines for the federal censorship of motion pictures.

At present there are eight provincial film censorship boards in Canada, a setup to which British film producers have objected because of the facilities provided in unified censorship in other dominions, not to mention the savings in time and censorship fees. The suggestion for federal film censorship in Canada was presented at a meeting held under the auspices of educationalists.

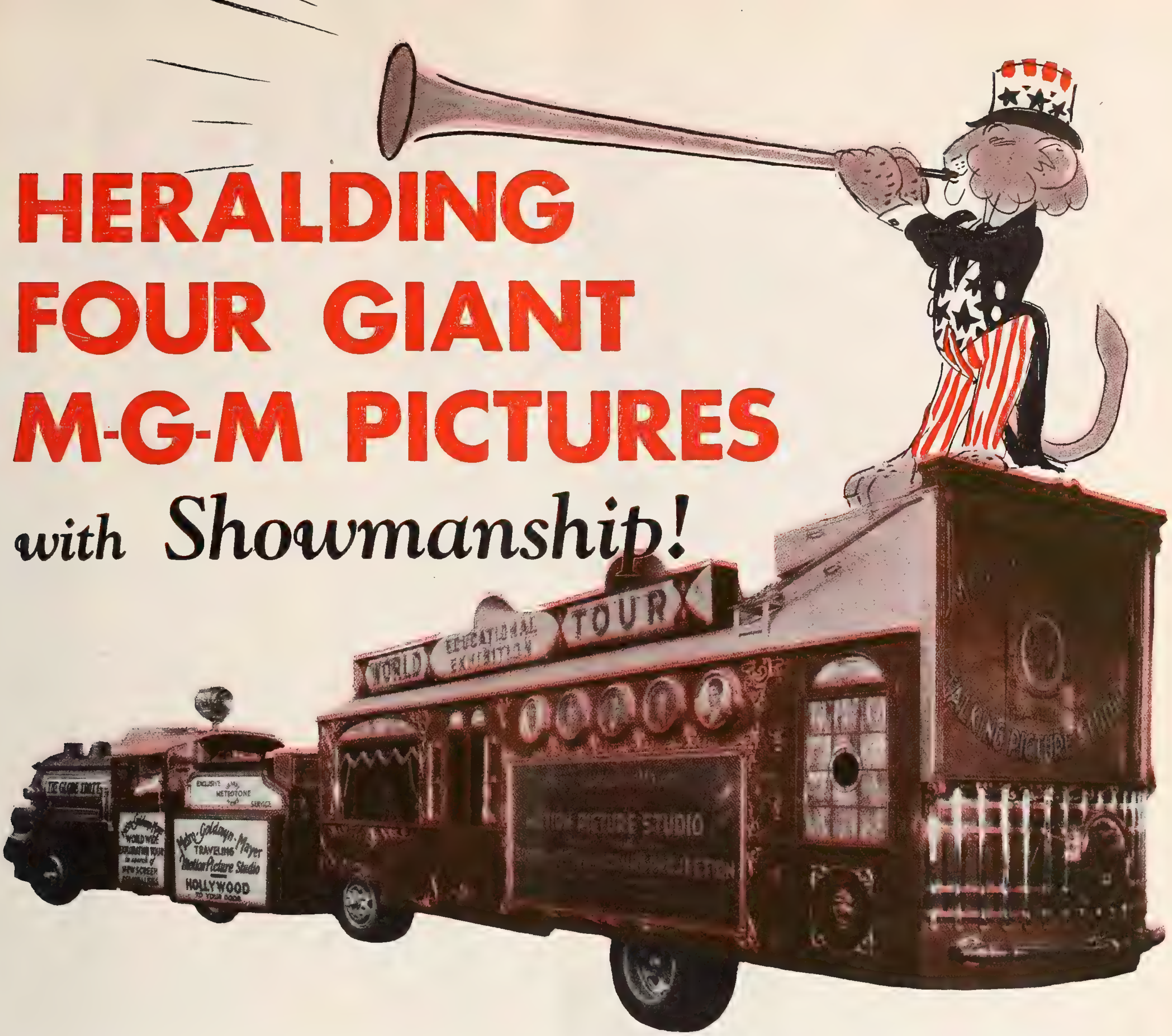
See Fox Representation On Gaumont British Board

The issuance by Gaumont British in London of prospectus for a new issue of 4½ per cent first mortgage bonds is seen in certain quarters as indicating Fox Film representation on the Gaumont British board of directors. Fox holds a 45 per cent interest in the major English company, and it is understood closer cooperation is considered desirable.

Clayton Sheehan, Fox foreign sales manager, has completed a deal with Gaumont-British to distribute all of its product in Australasia, previously handled by British and Dominions.

HERALDING FOUR GIANT M-G-M PICTURES

with Showmanship!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THE GLOBE TROTTER
Metro-Goldwyn-Mayer
TRAVELING
Motion Picture Studio
HOLLYWOOD
TO YOUR DOOR

The eyes of the nation are on the industry's messenger of Good Will, the M-G-M Globe Trotter Travelling Studio direct from the Inauguration!

Cheered by thousands—
Headlined in the press—
Honored at Washington—
Direct from the Inaugural Parade—

ON ITS MERRY WAY TO YOU—

(*next page tells you*)

SHOW

BRINGING BUSINESS WHEREVER IT GOES!

Among the cities where it has already been—

MASSACHUSETTS

- Fall River
- New Bedford
- Wareham
- Onset
- Plymouth
- Middleboro
- Brockton
- Taunton
- Attleboro
- N. Attleboro
- Mansfield
- Foxboro
- Walpole
- Norwood
- Dedham
- Needham
- Wellesley
- Natick
- Framingham
- Marlboro
- Watertown
- Waltham
- Waverly
- Arlington
- Lexington
- Lowell
- Lawrence
- Haverhill
- Newburyport
- Gloucester
- Salem
- Beverly
- Danvers
- Peabody
- Marblehead
- Lynn
- Boston

RHODE ISLAND

- Providence
- Warren
- Bristol
- Newport
- Centerdale
- Central Falls
- Woonsocket
- East Greenwich
- Arctic
- Pawtucket

WEST VIRGINIA

- Martinsburg
- Charlestown

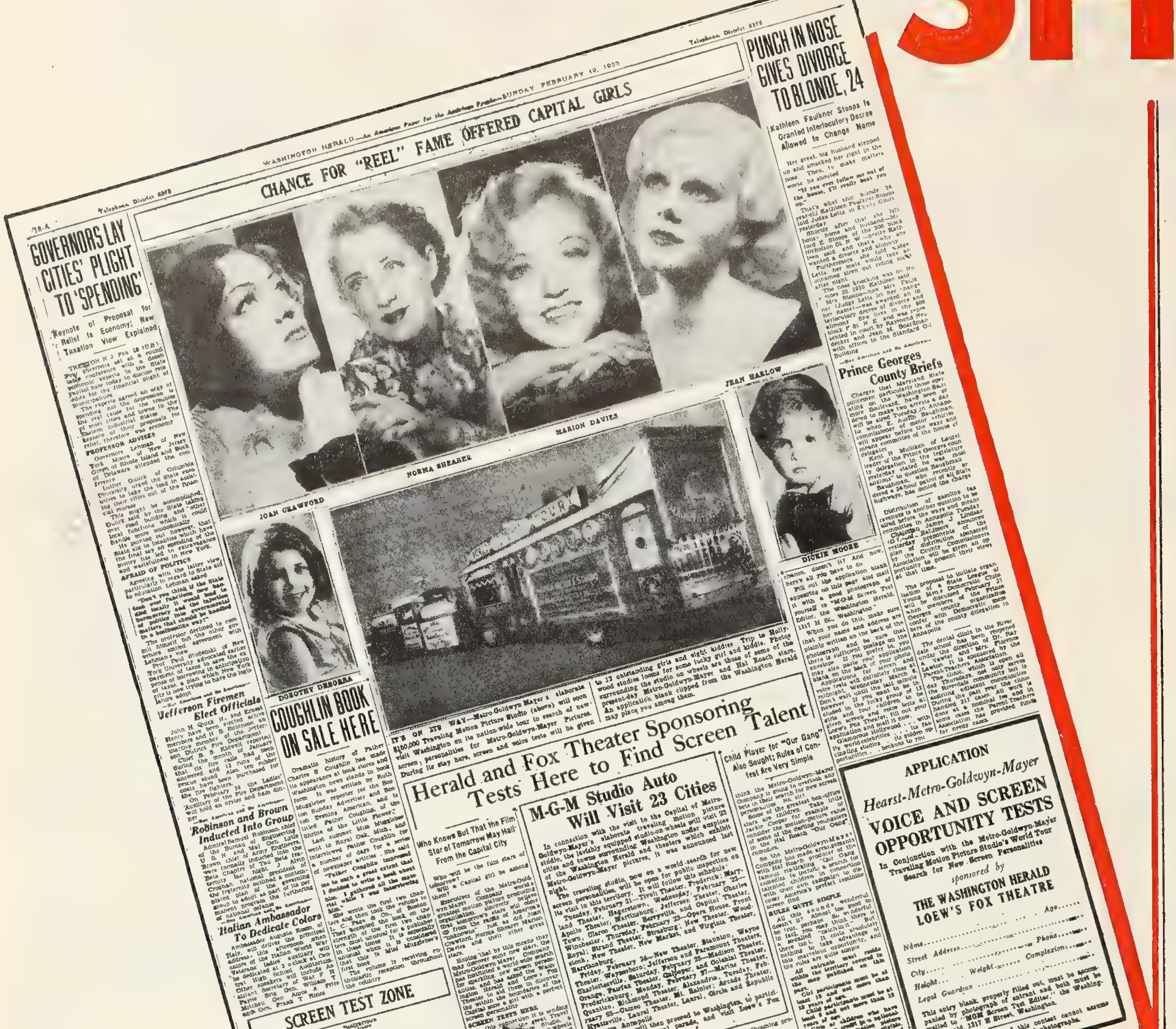
VIRGINIA

- Berryville
- Winchester
- Front Royal
- Strasburg
- Woodstock
- New Market
- Harrisonburg
- Staunton
- Waynesboro
- Charlottesville
- Orange
- Culpeper
- Fredericksburg
- Quantico
- Alexandria
- Mount Ranier

MARYLAND

- Frederick
- Hagerstown
- Hyattsville
- Annapolis
- Laurel

—Washington and Vicinity



WASHINGTON HERALD—An American Paper for the American People—SUNDAY, FEBRUARY 19, 1933

CHANCE FOR "REEL" FAME OFFERED CAPITAL GIRLS

JOAN CRAWFORD

NORMA SHEARER

MARION DAVIES

JEAN HARLOW

DOROTHY DEBORBA

DICKIE MOORE

IT'S ON ITS WAY—Metro-Goldwyn-Mayer's elaborate $150,000 Traveling Motion Picture Studio (above) will soon visit Washington on its nation-wide tour in search of new screen personalities for Metro-Goldwyn-Mayer Pictures. During its stay here, screen and voice tests will be given to 12 outstanding girls and eight kiddies. Trip to Hollywood studios looms for some lucky girl and kiddie. Photos surrounding the studio on wheels are those of some of the present-day Metro-Goldwyn-Mayer and Hal Roach stars. An application blank clipped from the Washington Herald may place you among them.

GOVERNORS LAY CITIES' PLIGHT TO 'SPENDING'

Keynote of Proposal for Relief Is Economy; New Taxation View Explained

Jefferson Firemen Elect Officials

Robinson and Brown Inducted Into Group

Italian Ambassador To Dedicate Colors

COUGHLIN BOOK ON SALE HERE

PUNCH IN NOSE GIVES DIVORCE TO BLONDE, 24

Kathleen Faulkner Stoops Is Granted Interlocutory Decree Allowed to Change Name

Prince Georges County Briefs

Herald and Fox Theater Sponsoring Tests Here to Find Screen Talent

Who Knows But That the Film Star of Tomorrow May Hail From the Capital City

M-G-M Studio Auto Will Visit 23 Cities

In connection with the visit to the Capital of Metro-Goldwyn-Mayer's elaborate traveling motion picture studio, the lavishly equipped studio-on-wheels will visit 23 cities and towns surrounding Washington under auspices of the Washington Herald and theaters which exhibit Metro-Goldwyn-Mayer pictures, it was announced last night.

The traveling studio, now on a world search for new screen personalities, will be open for public inspection on its visit in this territory. It will follow this schedule:

Tuesday, February 21—Tivoli Theater, Frederick; Maryland Theater, Hagerstown. Wednesday, February 22—Apollo Theater, Martinsburg, Jefferson Theater, Charles Town, Clarco Theater, Berryville, and Capitol Theater, Winchester. Thursday, February 23—Opera House, Front Royal; Strand Theater, Strasburg; New Theater, Woodstock, New Theater, New Market, and Virginia Theater, Harrisonburg.

Friday, February 24—New Theater, Staunton, Wayne Theater, Waynesboro; Jefferson and Paramount Theaters, Charlottesville. Saturday, February 25—Madison Theater, Orange, Fairfax Theater, Culpeper, and Colonial Theater, Fredericksburg. Monday, February 27—Marine Theater, Quantico, Richmond Theater, Alexandria. Tuesday, February 28—Cameo Theater, Mt. Rainier; Arcade Theater, Hyattsville, Laurel Theater, Laurel, Circle and Republic Theaters, Annapolis.

The studio will then proceed to Washington, to participate in the inaugural parade, and visit Loew's Fox

Child Player for "Our Gang" Also Sought; Rules of Contest Are Very Simple

RULES QUITE SIMPLE

SCREEN TEST ZONE

APPLICATION

Hearst-Metro-Goldwyn-Mayer

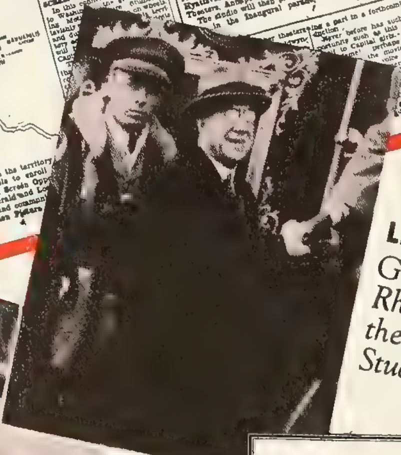
VOICE AND SCREEN OPPORTUNITY TESTS

In Conjunction with the Metro-Goldwyn-Mayer Traveling Motion Picture Studio's World Tour Search for New Screen Personalities

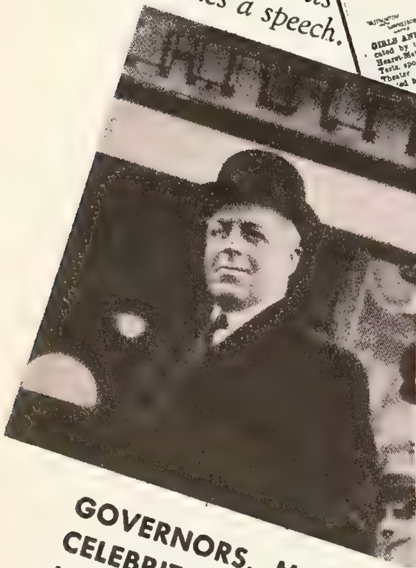
sponsored by

THE WASHINGTON HERALD
LOEW'S FOX THEATRE

BELOW:
Gov. Ely of Massachusetts makes a speech.



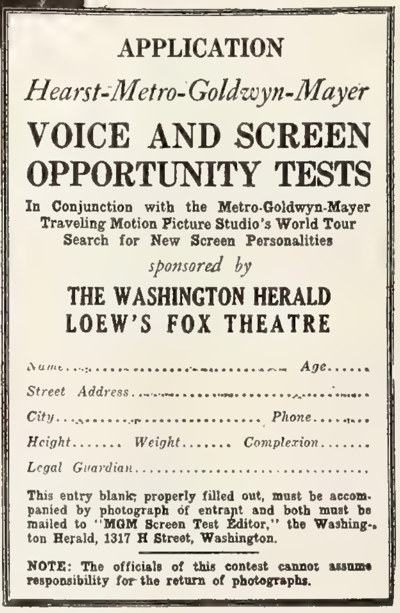
LEFT:
Governor Green of Rhode Island visits the Travelling Studio.



Mayor Curley of Boston, entering the Travelling Studio.

GOVERNORS, MAYORS, CELEBRITIES TAKE PART IN CEREMONIES!

The ONE stunt that enlists the cooperation of front-page names wherever it goes—and links them with your Theatre publicity!



APPLICATION

Hearst-Metro-Goldwyn-Mayer

VOICE AND SCREEN OPPORTUNITY TESTS

In Conjunction with the Metro-Goldwyn-Mayer Traveling Motion Picture Studio's World Tour Search for New Screen Personalities

sponsored by

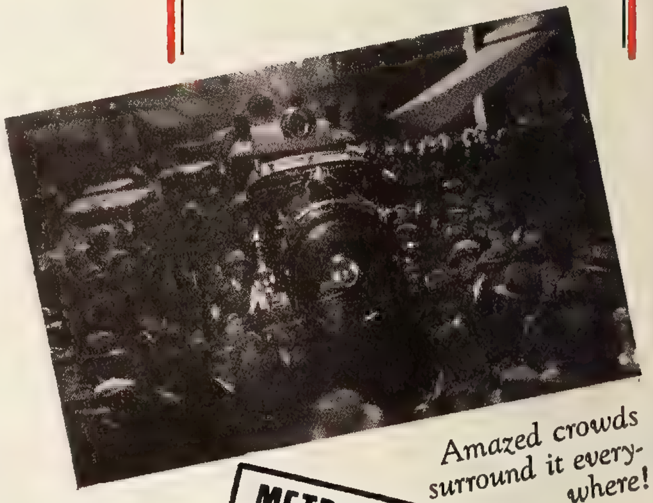
THE WASHINGTON HERALD
LOEW'S FOX THEATRE

Name.. Age......
Street Address...
City.. Phone.........
Height....... Weight....... Complexion.......
Legal Guardian...

This entry blank, properly filled out, must be accompanied by photograph of entrant and both must be mailed to "MGM Screen Test Editor," the Washington Herald, 1317 H Street, Washington.

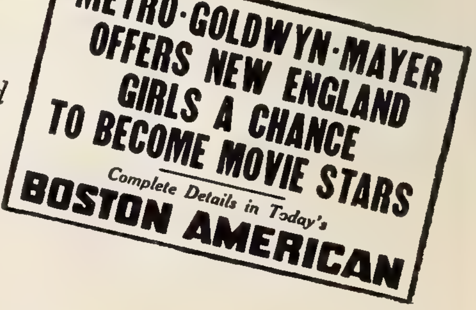
NOTE: The officials of this contest cannot assume responsibility for the return of photographs.

Thousands of entry blanks for nation-wide contest pour in. The biggest thing of its kind ever promoted.



Amazed crowds surround it everywhere!

RIGHT:
Cards and posters herald the big contest



METRO-GOLDWYN-MAYER OFFERS NEW ENGLAND GIRLS A CHANCE TO BECOME MOVIE STARS

Complete Details in Today's

BOSTON AMERICAN

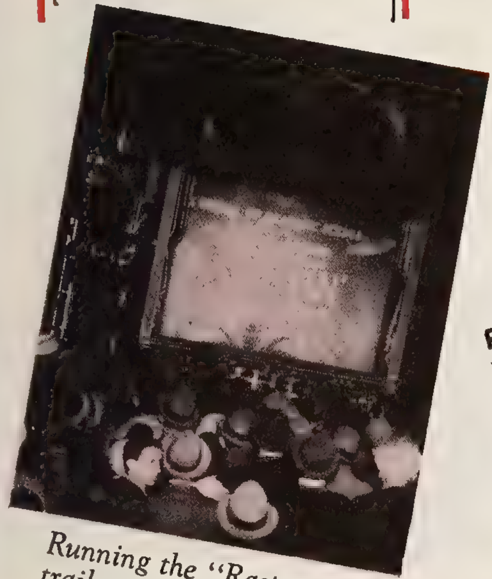
MANSHIP that is waking up the nation!

ON ITS WAY TO THESE CITIES and their TERRITORIES:

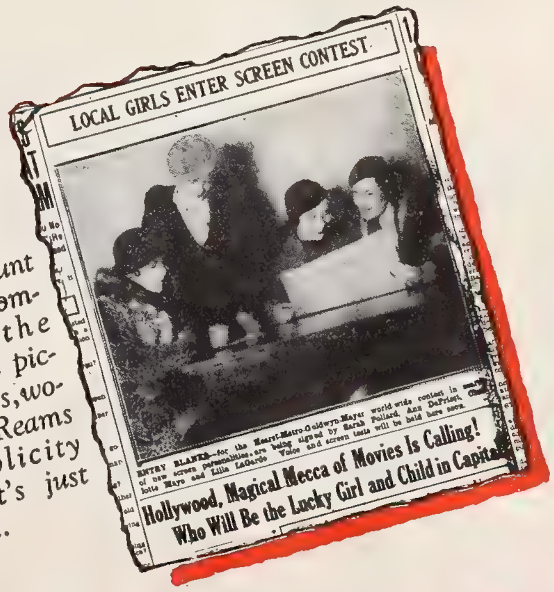
- Baltimore
- Atlantic City
- Philadelphia
- Trenton
- New York
- Bridgeport
- New Haven
- Hartford
- Springfield
- Worcester
- Albany
- Utica
- Syracuse
- Rochester
- Buffalo
- Toronto
- Erie
- Pittsburgh
- Cleveland
- Toledo
- Detroit
- Chicago

Additional National Itinerary to follow!

The ONE exploitation stunt that works every day in the year for exhibitors! The ONE promotion idea that reaches to small towns as well as big cities! The ONLY travelling ballyhoo that rolls right up in front of your theatre, a *direct* business tie-up! How fitting that M-G-M's Travelling Studio follows its Washington Inaugural appearance with a nationwide Inaugural of FOUR GIANT ROAD-SHOW SIZE ATTRACTIONS (see following pages).



Running the "Rasputin" trailer on Lynn, Mass., Main stem!



LOCAL GIRLS ENTER SCREEN CONTEST

Hollywood, Magical Mecca of Movies Is Calling! Who Will Be the Lucky Girl and Child in Capit

RIGHT: *No other stunt ties in so completely the principal picture-goers, women! Reams of publicity and it's just begun.*

FREMONT THEATRE

THE *ONLY* TRAVELLING PROMOTION STUNT THAT PULLS UP IN FRONT OF YOUR THEATRE!

BRINGING YOU THESE BIG HITS!

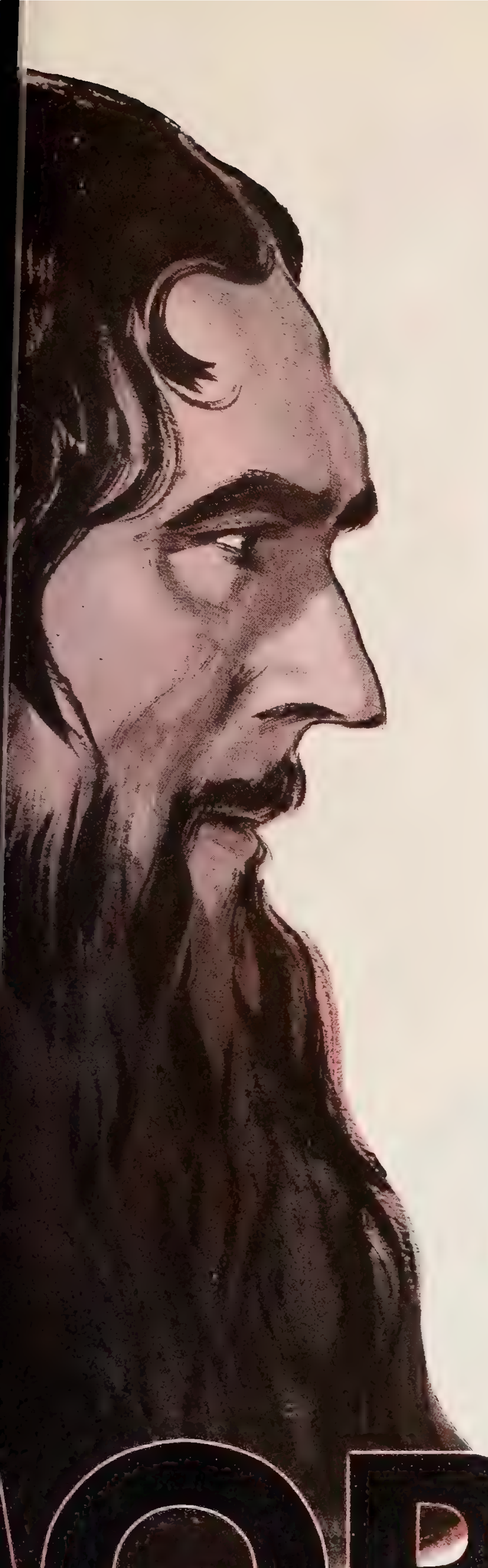
(Turn over and enjoy yourself→)

John
Ethel
Lionel

BARRYM

RASPUTIN AND

with **RALPH MORGAN** and **DIANA WYNYARD**



PRE-RELEASE TEST ENGAGEMENT at POPULAR PRICES!

Tried and proven! Test engagement at popular prices in Miami confirms prophecy that "Rasputin and the Empress" is to be the box-office head-liner of coming months! Read this telegram: "You will be pleased that Rasputin surpassed all records in the Community Theatre this season. (Signed) E. J. SPARKS." It beat previous successful pictures of this season by more than two to one!

ROAD-SHOWS give it nation-wide prominence!

As in the case of "Strange Interlude" M-G-M's promotion resources were put behind the road-show engagements of "Rasputin and the Empress," laying a groundwork of nation-wide publicity attention on which theatres will now capitalize. Extended engagements at $1.65 admission run in most instances from three to four weeks.

ASTOR THEATRE, NEW YORK (Now in its 3rd Month at $2 admission)

CLEVELAND, Ohio Theatre

BOSTON, Tremont Theatre

BALTIMORE, Maryland Theatre

WASHINGTON, Columbia Theatre

PHILADELPHIA, Aldine Theatre

CINCINNATI, Shubert Theatre

PITTSBURGH, Nixon Theatre

BUFFALO, Erlanger Theatre

CHICAGO, Apollo Theatre

ST. LOUIS, American Theatre

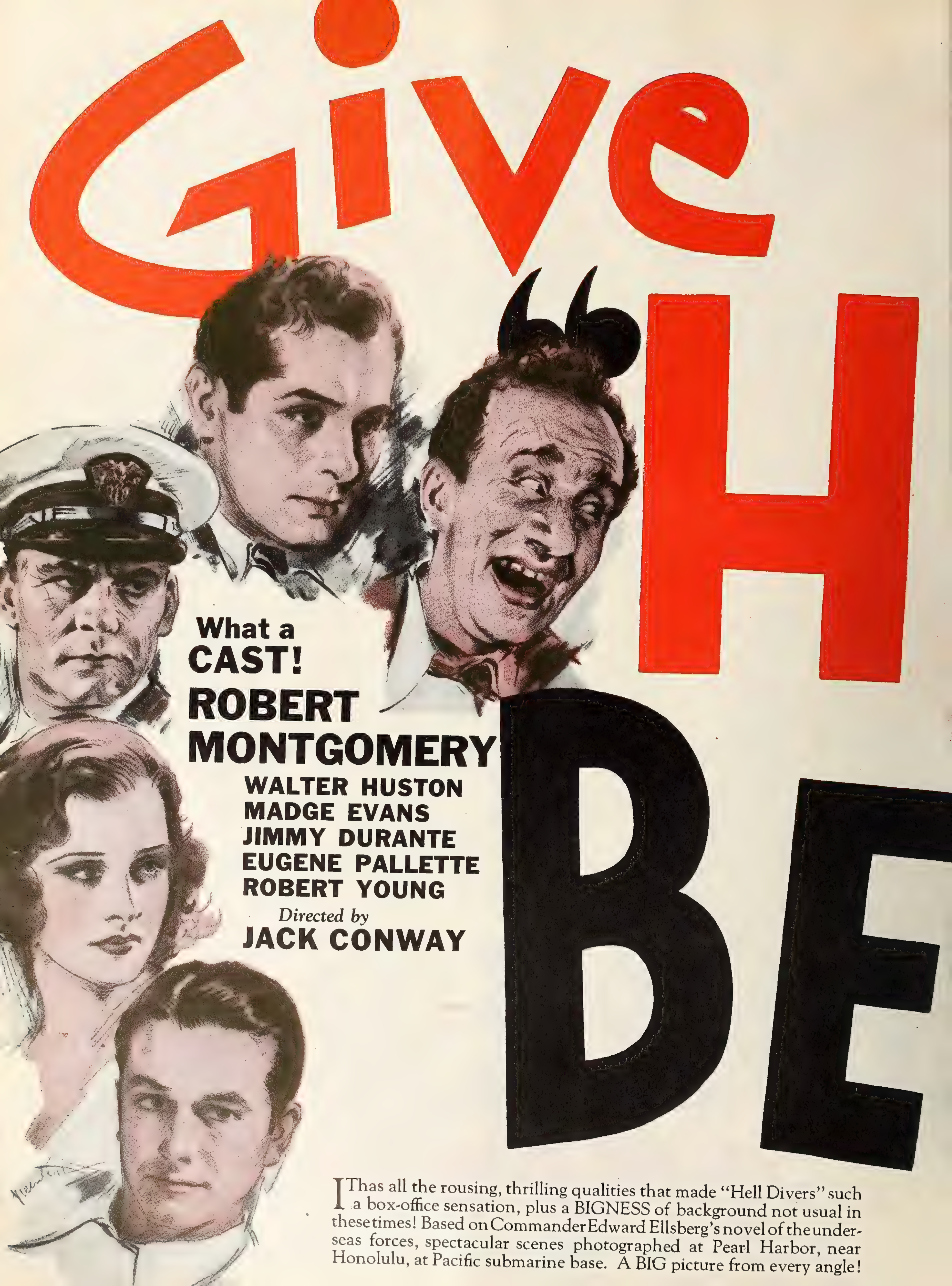
ORE

THE EMPRESS

Screen play by Charles MacArthur. Directed by Richard Boleslavsky

RASPUTIN AND THE EMPRESS

GIANT HIT No. 2 —*next page*



What a CAST!

ROBERT MONTGOMERY

WALTER HUSTON
MADGE EVANS
JIMMY DURANTE
EUGENE PALLETTE
ROBERT YOUNG

Directed by
JACK CONWAY

IT has all the rousing, thrilling qualities that made "Hell Divers" such a box-office sensation, plus a BIGNESS of background not usual in these times! Based on Commander Edward Ellsberg's novel of the underseas forces, spectacular scenes photographed at Pearl Harbor, near Honolulu, at Pacific submarine base. A BIG picture from every angle!

them

ELL

LOW”

Headed for the Headlines!

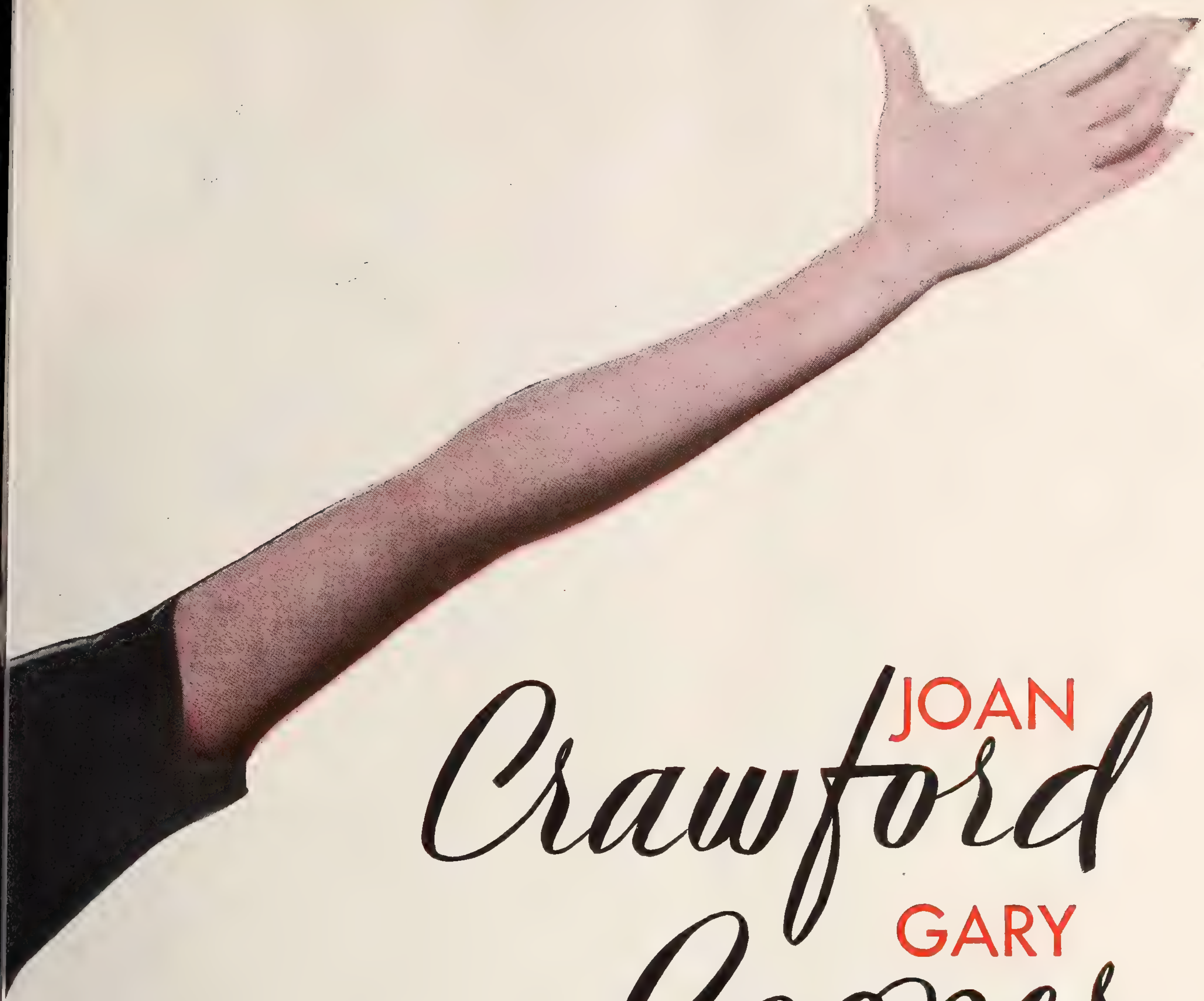
Previewed in Hollywood and rated by Coast opinion as far

GREATER THAN “HELL DIVERS”!

TODAY WE LIVE
RASPUTIN AND THE EMPRESS

GIANT HIT No. 3 *on next page* →

JUST visualize those two great names flashing from your marquee . . . Joan Crawford and Gary Cooper together! That's appetizer enough for any jaded movie fan. But when we state that their picture is one of the most thrilling entertainments of this or any year, prepare for the kind of business that is boom-time top! Following its pre-view on the Coast "Today We Live" was the talk of every studio in Hollywood and rated by the press as the greatest screen work of Howard Hawks' since "Hell's Angels." One attraction of this kind can lift any theatre out of the dumps to money heights. M-G-M has FOUR OF 'EM!



JOAN
Crawford
GARY
Cooper

TODAY WE LIVE

with **ROBERT YOUNG—FRANCHOT TONE**
ROSCOE KARNS. *Story and Dialogue by William Faulkner*
Screen play by Edith Fitzgerald, Dwight Taylor Directed by

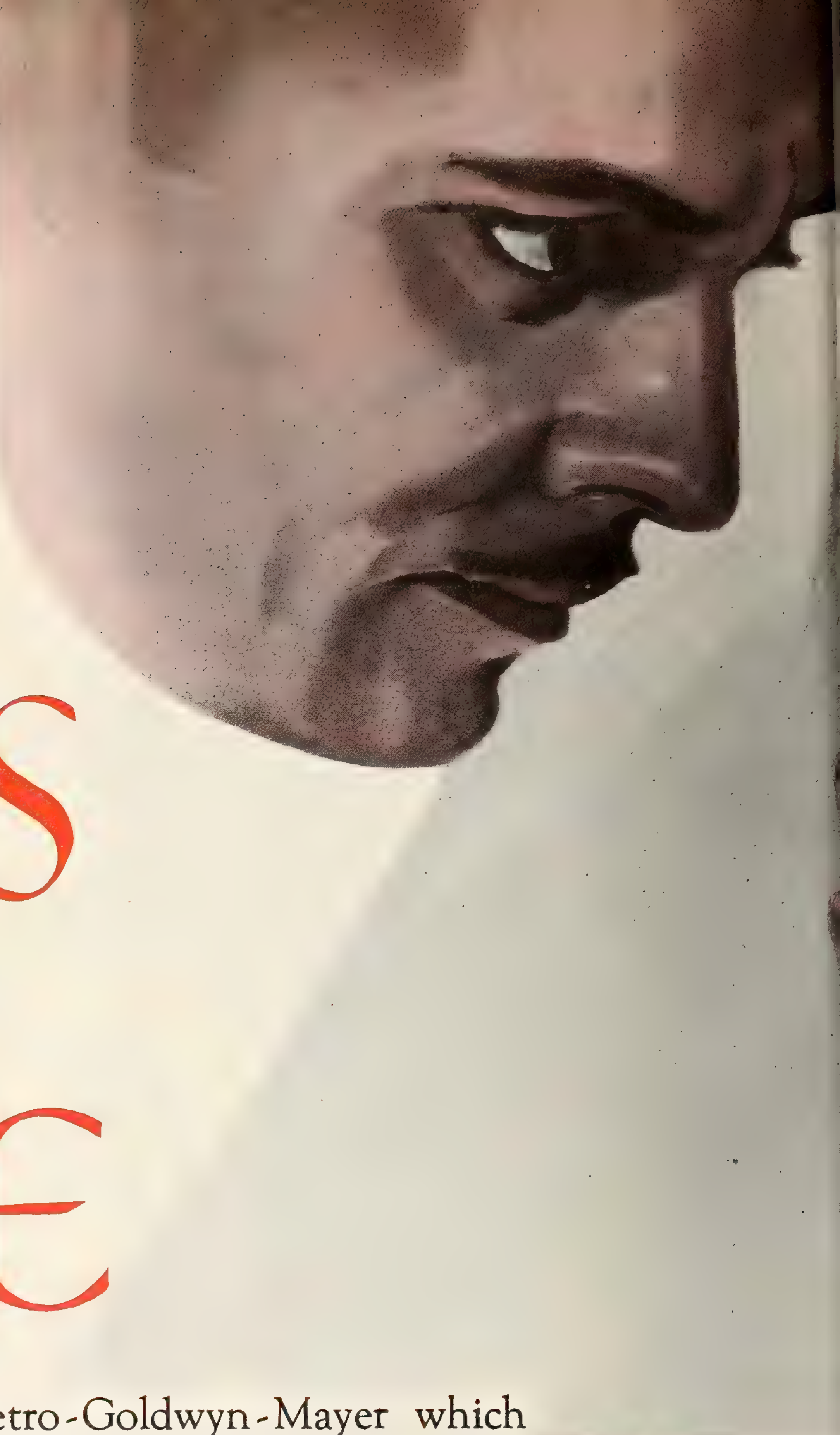
HOWARD HAWKS

His most ambitious picture since "Hell's Angels"

HELL BELOW
TODAY WE LIVE
RASPUTIN EMPRESS

GIANT
HIT
NO. 4

*(next
page
please)*



Helen
HAYES
Clark
GABLE

How fitting that Metro-Goldwyn-Mayer which brought to the talking screen the immortal love story of "Smilin' Through" should now lift to eternal heights that romance of all time, "The White Sister." A new and greater glory enshrines its tenderness, its passionate outpouring, its gigantic backgrounds in M-G-M's magnificent presentation. Such a drama was deemed worthy of two of today's biggest box-office names HELEN HAYES and CLARK GABLE. Their previous fame is eclipsed now . . . audiences will take them anew to their hearts as they watch amidst tears and excitement their love story gloriously told!

The

PREVIEWED and PROVEN!

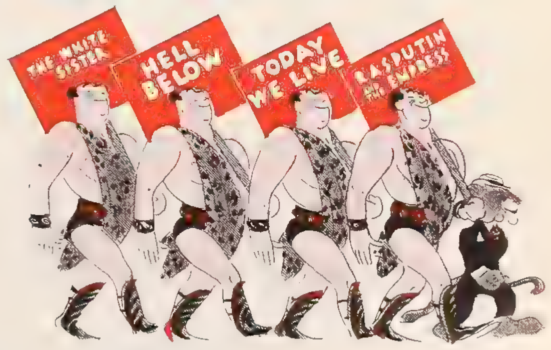
"White Sister" great picture. Hayes and Gable are already stars of first magnitude. Their performances now equal anything of their brilliant past. Certain of exceptional business. A summons to the box-office and a natural for the showman who plays it.

—*Hollywood Reporter*

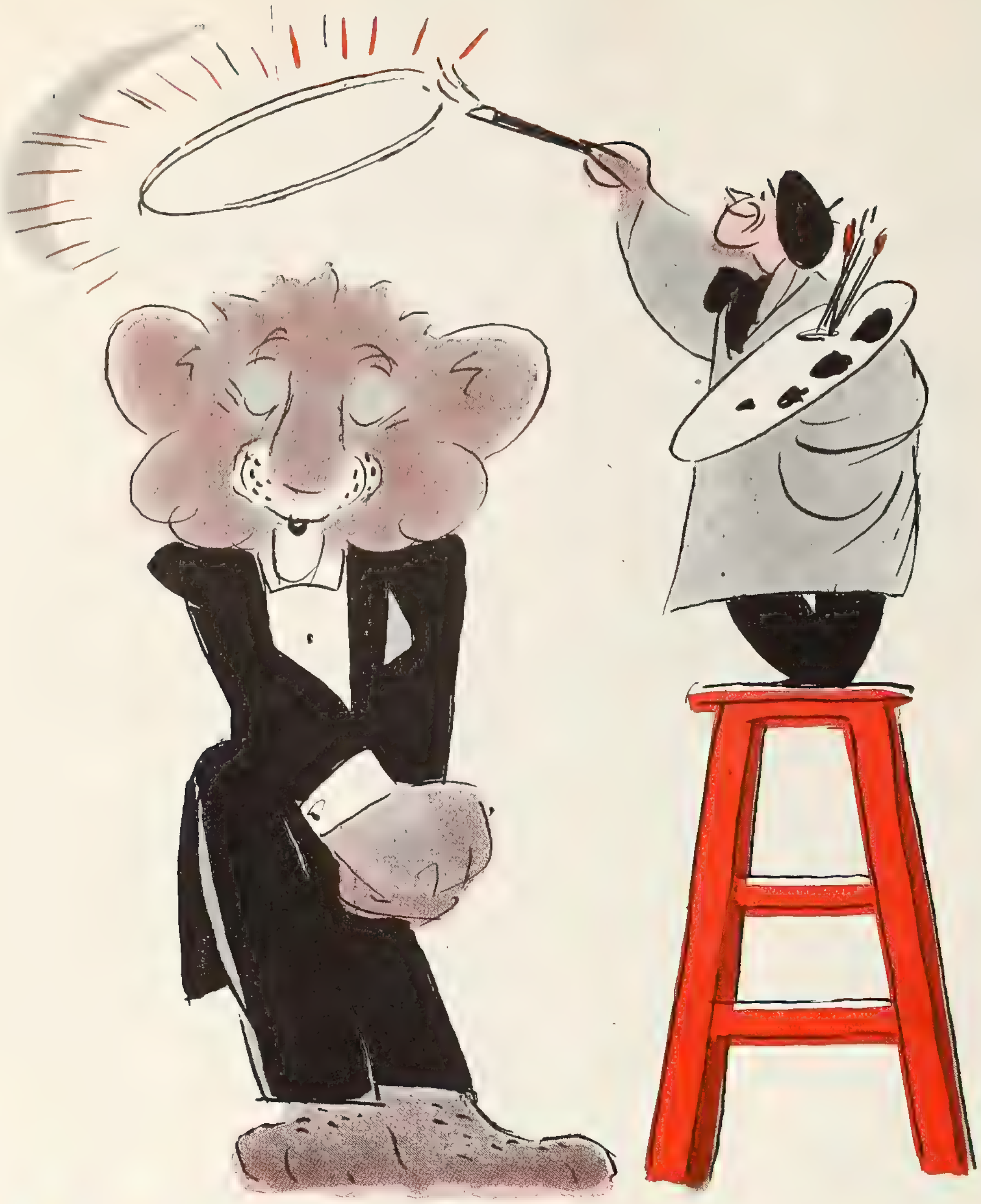
White Sister

with **LEWIS STONE**
LOUISE CLOSSER HALE
MAY ROBSON

Screen play by Donald Ogden Stuart. *From the novel by* F. Marion Crawford. *Dramatized by* Walter Hackett.
VICTOR FLEMING, *Director*


THE WHITE SISTER
HELL BELOW
TODAY WE LIVE
RASPUTIN AND THE EMPRESS

4 GIANT HITS — *and then* —



PLEASE FORGIVE THE ARTIST FOR GIVING LEO A HALO!

But frankly the M-G-M Lion is *good!* Anyone who can give you FOUR BIG ROAD-SHOW-SIZE attractions at one time has got to be good. But that's not an unusual performance for dependable Leo—and following those FOUR are more BIG ONES! It confirms again the faith of exhibitors in the company which is **"Not for just a DAY—not for just a YEAR—but ALWAYS!"**

U. S. FILMS LOSING IN AUSTRALIA BECAUSE OF THEMES, SAYS HOLT

British Product Gaining Ascendancy as American Veers From Simple, Homely Subjects to Crime and Violence

by CLIFF HOLT

Sydney Correspondent

American pictures are losing caste in Australia, and American producers can blame nobody but themselves. If the American producer-distributor organizations wish to retain the supremacy that has been theirs for years, they must get busy at once with a close study of Australia's film requirements and make an earnest endeavor to meet them.

American pictures are being criticized in the Australian press every day. For a time I thought this was partly because they were foreign. Now I am convinced that such is not the case. American films are losing their dash purely because, in the main, they are no longer a mirror of life as it is led by the millions. Altogether too frequently—to suit Australian tastes—do American films deal with murder and suicide and lust and hate and the falsity of mythical millions; and altogether too infrequently are they devoted to plots of simplicity, such as the "Patsys," the "Daddy Long Legs," the "Rebeccas of Sunnybrook Farm."

British films, and our own, are giving Australian audiences just the type of entertainment they desire and are scoring well, while the more spectacular American productions, the more expertly produced pictures, are reaching Australian screens with a great fanfare, only to fall away after the effects of terrific publicity have died into the night.

There are exceptions. Ocasionally American films arrive that are devoted to everyday occurrences, and when they do, audiences welcome them, for, in the treatment of such plots, American producers have no peers. "Dangerous Years" can be cited as an instance; so can "Tom Brown of Culver." Though a lot may refute my statement, there will be more praiseworthy comment passed about these two pictures than a dozen or more grandiose, "mighty epics" that have been released here lately.

A Checkup of Themes

Somebody has kept a close check on what the screen has been presenting in the last few months; and the following newspaper report from Melbourne may prove illuminating to American producers, and, incidentally, to those who say that the Australian censor is a prude. Under the heading, "Criminals and Drunkards Depicted as Heroes," the report proceeds:

"The Rev. J. H. Cain told the Victorian Chief Secretary, Mr. Macfarlan, that a Sydney social worker had witnessed 250 films, in which there were 97 murders, 70 cases of unpleasant family occurrences, 22 abductions, and 45 suicides. Of the heroes and heroines, 176 were thieves, 25 were women of ill repute, and 45 were drunkards."

That statement was made as part of a deputation's argument to the minister that the Victorian Conditional Clause, which is to be eliminated, should be retained. Under the Conditional Clause, no Victorian child between the ages of 6 and 16 could view a film that had been classified as "Conditional." As the regulation proved unwieldy and was not welcomed by parents, the Government was obliged to repeal it. That it was repealed was a great boon to Victorian exhibitors, and to distributors.

However, their troubles are not yet ended, for it is suggested that with the removal of the clause, censorship will become so rigid that unless a film is suitable to both child and adult, permission for its exhibition will be refused. If this situation is brought about, exhibition in Victoria will become almost an impracticability. Under the Conditional law, fully 50 per cent of the pictures classified were declared unfit for children.

This, then, is the danger American producers must face here. They must realize that, when it comes to a showdown between American and British films, the brand "made in U. S. A." no longer sells a film but may prevent its sale.

Hoyts-Greater Union Combine

Formation of General Theatres Corporation—amalgamating the major theatres of Hoyts Theatres, Ltd., and Greater Union Theatres, Ltd.—is not looked upon as the best of developments in Australian amusement circles. Various attacks have been made upon the combine, some obviously inspired, others through a complete misunderstanding of the facts.

The critics argue that the combine will force prices so low that the distributors will have no option but to offset their earnings from the circuits by taking it out on independent exhibitors; that, through the operations of the pool, independents will be swallowed up or forced out of business, and that generally, the deathknell of the industry here was sounded when the signatures to the agreement were written.

History will be repeated. The Fullers, for instance, is a rapidly growing circuit, and one that, under the shrewd guidance of Sir Benjamin Fuller, will ever be just a little on the right side of the margin. Significantly, the Fullers, which had the pick of MGM product last year, again have that prerogative in 1932-33.

Without any doubt, the idea of the Hoyts-Greater Union amalgamation was to reduce operating costs. Certainly, this will mean reducing them partly at the expense of the distributors, but not unduly. Gayne Dexter of *Everyones,* picture business paper, writes: "Two big companies have been forced together by the banks; and a forced marriage—wherein neither party is willing, but stern parents say they must—is rarely a happy or a permanent one. . . . It will be a matter of compromise; for both sides have weapons they are afraid to use."

Rentals will come down, but not unduly, partly because the combine would not expect to get its program material for nothing, and partly because the distributors wouldn't let them get away with it anyhow.

That, then, appears to dispose of the idea that the Hoyts-Greater Union fusion is going to make the renting firms stagger and indirectly hurt the independents. The suggestion that suburban independents will be swallowed up is out of tune with conditions.

Hoyts-Greater Union Theatres Merger Raises Familiar Bugaboo, But History Shows the Independents Win Through

Capitalized at 25 Millions

Formation of General Theatres Corporation of Australasia, Ltd., capitalized at $25,000,000, followed reports spread on and off since the two concerns reached a buying agreement in 1929.

In the official announcement it was set out that the new company would manage the theatres, that the managing directors would be Charles E. Munro and Stuart F. Doyle, and that programs would be purchased for every theatre on the two circuits.

There is more to it than that, however. An important point not widely publicized is that Hoyts' suburban theatres are not concerned in the deal; nor are the Union houses in Tasmania and Newcastle, and the Union subsidiaries, which include the Cinesound production unit and the distributing organization, British Empire Films. Actually, then, the deal affects only the city houses controlled by Hoyts and Union, apart from the one consideration that all film will be bought for the entire 158 theatres owned by the respective corporations. These city theatres are:

SYDNEY: State, Capitol, Plaza, Regent, Haymarket, Lyceum, Lyric, Empress, Rialto.
MELBOURNE: State, Regent, Plaza, Hoyts De Luxe, Lyceum, Melba, Strand, Empire.
BRISBANE: Regent, Tivoli, Wintergarden, Valley, Majestic.
ADELAIDE: Regent, West's, York, Civic, Grand.
PERTH: Capitol, Ambassadors, Prince of Wales, Regent, Majestic.
FREMANTLE: Majestic, Princess.

The agreement provides that General Theatres Corp. will lease the theatres from Hoyts and Greater Union, as from January 1, 1933, operate the houses, take the profits—if there are any—and split them 50-50, between the two companies. Its currency is for 10 years, but should it be found that justice is not being done to the interests of either Hoyts or Greater Union, there is provision for a long-distance notice of termination, at the expiration of which each company would revert to its former status. The directorate consists of three members of each organization—Charles E. Munro, Stanley S. Crick and Clifford Minter for Hoyts; Stuart F. Doyle, F. J. Smith and R. W. G. MacKay for Greater Union. There is no chairman of directors, but the agreement contains machinery to cover any deadlock.

While the exclusion of Hoyts' suburban theatres from the transaction surprised the trade, it is nothing to be wondered at. For years the Melbourne suburbs have practically carried Hoyts city theatres; they have represented that company's strongest source of revenue.

The BIG

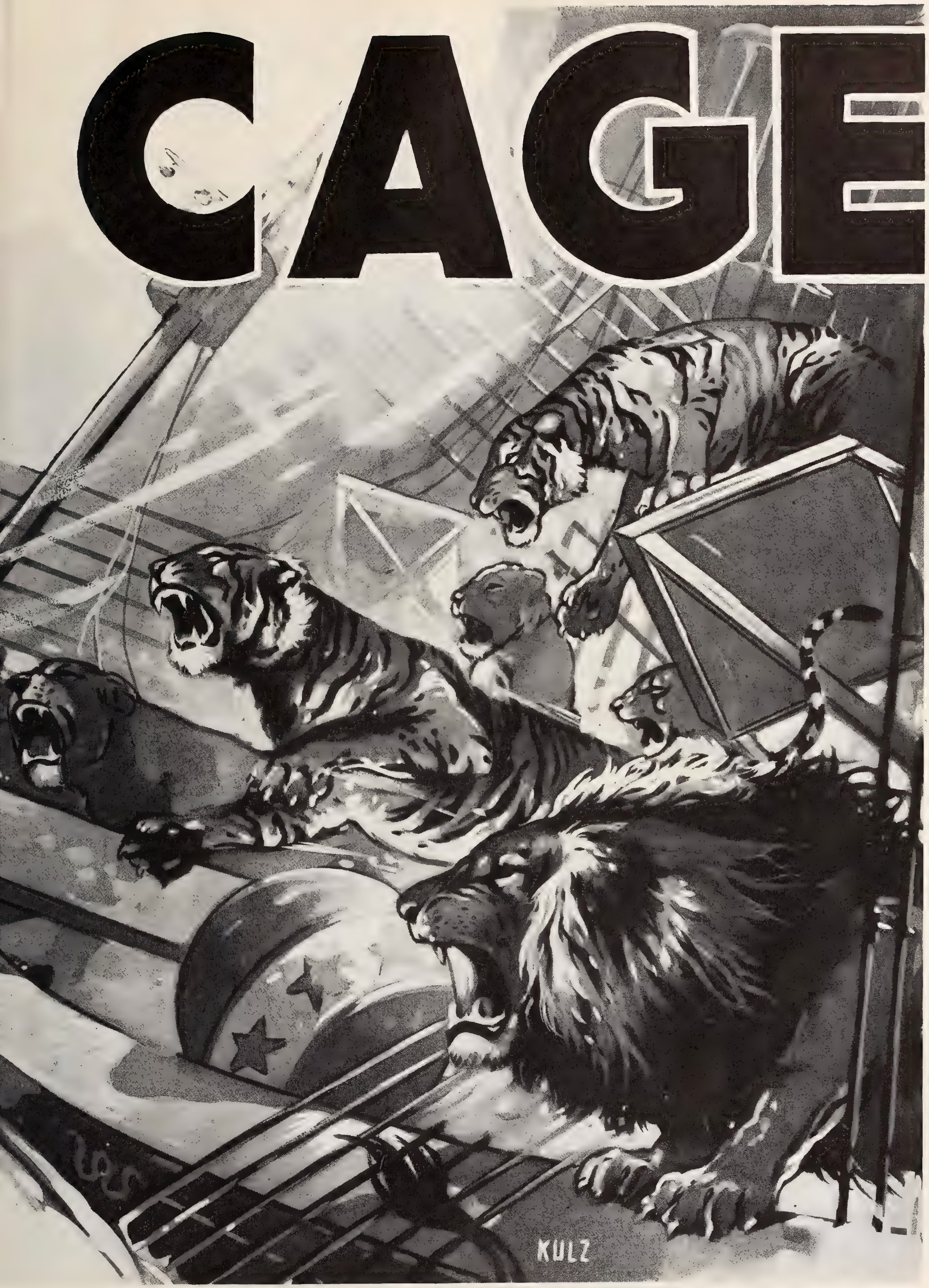
with **CLYDE BEATT**

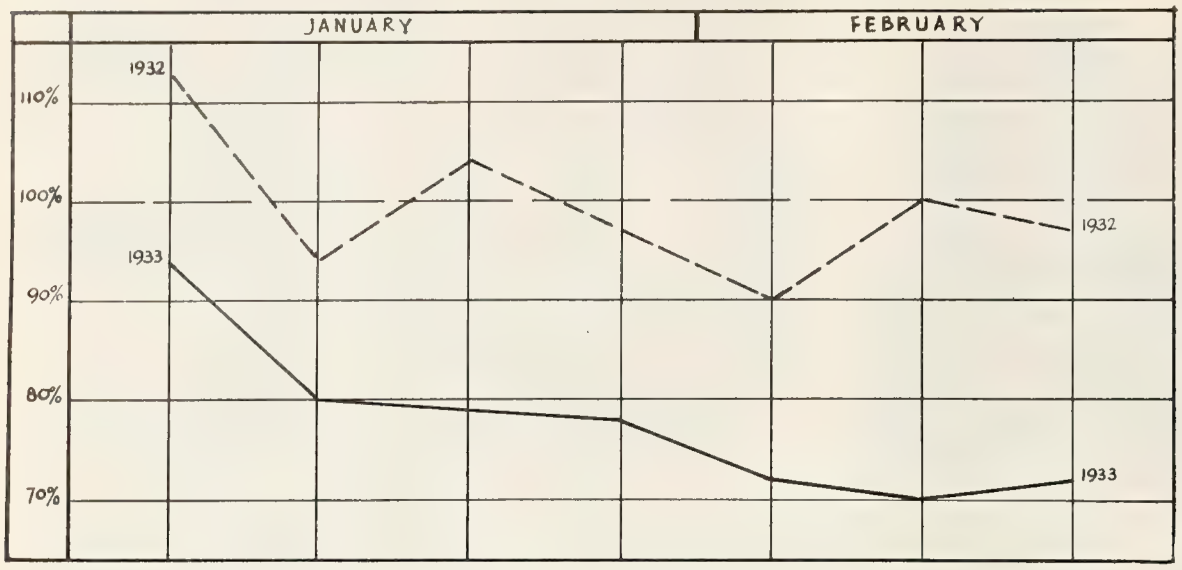
The man who packed Madison Square Garden will pack every theatre in the land!

With ANITA PAGE, Andy Devine Vince Barnett, Mickey Rooney, Wallace Ford, Raymond Hatton. Story by Clyde Beatty and Edward Anthony. Produced by Carl Laemmle, Jr. Directed by Kurt Neumann. Presented by Carl Laemmle.

A UNIVERSAL SPECIAL

CAGE





The chart, based on Motion Picture Herald's listings of box office grosses, compares the total business done in twelve cities during the first seven weeks of 1933 with the business in the same cities in the corresponding period last year. The broken line at 100 per cent represents the average weekly take in the twelve cities for the seven weeks interval in 1932. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

WOMEN'S GUILD TO FILM AND SHOW AD SUBJECTS

Two Hundred Loew Theatres Signed in Project for Morning Showings; Subjects Pertain to Home and Women's Interests

The newly formed Women's Screen Guild announced this week that it will produce and exhibit talking advertising pictures sponsored by national advertisers. The primary purpose of the Guild will be to produce reels, exhibitions of which the national advertisers will pay for on a basis of actual attendance at morning showings.

Two hundred Loew theatres have been signed, and the Guild plans to negotiate similar deals with other large circuits and later with independents.

The Guild expects the project to increase the earning power of exhibitors whose theatres are used and at the same time not compete with, or become a part of, the regular programs. It has been estimated that screen advertising, frowned upon in normal times, would mean an extra $18,200,000 yearly for exhibitors throughout the country.

The Women's Screen Guild will inaugurate its series of pictures this month. The films will present authoritative information on subjects pertaining to the home and women's interests in general. Actual demonstrations by leading authorities will show to the audiences the workings of new aids to effective and easy management of the home. The field will include every item of home activity that comes under the jurisdiction of the housewife, beginning with the kitchen, its appointments and functions, and extending not only to every room in a house but also to the garden and garage, the cellar and attic.

It is expected that the pictures will demonstrate the products of from 12 to 30 advertisers, who will pay on the basis of tickets turned in at the box-office.

The Guild Advisory board is headed by Emily Post, national authority on etiquette, and includes, among many social leaders Mrs. Lyttleton Fox, Mrs. W. Halstead Vander Poel, Mrs. Ben Ali Haggin, Mrs. Fisher Whitney, Mrs. James H. Snowden, Mrs. Tony Sarg, and Nancy McClelland, interior decorator.

Officers of the Women's Screen Guild are: Laurence S. Brigham, president and chairman of the board; Stewart Wells, vice-president in charge of advertising and scenarios; Kenneth M. Murchison, vice-president in charge of architectural design and decoration; Edward Frank Allen, vice-president in charge of public relations; Leslie V. Spencer, treasurer and general manager, and Silas Seadler, secretary in charge of theatre relations.

National Screen Reports $94,556 Net for Year

National Screen Service reports a net profit of $94,556 for the year ended December 31, equivalent to $1.28 a share, as against $328,452, or $3.64 a share, for 1931.

Exhibitors Screen in Deal

George A. Hirliman, president of Exhibitors Screen Service, has completed a deal with Charles J. Klang, president of Principal Distributing Corporation, Philadelphia, to represent Exhibitors in the Philadelphia and Washington territories.

Ben Pivar to Produce

Phil Goldstone is financing a new producing company, Art Drama Pictures, to be headed by Ben Pivar, formerly with Columbia. No release has been set as yet.

Theatres Suffer As Bank Holidays Cut Attendances

Exhibitors in numerous states are feeling directly the effects of the various bank holidays declared within the past week or two and the restrictions imposed upon withdrawals. In these cases, theatre operators, to meet a situation recognized as trying, are resorting to unusual methods in an effort to continue operation and retain attendance figures as near to average as is possible.

In Baltimore, as a result of the continued bank holiday declared by Governor Ritchie of Maryland, the greatest difficulty experienced by exhibitors was in the making of change. Business maintained a reasonable high, however, with Saturday and Sunday night crowds displaying marked good humor at the unprecedented situation. At Annapolis, Phillip Miller, owner of the Annapolis, attracted considerable general press attention with his announcement that patrons who had no funds might gain admission with neither registration nor I.O.U.'s, and "be on their honor to pay later."

In Cleveland, Ohio, it is planned to extend credit to responsible exhibitors during the current bank crisis, limiting withdrawals to five per cent of deposits. Exhibitors in other Ohio cities are confronted with much the same situation, notably Dayton, Columbus and Akron.

Michigan and Pennsylvania are restricting banking operations, the Michigan bank holiday apparently having precipitated similar crises in other situations.

Full Cooperation Vital to Recovery, Says Will Hays

Describing the "democracy of cooperation" as the American system, Will H. Hays, president of the Motion Picture Producers and Distributors of America, told the Association of New York Business Paper Editors recently that cooperation is "the one unfailing light to guide the world back to prosperity."

Mr. Hays declared the one alternative to the democracy of a common purpose is a dictatorship of bureaucratic will. Equally necessary to the stabilization of employment is cooperation between industry and labor, said Mr. Hays. Such cooperation is important as well in an international sense, he said, in a world "tightly bound in a net of debt obligations."

"The public today," declared Mr. Hays, "demands higher, not lower social standards in American business. It demands greater, not lesser, protection from individual rapacity. It demands more, not less responsibility from business management in the solution of employment and labor problems. Only through organization may the influence of the many be directed as a unit toward the accomplishment of a public purpose."

WARNER TRAIN SPEEDS UP RECORDS AT STOPS TIMED TO FILM OPENINGS

Stars on "42d Street" Special to Inaugural Attract Crowds at All Hours En Route Eastward; Will Have Float in Parade

A NIGHT FLASH OF THE WARNER "42ND STREET" SPECIAL ON WAY EAST

Warners "42nd Street" Special is steaming across the country from Hollywood, leaving a train of ballyhoo that is steaming up opening day attendance figures in key cities en route.

It was on the morning of February 21 that Governor B. A. Rolph of California christened the special train with a bottle of appropriate content. The train moved out of Los Angeles and has slowly made its way toward Washington, where its passengers—stars, executives and others—will participate in the festivities marking the inauguration of Franklin D. Roosevelt as President of the United States.

Several cities, including Denver, Kansas City, St. Louis, Indianapolis, Chicago, Detroit, Cleveland and Pittsburgh, have been the scenes of demonstrations unique in the history of "personal appearances." Thousands have crammed railroad stations to get a glimpse of the trainload of stars. In small towns, where the train stopped only ten minutes, entire populations turned out to accord a welcome.

Jack Warner in Charge

Jack L. Warner, production executive, is heading the contingent, which includes all Warner stars except those actually engaged on productions at the time of the departure.

"We are sincere in trying to impress upon the public the fact that times are going to get better and that a little gayety and laughter will improve the national temperament," Mr. Warner said in Kansas City. "If the expedition has an air of 'ballyhoo,' it should be remembered that it is our business to entertain."

The special train will arrive in Washington on the morning of the inauguration and a float will carry the stars and chorus girls who were selected to make the trip. Tom Mix, former Universal star, will ride his horse, King, in the parade, as a part of the Warner unit.

Timed to Film Openings

The expenses of sending the train across the Continent are being borne by General Electric Company. General Electric not only fulfilled the Warner request that the train be gilded and decorated with lights, but also equipped it with a model electrical kitchen and other electrical apparatus. One car was converted into an atmospheric interpretation of Malibu Beach, with sand on the floor, surf painted walls, palm trees, and sun lamps providing the troupers with a sun tan after their departure from the sun-kissed state.

After the inaugural parade and ceremonies, the stars will make appearances at the opening of the picture in Washington and will then go on to Baltimore, Philadelphia, Boston and New York in time for the opening on March 9.

The arrival of the train in key cities was timed to coincide with the film opening. According to home office officials, business has been more than double its usual figure in those cities, as a direct result of the exploitation.

In Kansas City, where the train made its first stopover, the theatres are reported to be doing a "boom" business; at the Newman theatre, where the picture opened February 24 there were more than 700 standees.

At Dodge City, Kansas, crowds waited in the railroad station until 3:30 a.m. to catch a glimpse of the train and the stars during the ten-minute stop. One of the biggest receptions for a small town was given at Lawrence, Kansas, where the stores put on "42nd Street sales" and the schools were closed for an hour. Indians from Haskell Institute put on a war dance for the visitors and the Warnerites responded with a ten-minute broadcast over the train's specially built transmitters.

In the larger towns where personal appearances of the stars were made in conjunction with the picture opening, mayors, state and other officials have led the delegations meeting the train.

At the offices of S. Charles Einfeld, director of publicity for Warner Bros., it was pointed out that this exploitation was designed to show the nation that motion pictures are "far from being down and out," and that films are not being supplanted by crossword and jigsaw puzzles.

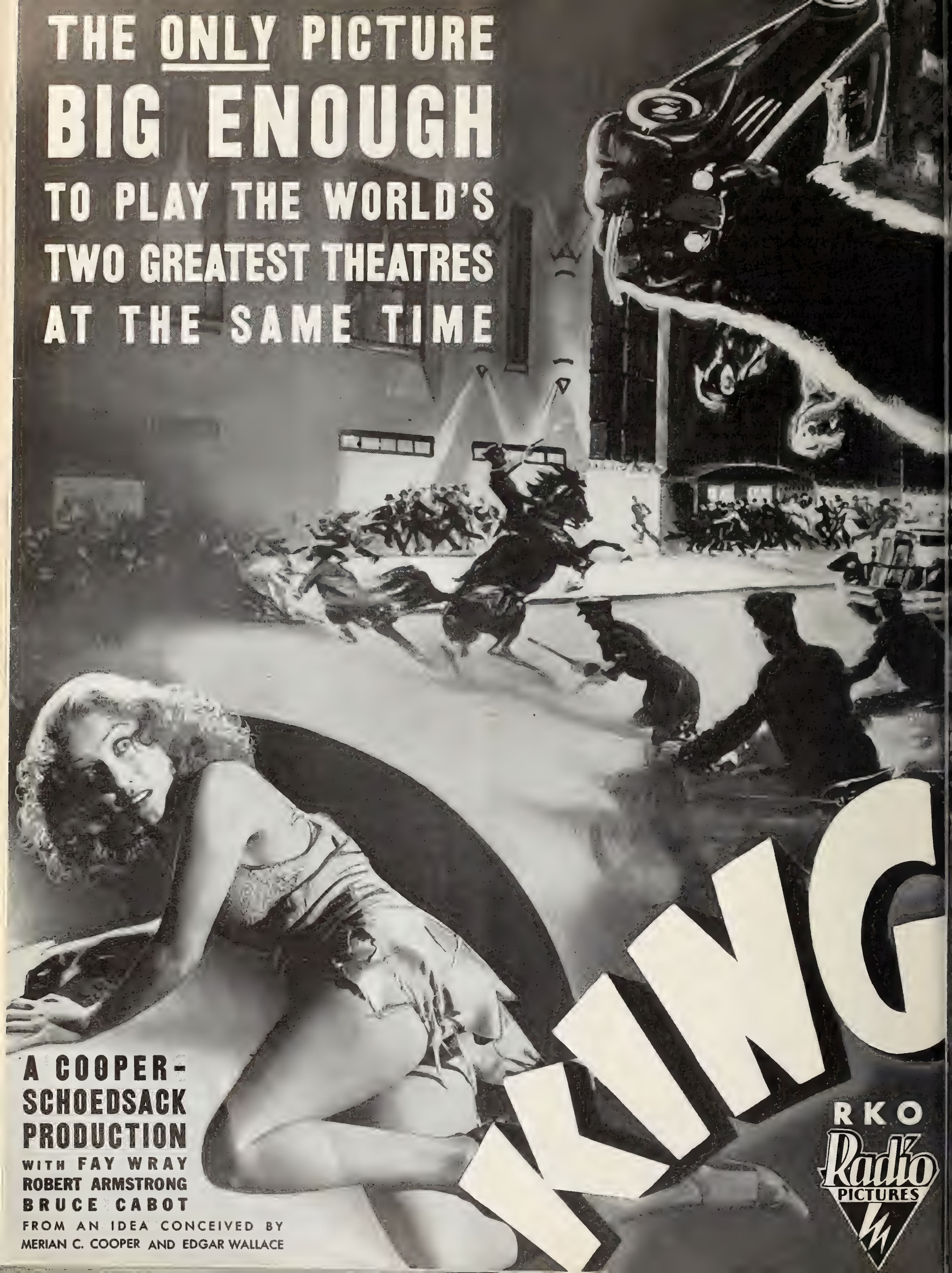
Stars making the trip are Bette Davis, Joe E. Brown, Tom Mix, Jack Dempsey, Claire Dodd, Glenda Farrell, Lyle Talbot, Eleanor Holm, Helen Vinson, Preston Foster, Laura La Plante, Harry Seymour and Leo Carrillo, in addition to the twelve chorus girls selected from those who appeared in the picture.

Fox Theatres Faces New Suit

A new petition against Fox Theatres, Inc., was filed last week in Suffolk superior court, Boston, by Chicago Title and Trust Company. The petition, similar to the one withdrawn a few days before, states that on June 22, 1932, in federal district court, New York, William E. Atkinson and John F. Sherman were reported receivers for the company at the request of the Chicago concern and that since attachments are being made by creditors against the Fox interests in Boston, it is essential that receivers be named to preserve those interests. Part of the Fox interests in Boston, it is alleged, is the capital stock of Boyleston & Tremont Corporation, against which it has a claim for $350,000.

At Hartford, Conn., Judge Edwin S. Thomas, in the U. S. district court, granted New York Trust Company and Boyd G. Curts permission to foreclose on properties owned by Fox New England Theatres in Connecticut. The New York Trust and Mr. Curts are trustees for the bondholders. They are said to represent holders of $13,852,500 in first mortgage bonds. In addition to the principal amount, Fox New England Theatres, Inc., defaulted in payment of interest amounting to $346,312.50, due Feb. 1, and also failed to add $70,000 to the sinking fund, it was charged.

Arrangements were made at the hearing to combine first and second mortgage bonds in order that the holders of second mortgages might share alike with first mortgage bondholders.

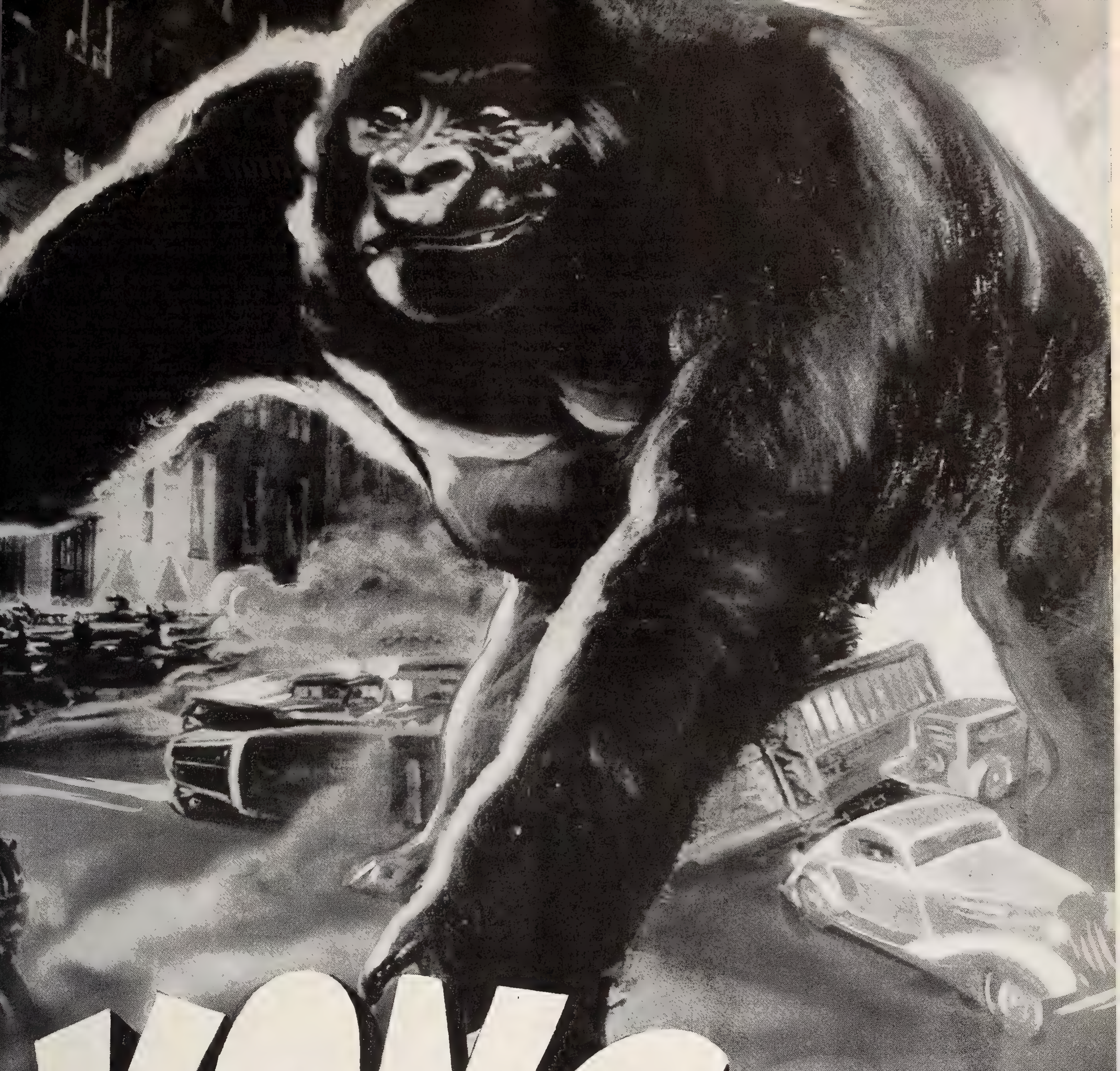


THE ONLY PICTURE
BIG ENOUGH
TO PLAY THE WORLD'S
TWO GREATEST THEATRES
AT THE SAME TIME

KING

A COOPER-
SCHOEDSACK
PRODUCTION
WITH FAY WRAY
ROBERT ARMSTRONG
BRUCE CABOT
FROM AN IDEA CONCEIVED BY
MERIAN C. COOPER AND EDGAR WALLACE

RKO
Radio
PICTURES



OPENS TODAY
RADIO CITY MUSIC HALL
RADIO CITY ROXY THEATRE

10,000
SEATS

10 SHOWS
DAILY!

B & K Receivership Petition Is Filed

A petition asking equity receivership for Balaban & Katz Corp., owners of controlling interest in 35 theatres in Chicago and suburbs, was filed in Chicago federal district court Saturday. The petition was filed by attorneys for Rose Philbrook, holder of a $1,000 note.

Paramount-Publix Corp., now in receivership, owns 96 per cent of Balaban & Katz common stock, according to the petition, which charged that "if the Balaban & Katz concern carries out its obligations to the Paramount-Publix Corp., which were fraudulently incurred, bankruptcy threatens." The petition further charges improper management in the purchase of Publix-Great States Theatres, a Publix subsidiary. The book value of the Publix Great States stock for which B & K contracted to pay $2,550,000, is actually $1,535,578 less than the sales contract price, the bill charges. Current assets are less than one half of current liabilities which total about $3,000,000 and 1931 earnings did not warrant payment of common dividends because ample reserves had not been set up, the petition declared. The petition argues that if purchase of Publix-Great States is completed, B & K would be unable to meet its obligations on maturing bonds.

Fight Great States Move

Efforts to throw into receivership 50 to 60 theatres belonging to Publix-Great States will be vigorously opposed, it was declared following a hearing before federal judge George E. Q. Johnston in Chicago this week. The Philbrook petition alleges that B & K has endangered its position through payment of dividends on common and preferred stock and that the company's position is further jeopardized by assumption of an obligation to repurchase 30,000 shares of Paramount stock issued in 1929 in order to acquire control of Great States Theatres.

According to E. D. Adock, of Spitz and Adock, B & K attorneys, the receivership petition was a complete surprise.

"There is no excuse for this suit," he said. "Balaban & Katz is in a good position. From what I have been able to learn, Mrs. Philbrook owns a gold note of the 1928 issues, which is not due until 1935, and the interest has been paid."

The petition states that B & K issued $7,500,000 of gold notes, of which $3,800,000 are outstanding. It contends that a dividend of $1,000,000, paid on a basis of a profit of $1,515,419 in 1932, should not have been paid and that enough money has not been set aside for depreciation.

A receivership suit was filed Tuesday in New York supreme court against Film Production Corp., Paramount subsidiary, by Milton L. and Irving L. Ernst, executors of the will of the late Augusta L. Ernst, owning two Paramount $1,000 gold bonds, and Arthur B. Gochemour, who has 10 of the securities. Action is pending before Justice Aaron J. Levy.

Adolph Zukor and Charles D. Hilles, temporary receivers in equity for Paramount, were directed last week in an order signed by federal judge William Bondy to show cause why they should not join as plaintiffs in New York supreme court actions brought against Paramount-Publix Corp., and others, by Relmar Holding Company, Inc., a bondholding concern, and Max Nathan, individual bondholder. The order was obtained by Emily Marx, attorney for the bondholders. It also directs the receivers to show cause why they should not, as an alternative, be directed to sue Film Production Corp. for return of 23 pictures received by it from Paramount-Publix, and profits which have accrued from the showing of the films.

Rent reductions approximating 50 per cent

(*Continued on page* 42, *column* 1)

ASKS DIGNITY IN ADVERTISING

A plea for dignity, simplicity and elimination of sensationalism in motion picture advertising was voiced recently by Florence Fisher Parry, writing in the column, "On With the Show," in the Pittsburgh Press. *As an example, the writer points to the advertising of "Cavalcade," recently playing at the Nixon theatre, in which: "No attempt was made to introduce a 'love' interest; no melodramatic peak was featured. 'Cavalcade' was not ballyhooed." The writer also questions the contention of the producers who prepare the press books from which the exhibitor derives his advertising cue, that the public will only respond to the sensational manner of presentation. These producers are scored by the writer for not having attempted the practice of "good taste" in advertising in order to ascertain the public's reaction, its response comparatively. Noted are numerous pictures which "would have lent themselves to dignified advertising."*

Charles Skouras Is a Receiver for Fox West Coast

Judge William P. James, in United States district Court at Los Angeles, on Monday appointed Charles P. Skouras and John Treanor co-receivers for Fox West Coast Theatres Corporation, operating principally in California. A voluntary petition in bankruptcy, filed for the corporation by Charles S. Buckley, petitioned that the properties and others of its subsidiaries continue to be operated until a trustee is appointed by the court.

The action was taken following a meeting of the directorate Saturday afternoon at headquarters in Los Angeles. Seventy-five per cent of all creditors are said to be represented by $13,000,000 which is owed to Wesco Corp., a Delaware company, and by $2,000,000 which is owing to Fox Film Corp., New York.

The bankruptcy directly affects approximately 42 theatres in California, Arizona, Oregon and Washington. The corporation owns stock in a number of subsidiaries which operate about 280 houses in 13 Pacific Coast and Midwestern states. These are protected under 27 corporate structures which were set up at Sacramento several days ago under California corporate laws.

The petitioner stated that on February 25 it sold and transferred leases and furnishings of 38 other theatres to others, in an effort to segregate paying properties that could be operated as a unit successfully. Several houses of the company are expected to be closed.

No schedule of assets and liabilities was filed, the corporation availing itself of the ten-day privilege in filing. Lawler, Degman and Loeb, attorneys of Los Angeles, represented the circuit and it was indicated that the temporary co-receivers, who were ordered to post bonds of $150,000, represent the principal creditors. There has been no mention of a candidate for

(*Continued on page* 42, *column* 3)

RKO Subsidiary's Petition Is Heard

A voluntary petition in bankruptcy was filed Monday by RKO Theatre Operating Corp., in New York federal court through Harold B. Franklin, Radio-Keith-Orpheum Corp. president.

The petition was filed by Gordon E. Youngman, attorney, who explained that the RKO subsidiary operates theatres in Greenwich, Conn., and in Irvington, Lyndhurst and Rahway, N. J., and has a leasehold and equipment in Arlington, N. J. The petition was heard by Federal Judge Coleman, who was to appoint a receiver in bankruptcy this week. No schedules accompanied the petition, but the subsidiary's creditors were listed as Radio-Keith-Orpheum Corp. and Fox Metropolitan Playhouses. The value of leaseholds, supplies and equipment is said to be $169,590 after deducting reserves of $11,163. The corporation has on deposit with landlords $42,825 and $900 in banks in New York, Connecticut and New Jersey. Accounts receivable total $19,804.

RKO Southern and Western File

Meanwhile in Wilmington, Del., RKO Southern Corp. and RKO Western Corp., both of which recently filed voluntary petitions in bankruptcy, filed schedules in federal court. RKO Southern listed assets at $480,243 and liabilities at $789,235. RKO Western listed assets at $6,530,314 and liabilities at $4,606,494.

Southern's liabilities include taxes and debts due the United States Government, $339.70; taxes due states, counties, districts, municipalities, $776.08; wages, $999.46; unsecured claims, $787,120.39. Its assets include cash on hand amounting to $3,259.35; stock in trade, $430,594.69; debts due on open accounts, $11,152.90; insurance policies, $13,625.69; deposits in banks and elsewhere, $21,610.58.

Western's liabilities include: taxes due the Government, $40.80; taxes due states, counties, districts, municipalities, $20,955.92; wages, $942.45; secured claims, $2,348,532.90; unsecured claims, $2,236,022.91. Its assets include cash on hand amounting to $469.19; stock in trade (pledged), $656,875.76; debts due on open accounts, $1,252,807.41; stocks, negotiable bonds, etc., $10,000; insurance policies, $1,466.27; unliquidated claims, $1,618.96; money deposits, $582.08.

Various RKO companies are heavy creditors of these two concerns. A second examination of the schedules of RKO Western includes the following items of unsecured claims:

RKO Service Corp., $174.45; RKO Distributing Corp., $444.64; Star Film Exchange, Portland, $42; Junior Orpheum San Francisco Ltd., New York, $326.92; RKO Film Booking Corp., New York, $413.38; RKO Western Vaudeville Exchange, New York, $40; Universal Film Exchange, Portland, $12.80; National Screen Service of California, Portland, $4.92.

Debts due Western on open account include:

Fox West Coast Theatres of Los Angeles, $6,500 in rental arrears; Orpheum Theatre Bldg., Portland, $1,719.40 in rental arrears; Washington Enterprises, Inc., of Spokane, $13,666.68, rental arrears; RKO of San Francisco, New York, $1,216,687.09, cash advances; RKO Service Corp., New York, $13,802.27, cash advances and $180.72 to thrift book account.

Among RKO Southern's unsecured creditors are:

Erpi, New York, $1,598.71; RKO Service Corp., $54,333.20, cash advance; RKO Service Corp., $15.73, welfare collections; RKO Film Booking Corp., New York, $1,839.85; Memphis Orpheum Co., New York, $102.60; Educational Film Exchange of Texas, Dallas, $54.01; National Theatre Supply Co., $7.51; National Screen Service of Texas, Dallas, $66.44; RKO Distributing, New York, $347.08; Columbia Pictures Co., New York, $41.54; Universal Film Exchange, Inc., New York, $603.65; World Wide Film Exchange, Atlanta, $114.61; National Screen Service Corp., New York, $22.07; National Screen Service of Georgia, Inc., $13.58; Texas Sound Studios, $17.50; Monogram Pictures Co. of Texas, Inc., $2.20; RKO Vaudeville Exchange, New York, $42.85; Hoblitzelle Investment Co., Dallas, $8,708.33; Hoblitzelle Corp., Dallas, $7,916.57; Hoblitzelle Corp., Dallas, Tex., $11,333.33; Forth Worth Properties, $2,083.33, and others.

At Baltimore this week a denial of any

(*Continued on page* 42, *column* 1)

37,000 Theatres Of 61,924 in the World Are Wired

Approximately 37,000 motion picture theatres of the world's total of 61,924, are wired to show sound pictures, according to the United States Department of Commerce, Motion Picture Division, which last week completed its annual investigation of picture houses on both continents. The total of all motion picture theatres was an increase of only 373 over the previous year's figure, while those wired grew by 8,000.

The figures, which were said to be based on January 1 totals, show Europe continuing in the lead with 30,623 theatres, of which 17,822 were wired. The United States is second, having 19,042 houses, with 14,000 wired, according to the federal survey. Third is Latin America, with 5,546 all told and 1,830 wired; next is the Far East, which has 4,922 and 2,147, respectively, and Africa and the Near East, with 690 total, of which 379 were wired.

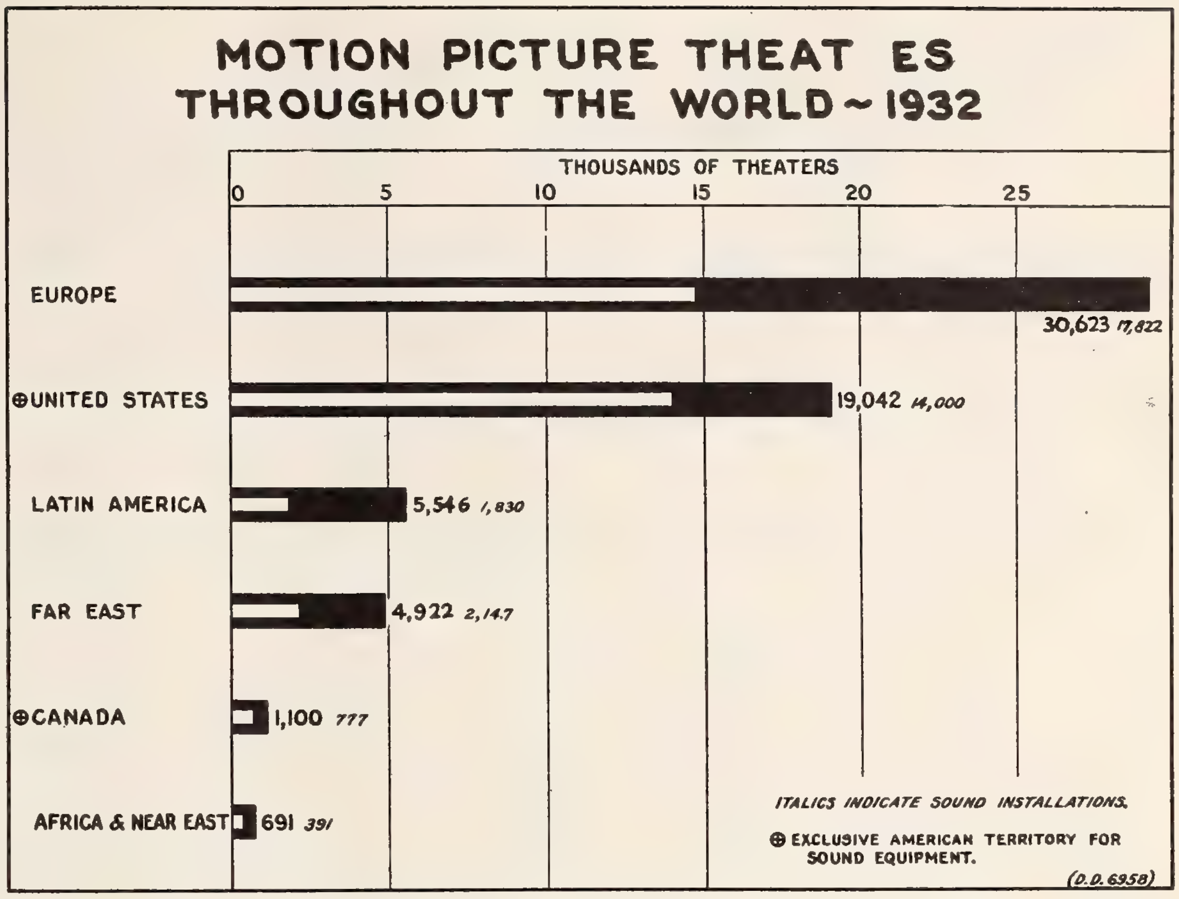
Following is a table of the world's theatres by countries.

WORLD THEATRES
TOTAL AND WIRED

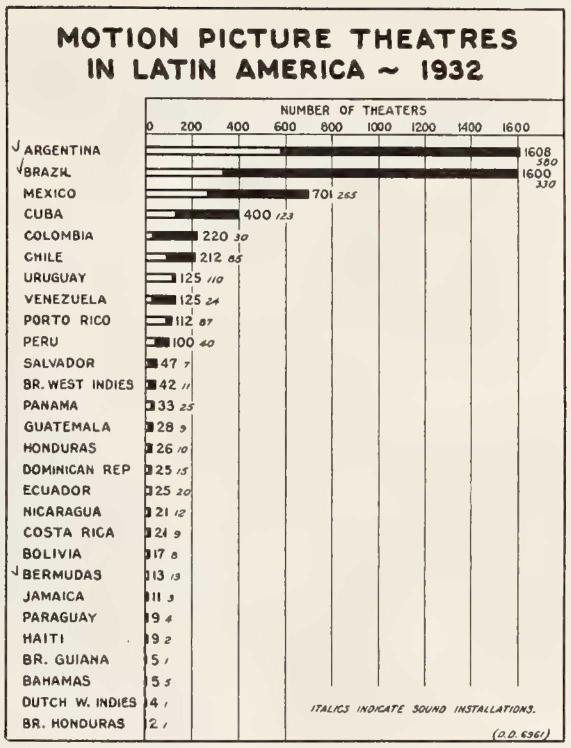
Country	Theatres	Wired
Europe	30,623	17,822
United States	19,042	14,000
Latin America	5,546	1,830
Far East	4,922	2,147
Canada	1,100	777
Africa and Near East	691	391

EUROPE

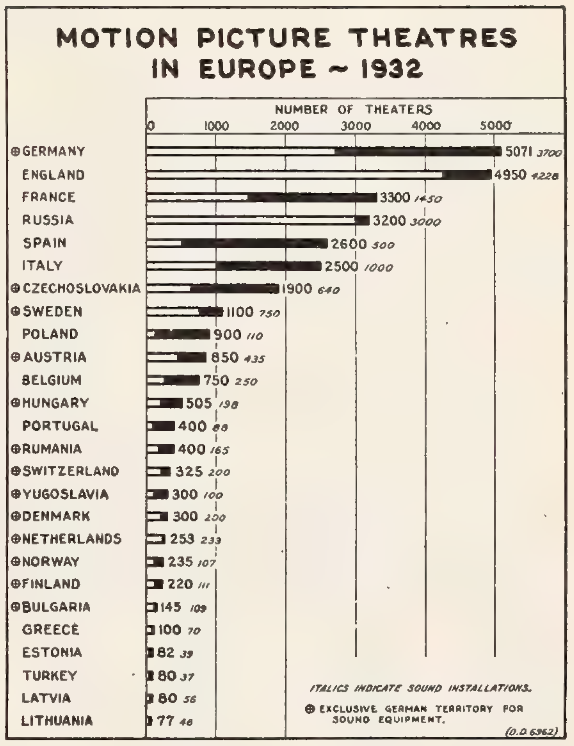
Country	Theatres	Wired
Germany	5,071	3,700
England	4,950	4,228
France	3,300	1,450
Russia	3,200	3,000
Spain	2,600	500
Italy	2,500	1,000
Czechoslovakia	1,900	640
Sweden	1,100	750
Poland	900	110
Austria	850	435
Belgium	750	250
Hungary	505	198
Portugal	400	88
Rumania	400	165
Switzerland	325	200
Yugoslavia	300	100
Denmark	300	200
Netherlands	253	233
Norway	235	107
Finland	220	111
Bulgaria	145	109
Greece	100	70
Estonia	82	39
Turkey	80	37
Latvia	80	56
Lithuania	77	46
Far East	4,922	2,147
Latin America	5,546	14,000


MOTION PICTURE THEATRES THROUGHOUT THE WORLD ~ 1932

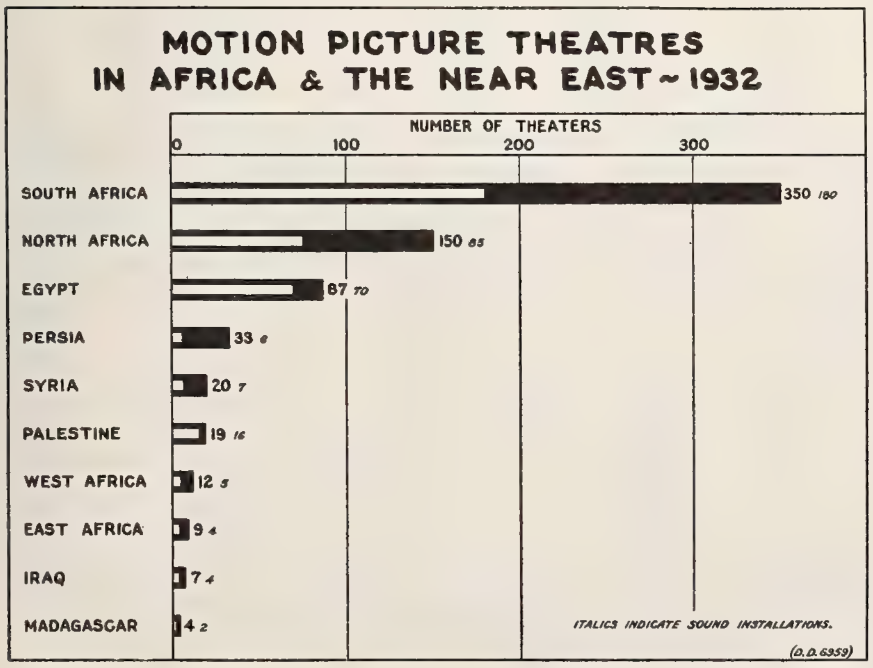
ITALICS INDICATE SOUND INSTALLATIONS.
⊕ EXCLUSIVE AMERICAN TERRITORY FOR SOUND EQUIPMENT.
(D.D. 6958)


MOTION PICTURE THEATRES IN LATIN AMERICA ~ 1932

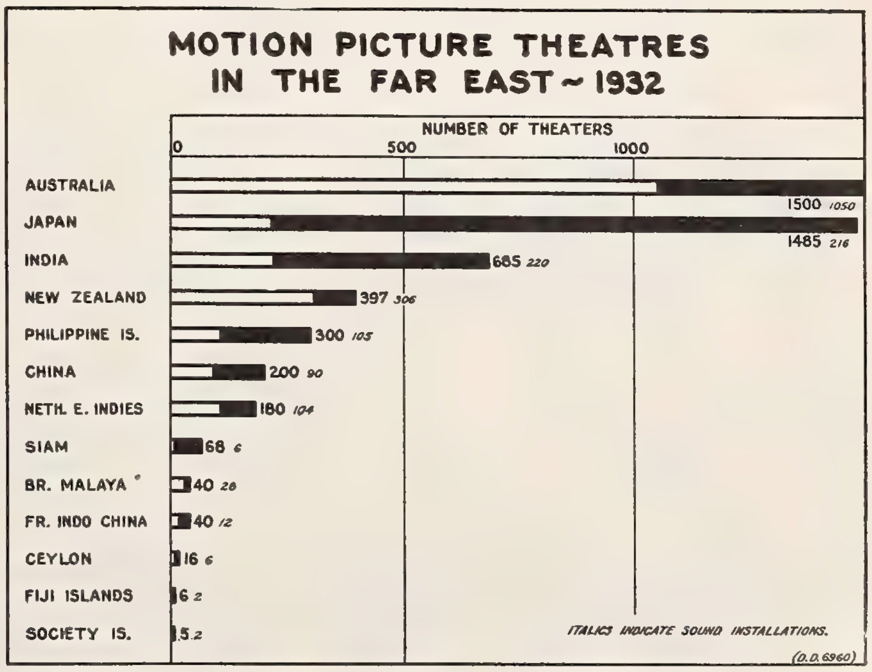
ITALICS INDICATE SOUND INSTALLATIONS.
(D.D. 6961)


MOTION PICTURE THEATRES IN EUROPE ~ 1932

ITALICS INDICATE SOUND INSTALLATIONS.
⊕ EXCLUSIVE GERMAN TERRITORY FOR SOUND EQUIPMENT.
(D.D. 6962)


MOTION PICTURE THEATRES IN AFRICA & THE NEAR EAST ~ 1932

ITALICS INDICATE SOUND INSTALLATIONS.
(D.D. 6359)


MOTION PICTURE THEATRES IN THE FAR EAST ~ 1932

ITALICS INDICATE SOUND INSTALLATIONS.
(D.D. 6960)

TELEVISION SEEN AS A FACTORY PROBLEM

General Scientific Obstacles Now Overcome, Says Acting Chmn. of U. S. Commission, Urging Reduction of Expenses

Television has surmounted general scientific obstacles and now faces the problem of being developed inexpensively enough to be commercially practicable, according to Harold A. Lafount, acting chairman of the Federal Radio Commission at Washington, which has control over radio and television broadcasting.

S. L. (Roxy) Rothafel recently expressed an opinion that television will not be a live amusement factor for some time because "the mass mind is not ready to accept television as it is. The public expects too much of it and we find it is not practical to spring it now." Evidently, Mr. Lafount agrees with Mr. Rothafel as to the current practicability of television, but the radio commissioner insists that it has passed the stage where there is any doubt that it is scientifically practicable. "The chief problem now is to cut down manufacturing and operating expenses so television will become a commercial industry," said Mr. Lafount.

From Commissioner Lafount and from records of his governmental bureau it was learned that although experimental laboratories have made no recent reports to the commission, it is understood significant progress has been made in the last few months, and obstacles which heretofore seriously have worried scientists have apparently been overcome sufficiently to assure their standing in the way no longer. Laboratories are now concentrating their efforts on reducing expenses of manufacturing and operation of television apparatus. The commission believes that the potentialities of television are almost limitless and that in combination with radio broadcasting it will become one of the country's greatest industries.

"Ever since its creation," says the *United States Daily*, "the commission has been frequently petitioned to put television on a commercial basis, as if the commission by the passing of rules and regulations could create for an industry a state of technical perfection which the best engineers of the country have not yet been able to achieve."

More Scanning Lines Needed

It is pointed out that the imperfections and limitations of present-day television result from the comparatively small number of television scanning lines. A number of years ago television was being developed on the basis of 48 scanning lines per picture, which means that whether the picture was an inch high or was projected to a large screen, the number of lines still remained at only 48. The number of lines has been gradually increased to 60, and some say the total can be raised to 240 lines. This would mean more detail could be transmitted though "the picture will still be far from approaching the quality of present-day motion pictures.

"Rather complex engineering problems are involved in the development of the associated apparatus for both low and high frequency amplification," says the writer in the *Daily*, "which will permit full advantage to be taken of the increased detail accompanying the increase of the number of scanning lines.

"Just at this point is where some of the television problems of the federal radio commission are encountered. The normal 60-line picture used by the majority of television experimenters today requires a single sideband modulation width of 43,200 cycles or 86,400 cycles emission for double sideband transmission. If the number of lines is increased to 120, at 24 pictures per second, which is the standard talking picture speed, maintaining the five by six proportion of height to width, the number of cycles required per sideband increases to 207,360, or a total band width of 414,720 cycles required for double sideband transmission.

New Part of Spectrum Needed

"It can thus be seen that if 240 lines are used with the methods known today, a single sideband emission of 829,440 cycles would be required, or using double sideband transmission, a total band width of 1,658.88 kc would be required for a single picture, which is almost twice the entire width of the whole present broadcasting band from 550 to 1,500 kc. The radio spectrum below 20,000 kc, is now crowded, and does not contain space for such wide band emissions" unless many other important services are abolished.

"For this reason it became evident that for pictures having any reasonable degree of detail it was necessary to find an entirely new part of the radio spectrum where comparatively wide frequency bands could be found for this new type of service, and consequently the so-called ultra-high frequency bands were selected. These bands run from 43,000 to 46,000 kc, from 48,500 to 50,300 kc and from 60,000 to 80,000 kc, including a total frequency space of 24,800 kc.

"This appears to be a relatively large amount of space for such a new service, but engineers of some of the leading companies say that eventually for good service to the public, channels having widths of approximately 2,000 kilocycles will be required, and on such a basis it can be seen that this apparently tremendous expanse boils down to only ten channels.

"Perhaps this single reason more than any other justifies the policy of extreme caution which has been followed by the commission in the approval of new television stations."

Trowbridge Pickford Agent

Carroll S. Trowbridge, personal representative for Douglas Fairbanks in New York, will also handle the affairs of Mary Pickford, negotiating sales of her new picture, "Secrets," United Artists has announced.

Columbia Promotes Chapman

Columbia has promoted H. J. Chapman, former Kansas City salesman, to the post of Omaha exchange manager.

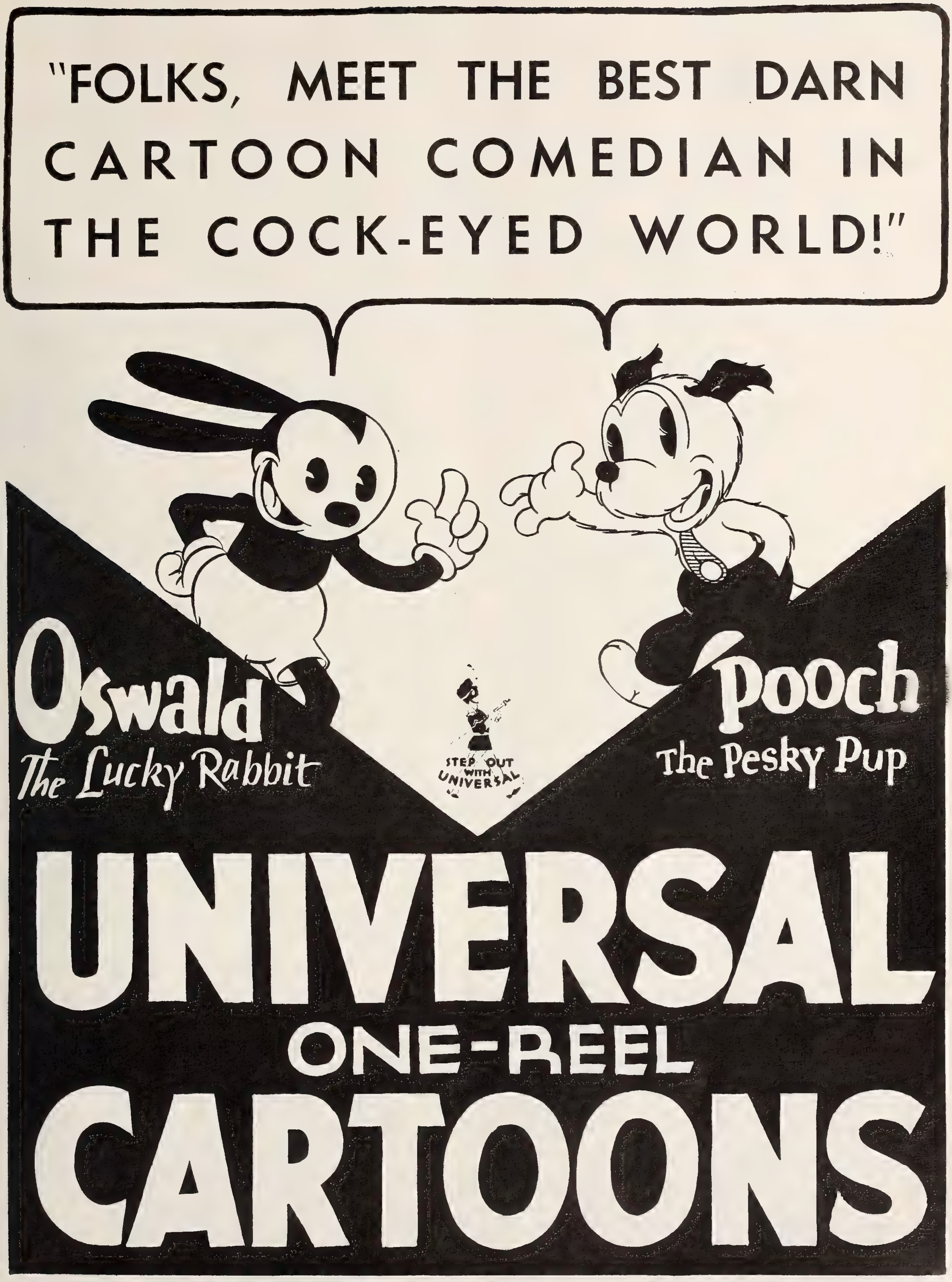
BRIEFLY . . .

P. A. Powers has indicated his intention of undertaking distribution of any product produced by Aubrey Kennedy in St. Petersburg, Fla., to which city he will move his production activities within a month. Mr. Powers claims no other interest in the Kennedy venture. . . . Loew will retain the name Ziegfeld on the theatre it has leased in New York, once home of Florenz Ziegfeld's musicals. The name will be Loew's Ziegfeld. . . . Harry C. Arthur has taken over operation of the Fox Brooklyn, deluxe house, under a long term lease. Mr. Arthur's company is the Coart Theatres Corporation. Irving Lesser is managing director. A stage show and feature picture program is planned. . . . Walter Reade, New Jersey theatre operator, plans to offer one theatre in Asbury Park, Long Beach, Red Bank, Freehold, Perth Amboy, from 8:30 to 10:30 each morning, as a meeting place for unemployed desirous of finding work. . . . James Bernard Fagan, British playwright and screen writer, died in Hollywood last week at the age of 59 of heart disease following an attack of influenza. His last work was the adaptation of "Smilin' Through," for MGM. Burial will be in London. . . . Edward Small, production head for Art Cinema-Reliance, which releases through United Artists, plans production of "Shanghai Gesture," stage play. No ruling on the suitability of the play for screen use has been asked of James Wingate, head of the Studio Relations Committee in Hollywood, which passes on scripts. . . . Al Jolson, Mary Pickford and Jack Pearl have been selected by the New York Motion Picture Club to assist in preparation for the Motion Picture inaugural ball at the Waldorf Astoria, March 4. . . . Tiffany Productions, Inc., and Star Production Company, defendants, were favored in a decision in the United States district court, resulting from an action brought by Myrtle Bell Wooster. Miss Wooster contended the song, "I Don't Want to Go on a Gondola," from her musical play "Bambina," was incorporated in a short released by the defendants. Defense claimed Miss Wooster gave oral permission for use of the song. . . . Western Electric wide range recording has been installed in the Fox studio on the Coast. . . .

Milliken Lauds Contract In One of Three Addresses

The last barrier to the solution of the problem of the community and its motion pictures has been removed by the new optional sales contract being developed, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, last week told a meeting of the Westchester County Federated Clubs at White Plains, N. Y., last week, in one of three speeches.

In the other addresses, delivered before the Boston Branch, Professional Women's Club, and before the Motion Picture Conference of the Eastern District Chairmen of the Federation of Women's Clubs, in Boston, earlier in the week, Mr. Milliken declared the greatest untold screen story is the story of the rise of the motion picture itself, and said the public sets the fashion in motion pictures as in gowns and millinery.



"FOLKS, MEET THE BEST DARN CARTOON COMEDIAN IN THE COCK-EYED WORLD!"

Oswald
The Lucky Rabbit

STEP OUT WITH UNIVERSAL

Pooch
The Pesky Pup

UNIVERSAL
ONE-REEL
CARTOONS

B&K Receivership Petition Is Filed

(*Continued from page 38*)

have been effected by the receivers of Publix Enterprises, Inc., in about 20 theatres, George Topliff, representing Irving Trust Co., said this week. In effecting some of these readjustments, short term leases running from six months to one year have been signed.

Blank May Close 25 Houses

A. H. Blank, trustee and receiver for 53 midwest theatres, may close 25 houses, he announced this week. Mr. Blank is receiver for Publix-Nebraska, Inc., and A. H. Blank Theatre Co. of Nebraska. He is trustee for A. H. Blank Theatre Corp. and Publix-Iowa, Inc., both of Des Moines. The reason given for the proposed closures was the difficulty of obtaining rent reductions, with the explanation that unless sizeable reductions were made it would be impossible to continue operation of more than half the theatres.

In Lincoln, Nebraska, bankruptcy schedules were filed this week in federal court by Beatrice (Neb.) Theatre and Realty Corp., affiliate of Publix-Nebraska. The schedules revealed total liabilities of $41,089.85. Assets were listed at $13,596.49, most of which is the claimed value of leases on the Rivoli and Rialto theatres in Beatrice. Of the liabilities $2,700 represents a secured claim, and $35,889.85 is unsecured. George O. Monroe, president of the corporation, and Alma B. Munroe, two of three creditors who filed the original involuntary bankruptcy proceedings against the company, are listed as holding the largest individual claims, $4,509.30 and $2,250.57, respectively.

Publix-Nebraska, which the schedules identify as a stockholder in the corporation, holds the largest claim for $24,638.67 advanced money.

The Paramount theatre in Seattle is now operating on a strictly non-union basis and is being picketed by representatives of the local projectionists' union. Dissatisfied because the theatre management refused to grant them full union wages, the union projectionists left the theatre booth at 8:20 p. m. on February 23 and the house was unable to continue its performance until 55 minutes later when non-union operators were obtained.

RKO Subsidiary's Petition Is Heard

(*Continued from page 38*)

handling of funds that would be injurious to RKO stockholders was filed with Judge Eugene O'Dunne in circuit court. The denial was filed as an answer to the suit filed last month by Edward J. Hickey. The plaintiff seeks to have proposed refinancing of the company declared illegal.

Developments Elsewhere

In Cincinnati an amended petition for the appointment of an ancillary receiver for RKO Distributing Corp. and RKO Midwest Corp. was presented Monday to federal Judge Robert Nevin. March 20 was set for further hearing.

A petition for an ancillary receiver in bankruptcy for RKO Theatres Operating Corp. was filed in Newark, N. J., district court Tuesday. The petition was heard Wednesday by Federal Judge Fake.

Radio Corporation of America has placed a bid of $400,000 for the assets of DeForest Radio Co., subject to approval of United States district court. The bid of $400,000, already accepted by the receivers, was confirmed by Leslie Gordon, co-receiver for the DeForest company.

The bid excludes $100,000 in accounts receivable, making a sum of $500,000 available for distribution among DeForest creditors.

DeForest has been in the hands of receivers since last July. The company's statement, issued March 31, 1932, placed total assets at $5,034,441.

Federal Judge Bondy approved on Tuesday the new RKO leases on the two Radio City theatres, the Music Hall and the Roxy. The leases will terminate August 31.

Provisions are made in the new leases for an advance of $250,000 by RCA on the existing indebtedness of the operators of the theatres. Additional capital of $50,000 also will be advanced to the operators by RCA, and a special fund consisting of one-half the net receipts of the theatres will be set aside for the reduction of the RCA advances.

The original lease called for an annual rental of $1,200,000 for both theatres, to run 21 years. The rental remains the same, subject to adjustments when the final cost of construction of both theatres has been determined.

RCA Net Loss Is $1,133,585 For Year 1932

Radio Corporation of America, in its annual report for 1932, just issued, and including subsidiaries, shows a net loss of $1,133,585.65. The statement indicates an investment by RCA in Radio-Keith-Orpheum, at December 31, 1932, amounting to $13,440,228.75, in addition to which RCA was committed for the further amount of $2,925,329 on account of its subscription to RKO debentures. The latter amount, the report states, was paid during January, 1933. Following the final payment, RCA reports an investment in RKO of $16,365,558, consisting of $9,786,655 of six per cent debentures (84 per cent of the total debenture issue) and 1,647,063½ shares of common stock (64 per cent of the total outstanding common stock).

Total gross income of RCA from all sources during 1932 is put at $67,361,142.55, resulting in a net income before interest, depreciation and amortization of patents, of $5,075,901.32, after deducting operating expenses of $62,285,241.23. Surplus as of December 31, 1932 is recorded as $9,851,184.18.

Following is the consolidated statement of income and surplus of RCA and subsidiaries for the year ended December 31, 1932:

GROSS INCOME:		
From Operations	$66,168,756.07	
Other Income	1,192,386.48	
Total Gross Income from all sources		$67,361,142.55
Less: Cost of Sales, General Operating, Development, Selling and Administrative Expenses..		62,285,241.23
NET INCOME FOR THE YEAR (before Interest, Depreciation and Amortization of Patents)		$5,075,901.32
Deduct:		
Interest	$1,206,664.12	
Depreciation	4,402,822.85	
Amortization of Patents	600,000.00	
Total Deductions		6,209,486.97
Net Loss for the Year, Transferred to Surplus		$1,133,585.65
Dividend on "A" Preferred Stock		343,019.24
Deficit for the Year		$1,476,604.89
Surplus at December 31, 1931		11,327,789.07
Surplus at December 31, 1932		$9,851,184.18

Allvine Gets New Post

Glendon Allvine, formerly director of advertising and publicity for Fox, has been named assistant to Merian C. Cooper, executive vice president in charge of RKO Radio production.

Charles Skouras Is Made Receiver

(*Continued from page 38*)

the trusteeship, but the court is expected to act shortly.

Following filing of the petition by Mr. Buckley, a vice-president, who was authorized by the board, Charles Skouras, who is a partner with Spyros and George Skouras in Skouras Theatres, said the action was forced by high rentals, the existence of large purchase contracts and the recent wholesale reduction of admission prices.

S. R. Kent, president of Fox Film Corporation, said in New York in an official statement that this action had been forced by present business conditions, as well as lack of cooperation on the part of some of the company's landlords and bondholders who would not accede to the theatre circuit's request for concessions in fixed charges.

Points to Lower Cost Need

"Coming as this does," said Mr. Kent, "right at the front door of Hollywood, it should bring forcibly to the attention of the studio forces the necessity for a sharp readjustment of costs. It should demonstrate unmistakably to Hollywood that no branch of this industry can remain aloof from present economic pressure and that costs and operations can no longer continue on a pre-depression basis but must be adjusted downward to conform with existing conditions."

Later on Monday, word came from Seattle that the Fox-Columbia Corporation of Delaware announced purchase of the assets of Pacific Northwest Theatres, Inc., for $425,000, 77 per cent of the appraised value. The deal was made on recommendation of E. W. Scott, trustee in bankruptcy, and with the sanction of Ben L. Moore, federal referee in bankruptcy.

Fox-Columbia Corporation, recently organized, has as its stockholders the creditors of Pacific Northwest Theatres, Inc., one of the principals of which is Fox West Coast Service Company, which had a claim of $1,600,000.

Al and Mike Rosenberg head the new venture, which involves 28 Pacific Northwest theatres in Idaho, Washington and Oregon. The circuit has been in receivership for some time with Frank L. Newman, Sr., and E. W. Scott as co-receivers.

Pacific Northwest was operated by Fox West Coast prior to receivership and now will be operated as an independent venture by Rosenberg Brothers, who returned to Seattle two weeks ago following conferences in New York with the Skouras brothers.

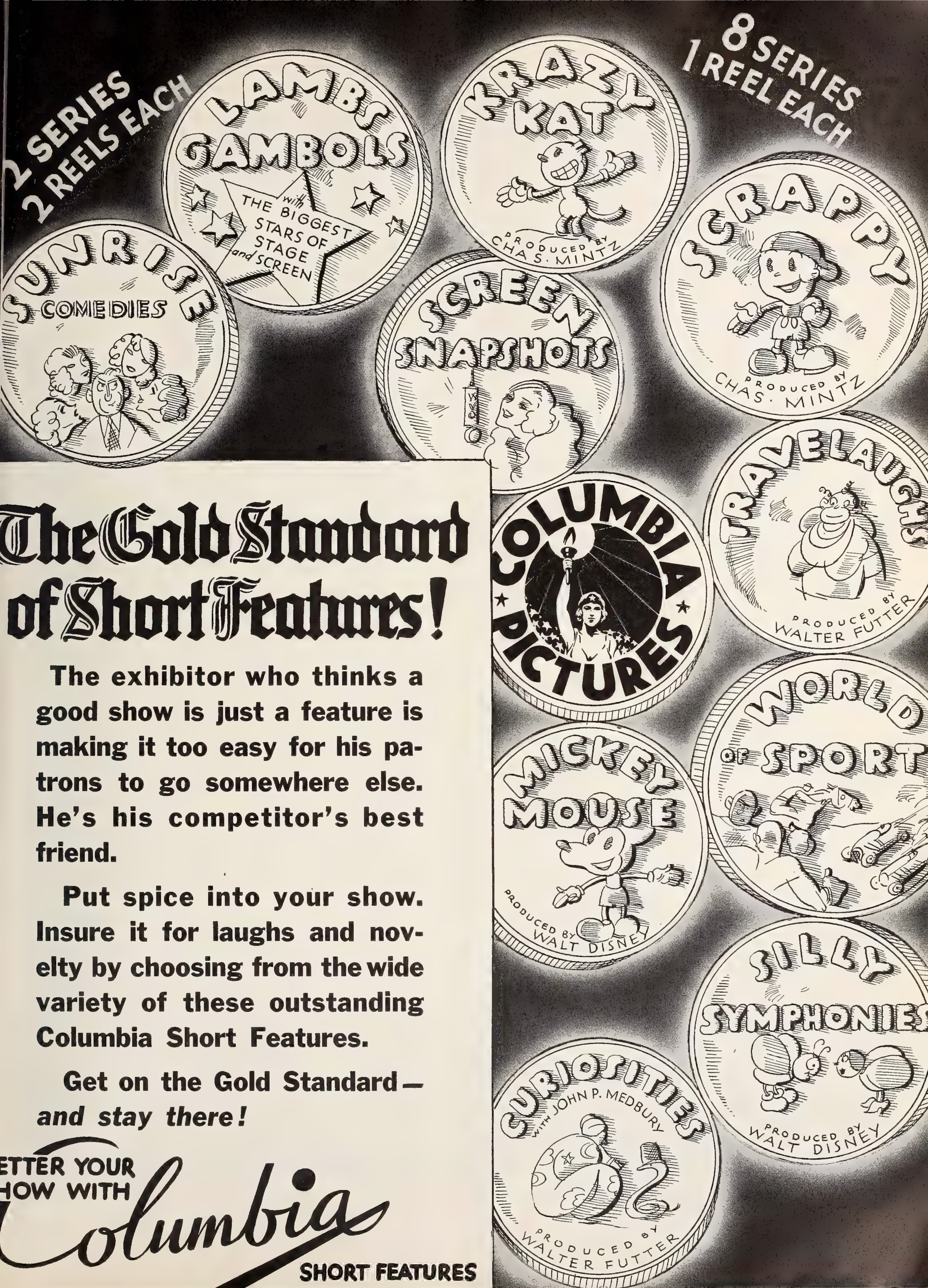
At Boston the New York Trust Company and Boyd G. Curtis, as trustee for the stockholders of Fox Theatres Corp., filed suit in U. S. district court to foreclose a first mortgage on Fox New England Theatres, Inc., now in the hands of receivers.

Harry Asher, lessor of 20 of the Fox New England Theatres, has relinquished the group to the receivers of Fox New England Theatres, Inc. They were leased April 1, 1932, and include houses in Springfield and Worcester, Mass.; New Haven, Hartford, New London and Bridgeport.

Universal Releasing Short On Vatican for Lent Season

Universal is releasing immediately a one-reel special Lenten subject under the title "Voice of the Vatican," and including the appearance of His Holiness Pope Pius XI before the sound picture microphone. Prints are being rushed to all exchanges so that the picture will be available to theatres during the holy season just begun.

The film was prepared and edited by Allyn Butterfield.


2 SERIES
2 REELS EACH
LAMBS GAMBOLS
with THE BIGGEST STARS OF STAGE and SCREEN
KRAZY KAT
PRODUCED BY CHAS. MINTZ
8 SERIES
1 REEL EACH
SUNRISE COMEDIES
SCREEN SNAPSHOTS
SCRAPPY
PRODUCED BY CHAS. MINTZ
TRAVELAUGHS
PRODUCED BY WALTER FUTTER
COLUMBIA PICTURES
WORLD OF SPORT
MICKEY MOUSE
PRODUCED BY WALT DISNEY
SILLY SYMPHONIES
PRODUCED BY WALT DISNEY
CURIOSITIES
WITH JOHN P. MEDBURY
PRODUCED BY WALTER FUTTER

The Gold Standard of Short Features!

The exhibitor who thinks a good show is just a feature is making it too easy for his patrons to go somewhere else. He's his competitor's best friend.

Put spice into your show. Insure it for laughs and novelty by choosing from the wide variety of these outstanding Columbia Short Features.

Get on the Gold Standard—*and stay there!*

ETTER YOUR
HOW WITH
Columbia
SHORT FEATURES

PLANNED PROCEDURE NEEDED: MYERS

MYERS COMMENDS HERALD EDITORIAL

Dear Mr. Quigley:

May I speak a word of commendation of your fine editorial entitled "Planned Procedure for Industry?"

Undoubtedly industry in general and the motion picture business in particular could have been spared much of their present grief by planning which would have taken into account inevitable shrinkage in income due to the depression.

The adding of approximately 9,500 seats to the already over-seated situation in New York is a conspicuous case in point. As long ago as December, 1929, a committee of this organization made certain proposals to the so-called 5-5-5 Conference.

While this doubtless was not an ideal solution of a problem which had even then reached alarming proportions, I regret that no modifications or counter proposals were offered, and the suggestion never received any serious consideration.

Another problem now confronts the industry which calls for forbearance and cooperation, and that is the problem of continuing to serve that part of the public whose earning power is reduced for the time being almost to the vanishing point, so that their interest and good will may not be permanently alienated. I have been as anxious as anyone to keep up prices so long as there was hope of maintaining attendance at the old rates, but many of our neighborhood and small town houses are now confronted with the problem of operating on a 10c. and 15c. basis or not at all. It is an interesting theory to say that there are fifty cent pictures and ten cent pictures and to attempt to dictate admission policies for houses on certain classes of pictures; but in practice this is having the effect to deprive many worthy persons, including children, of the best in motion picture entertainment.

From your point of vantage you must be convinced that the small, low price house is the incubator for the great downtown houses. Children don't go to the downtown theatres; they form an attachment for movies in the smaller houses and then go downtown when they grow up. The same is true of persons in reduced circumstances; they go to the cheaper houses when they must, to the big downtown houses when they can. The two classes of houses are really not as competitive as has been supposed. Therefore, the efforts being made to *compel* these houses to hold up their admissions, and to put them back in playing time, not only are not helping the big houses, but are very seriously injuring the industry as a whole.—Abram F. Myers, Chairman and General Counsel, Allied States Association of Motion Picture Exhibitors, Washington, D. C.

AGAINST PROTECTION

To the Editor of the Herald:

Shows like old "Uncle Tom's Cabin" would play big and small, no matter if they were two miles apart or 10 miles, even advertised right from the stage that they would be in the next (Bigger City) in a week or month.

Protection to me as it is now worked is very unfair. It does not even benefit the few that it is intended to benefit, because it makes them lazy. They don't have to go out and bill a show because no one can get a picture away from those few. Protection to me is like the Eighteenth Amendment: it only helps those few.

I want to put this right down in your little notebook that I will never ask protection outside my city limits, and the sooner all of the fellows get down to this, the better it will be for all. I find in going along that the ones that ask protection are poor sports, and that goes for all of them. They are even going so far right now as to be leading others to believe that we showmen do not need protection. I will fight protection as long as I live.—August C. Berkholtz, West Bend Theatre, West Bend, Wis., and a director of the MPTO of Wisconsin and Upper Michigan.

STAR RATINGS AND THE PUBLIC

To the Editor of the Herald:

I think it is a mistake for the exhibitor, distributor or producer to quote the rating that *Liberty Magazine* might give a picture, either one, two, three or four stars.

I have seen some mighty fine pictures, pictures that went over big with our patrons, that *Liberty* gave one star to. Others that received four stars didn't register.

But the point that I am getting at is this. The exhibitor will advertise a picture and play up the fact that *Liberty* gives it four stars, and it therefore must be great. Even the producer is starting to do it. I think it's a mistake (and I have done the same thing in my ads) for the reason that we are merely educating the people to judge all of our pictures by the number of stars that the *Liberty Magazine* might give them.

At any rate, it's food for thought.—Chet Miller, Manager, Fox Lincoln-Paramount and Princess Theatres, Cheyenne, Wyo.

LAEMMLE REPLIES

Mr. Terry Ramsaye,
Motion Picture Herald,
1790 Broadway,
New York, N. Y.

Dear Mr. Ramsaye:

You say you recall no wave of prosperity which hit the box office with the enactment of the Eighteenth amendment. But there was one, just the same. The closing of saloons marked a decided jump in national attendance at picture theatres. Some of this, of course, went back to the speakeasies, but not a very great part of it.

You say also that when I started to climb in this business there were saloons in Chicago. You are correct. But along came local option (long before the national prohibition law) and many saloons were closed. I immediately suggested to owners that they convert their premises into picture houses and many of them followed my suggestion with the result that I secured new customers for my film renting concern. Thus the picture business got a direct benefit from the closing of saloons. It got another when saloons throughout the country were closed.

I hope you understand my point. It is not the legalizing of beer and booze which makes me fear a resultant harm to the picture business, but rather the return of the open saloon, whether called a saloon, a drug store or some other kind of a store. And don't fool yourself about the competition of beer and pretzels. It's mighty strong competition, my boy!

Sincerely yours,
Carl Laemmle

ASKS CROSSWORD PUZZLE EACH WEEK

To the Editor of the Herald:

May I offer a suggestion for your most valuable weekly trade magazine?

I have read your popular magazine for a period of six years, and found it very interesting from every angle pertaining to the motion picture field.

My suggestion is that you insert a crossword puzzle every week, dealing with Hollywood, projection, exhibition, engineering, etc.

I am sure that the above suggestion would be very educational in this field.—Peter Rufo, Manager, Warner Theatre, Niles, Ohio.

PRODUCER AND EXHIBITOR

To the Editor of the Herald:

The relations between producer and exhibitor are not the usual relations between customer and wholesaler.

The idea of high pressure salesmanship regardless of expense, or even of sense, has been advanced with redoubled vigor. Eight or nine hundred dollars expense to oversell on exhibitor items that total 1,800 dollars, is common, both exhibitor and exchange losing heavily on the process.

The producers are still tied to the idea of close monopoly and hope, by means of inspired articles in reviews and magazines of opinion, to be able to continue practices that really get them nothing but grief.

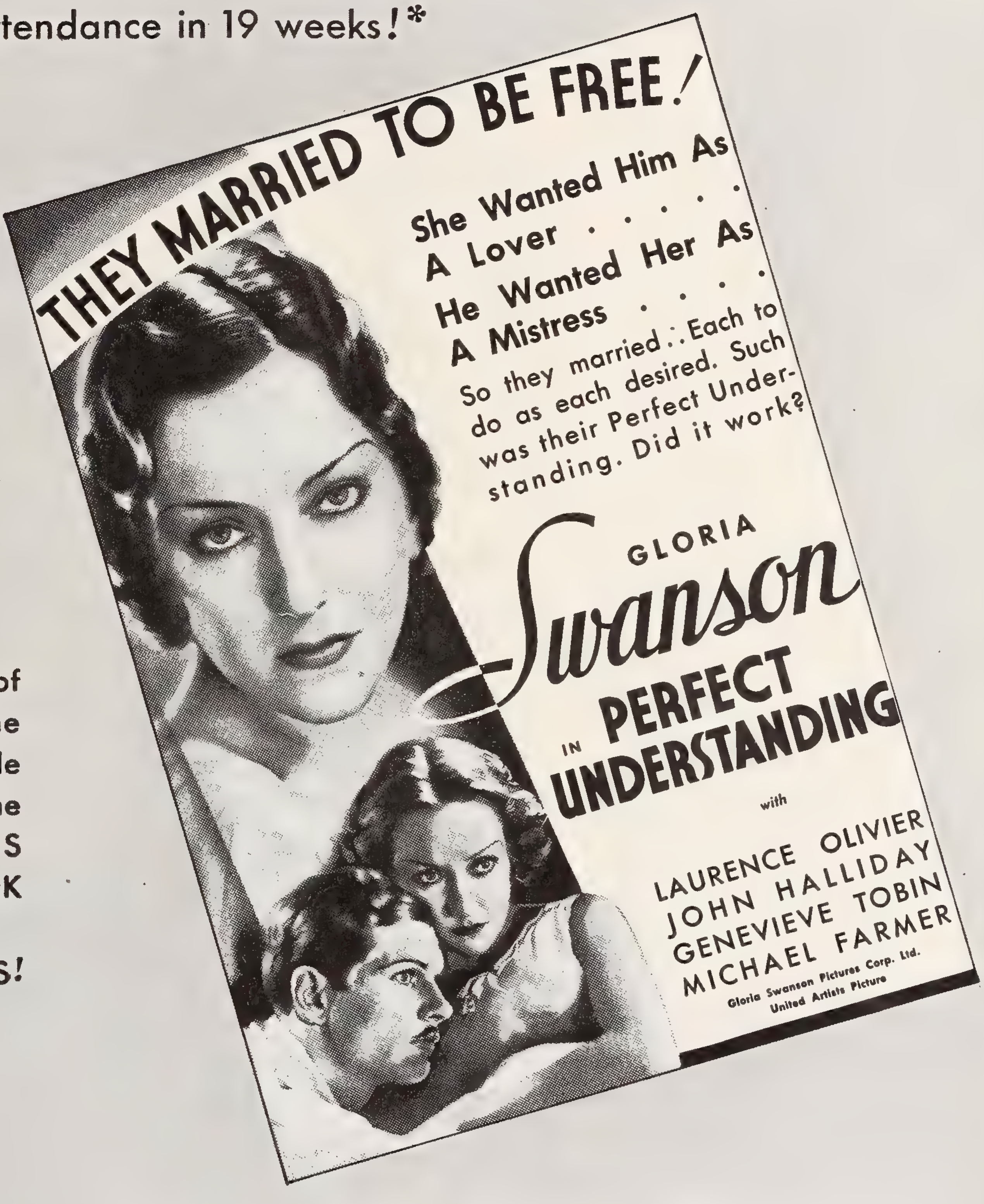
On the hopeful side is the now certain rise of new producers and distributors. With this rise the trust will be broken down and the obsolete group will go the way of the old General Film Company.

1933 is the year of the *new producer*. To those thinking of that field, I urge action right now and predict sure success.

The secret of great riches and power in this business is simple. Make good pictures—that means don't try to make volume; this is not a manufacturing business. Sell the pictures you make to customers—not persons you wish to eventually eliminate. Finally, the new producers should keep away from the trust as the trust is going to have a very hard row to hoe in this man's land. Yours for a much better industry.—Herman J. Brown, New Majestic Theatre, Nampa, Idaho.

Up And AD 'em!

Here's one of the ADS used by the RIVOLI, N.Y., where "PERFECT UNDERSTANDING" opened to the Biggest Attendance in 19 weeks!*



THEY MARRIED TO BE FREE!

She Wanted Him As A Lover . . . . .
He Wanted Her As A Mistress . . . .

So they married . . Each to do as each desired. Such was their Perfect Understanding. Did it work?

GLORIA
Swanson
IN PERFECT UNDERSTANDING

with

LAURENCE OLIVIER
JOHN HALLIDAY
GENEVIEVE TOBIN
MICHAEL FARMER

Gloria Swanson Pictures Corp. Ltd.
United Artists Picture

The whole series of Ads used by the Rivoli is available to you FREE in the SHOWMAN'S CAMPAIGN BOOK *prepared by* UNITED ARTISTS!

* *We Repeat!* THE BIGGEST ATTENDANCE IN 19 WEEKS! *And the Rivoli has played the best!*

UNITED ARTISTS PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Big Cage

(Universal)

Animal Thrill Drama

Excitement engendered by wild lions and tigers being trained by the world's greatest animal trainer is the keynote of "The Big Cage." About it, with Clyde Beatty the center of all action, revolves the drama, romance, comedy, spectacle, pathos and thrill that complete the story.

Four sequences provide the big thrills. The first starts the picture; Beatty captures a tiger which has escaped from its cage during the unloading of a shipment of animals destined for the Whipple Circus. Second is a picturization of how Beatty proceeds to break a tiger for his act. Beatty is in the big cage with a tiger on the end of a stout rope. The animal is all over the cage, whipping and thrashing, and the preview audience thrilled to Beatty's daring. The tiger escapes from his leash and is mauling the trainer as his assistants fight it with clubs, guns and a fire hose. Third is a terrific battle between a lion and tiger which lasts for about three minutes. The fourth and climatic event shows Beatty putting his twenty lions and tigers through their act as the circus is struck by a sudden storm which maddens the beasts and throws the spectators into a panic.

Those features provide practically all the real audience interest. Secondary in importance are the comedy relief provided by Soupmeat and Scoops, the always scared feeder and cleaner-up; the love angle between Russ, the old trainer who has lost his nerve, and Lillian, the trapeze performer; the human interest brought in by little Jimmy, who believes that his father Tim is still a great animal trainer; the killing of Tim by the animals and little Jimmy coming under Beatty's tutelage.

Merchandising of "The Big Cage" should be centered in the novel excitement which the show offers. Build around Beatty and his lions and tigers. Strive to get over the idea that this is something new in animal pictures. There's no jungle atmosphere. Until the climax, the circus atmosphere is not important. The training of those animals, with Beatty showing how it's done, is the important idea. The danger, suspense and thrill should please audiences. There's romance and drama enough in that to make it easily possible to forget the man-woman love story.

Being an unusual attraction, it has entertainment for both children and adults. Selling it to both classes with a punchy, thrill-inspiring campaign should result in unusual box offices.—McCARTHY, Hollywood.

Produced and distributed by Universal. Directed by Kurt Neumann. Story by Edward Anthony. Adaptation by Dale Van Every. Screen play by Ferdinand Reyer and Edward Anthony. Photographed by George Robinson. Release date, March 3, 1933. Running time, 75 minutes.

CAST

Clyde Beatty	Clyde Beatty
Scoops	Andy Devine
Soupmeat	Vince Barnett
Russ Penny	Wallace Ford
Jimmy	Mickey Rooney
John Whipple	Reginald Barlow
Henry Cameron	Robert McWade
Tim O'Hara	Raymond Hatton
Lillian Langley	Anita Page
Glen Stoner	Edward Piel, Jr.
Bob Mills	Wilfred Lucas

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Strictly Personal

(Paramount)

Melodrama

A melodrama with a different human interest twist, "Strictly Personal" was undoubtedly made with an eye to entertaining the average theatregoer. No pretense is made toward anything startling and the cast features none but ordinary film names. Therefore audience interest will be confined to the plot of the story and the way in which it is told. That is done in a way to permit any of a number of expected things to happen, and while the obvious does occur, it is brought about in a manner that easily held the interest of the preview audience.

The story concerns the operation of a Lonely Hearts (get acquainted) Club and what happened when a gangster muscled into a perfectly legitimate enterprise. Annie is the friendly front for the Club, in whom the members have every confidence because she runs it on the level. Soapy is an escaped convict who stays in the background, but about him revolves all the drama. Mary, daughter of a convict friend of Soapy's, is sent to live with them. Soapy doesn't like the set-up, fearing that it may lead the cops to him, but he can't overcome his wife's determination to harbor the girl. Into the Club comes Magruder, who has a line on Soapy's past and turns the Club into a racket, which leads to his murdering Mrs. Castleton and taking her jewels.

Police center their investigation on Annie and Soapy. The pair are on the spot. But Soapy is one of those oldtime crooks, too smart for the cops. Mary has come under the spell of Magruder's charm and though she has sort of fallen for Andy, a glib small town reporter, she is a ready victim for Magruder's plans to abduct her. Situation is complicated by the advent of Mary's real father, who wants to see her, though she doesn't know who he is. When the crime is committed, Soapy doesn't hesitate for a minute in privately pinning the guilt on Magruder, and sets out to "get" him.

Mary's father, Jerry, is also in on the know and he too goes after Magruder, catching up with him and the girl as they are about to get into an airplane. He kills Magruder as Soapy is getting ready to shoot. Then the story fades out with the revelation that Magruder is the original murderer and the cops are satisfied.

Considered in the light of good program entertainment, in which the elements of drama and suspense are predominant, with just enough contrasting comedy to eliminate monotony, "Strictly Personal" should be a pleasing enough show. The title and Lonely Hearts Club theme suggest some timely and novel interest creating exploitation, which should be developed in a way that will have a personal appeal. There is plenty of opportunity for creating straight type ad copy to stimulate curiosity. One of the most prominent ad leads is the fact that in this picture Marjorie Rambeau and Eddie Quillan make their first screen appearances in about a year.

Go after the masses with this one. If such pictures as "The Night of June 13th" had any appeal to your clientele, you can look for "Strictly Personal" to do about the same kind of business.—McCARTHY, Hollywood.

Produced and distributed by Paramount. A Charles R. Rogers production. Associate producer, Harry Joe Brown. Directed by Ralph Murphy. Story by Wilson Mizner and Robert T. Shannon. Screen play by Willard Mack and Beatrice Banyard. Additional dialogue by Casey Robinson. Photographed by Milton Krasner. Film editor, Joseph Kane. Release date, March 17, 1933. Running time, 70 minutes.

CAST

Annie	Marjorie Rambeau
Soapy	Edward Ellis
Mary	Dorothy Jordan
Andy	Eddie Quillan
Magruder	Louis Calhern
Bessie	Dorothy Burgess
Wetzel	Hugh Herbert
Mrs. Castleman	Olive Tell
Hope Jennings	Jean Barry
Jerry O'Connor	Rollo Lloyd
Hewes	Charles Sellon
Holbrook	Ben Hall
Giggles	Gay Seabrook
Biddleberry	Harvey Clark
Captain Reardon	DeWitt Jennings
Mrs. Lovett	Helen Jerome Eddy
Flynn	Thomas Jackson
Leila	Hazel Jones

Auction in Souls

(World Wide)

Dramatic Romance

Discount the lengthy introductory sequences wherein characters are established and audience sympathy is directed into the proper channels, and "Auction In Souls" becomes an interesting dramatic romance. A country boy and gal make good story, and there's a heart-tugging revelation of a boy's inability to understand and finally an exciting spectacle.

A little traveling tent-show stock company is the basis for the idea. Following Marlene's compromising death in New York, Walt Underwood learns that Jimmy is not his son. He goes the speakeasy route and the show, despite the protestations of Lou and Beef, goes on the rocks. Lou's finding Walt in a dive leads to a vicious-humorous shindig in which Beef, circus roustabout character, is the leading spirit.

Convincing Walt that he has something besides the boy whom he wants to forget to live for, Lou makes it possible for them to team up as a successful sort of Cecil and Sally radio team and put Jimmy in military school. When they decide to marry, Jimmy objects because

PICK THIS FAVORITE TO WIN!

"Presents Leo Carrillo in a role that was seemingly made for him."
—*New Orleans States*

"Leo has his finest role in 'Racetrack.'... Splendid acting, well chosen cast and snappy action."
—*Chicago Herald-Examiner*

"Excellent! It is the best picture he (James Cruze) has produced for several years."
—*Harrison's Reports*

Full of heart-throbs, laughs and tears."
—*Screen Play*

"You will enjoy 'Racetrack', particularly if you like a human story and a touch of horseflesh."
—*Detroit Daily Mirror*

"An interesting and well-acted picture."
—*Mae Tinee. Chicago Tribune*

Leo Carrillo

in

RACE TRACK

with JUNIOR COGHLAN
KAY HAMMOND · LEE MORAN

A
JAMES CRUZE
Production

WORLD WIDE Pictures

Directed by
JAMES CRUZE

Distributed in U. S. A. by FOX FILM CORPORATION

once before he has seen the pair in a scene that he thought was off color. Walking out, he goes to his old pal, Beef, while Walt puts on a howling comedy salary-raising scene with the owner of the radio station, Brock.

Discovering that the boy is missing, they finally find him with Beef in a circus. They come into it just as an elephant goes berserk, panics the audience, and the tent is set afire. The frightened animals add thrill as Jimmy is trapped under a wagon, where he is found by Lou, who is attacked by an escaped tiger. Rescue is made by Beef and the climax is one of those everybody happy all-around affairs that pleased the preview audience.

The show is family type entertainment and the cast includes a better than ordinary list of names that should have a stimulating effect. The title is somewhat lurid and quite irrelevant to the theme, but the fact that the picture is based on a play authored by Eugene O'Neill is an advantage. Women will find their appreciation in the romance and drama as well as the heart interest that is associated with the Walt-Lou-Jimmy angle. The men will get a kick out of the tent show stuff, the Stanley Fields handling of the speakeasy brawl and the exciting finale. Children should find plenty to draw their attention in Tommy Conlon, whom you probably will best recall for his role in "Young America."

The tent-show-circus atmosphere suggests some novel exploitation possibilities other than the prosaic mediums commonly used. Changing your lobby into a replica of a circus entrance, using a barker and concocting some special posters announcing the "Underwood Players" in a show within a show, should be beneficial. Word of mouth advertising should be favorable.—McCarthy, Hollywood.

A KBS Production for World Wide, releasing through Fox. Directed by Victor Schertzinger. From the play Recklessness by Eugene O'Neill. Screen play by Warren Duff. Adaptation by F. Hugh Herbert. Photographed by Arthur Edeson. Release date, Feb. 16, 1933. Running time, 70 minutes.

CAST

Walt Underwood	Conrad Nagel
Lou	Leila Hyams
Jimmy Underwood	Tommy Conlon
Marlene Underwood	Claire Windsor
Beef	Stanley Fields
J. J. Brock	Alexander Carr
Bouncer	Fred Kohler

Three Ambassadors

Our Betters

(RKO Radio)

Society Problem Play

Moronic in idea—amateurish in presentation—"Our Betters" is far from the type of picture one expects when Constance Bennett's name heads the list of players. The locale is England. The characters are the racy fringe of a decadent aristocracy and the satellites who surround them. The story is negligible. The whole thing seems to revolve around the question of whether Lady Pearl, who has "aired" her fortune-hunting husband immediately after marrying him, has the right to share the company of the frantically jealous Duchess's gigilo, Peppi, in a society where the custom of husband-wife swapping is apparently the accepted practise.

It talks and talks and talks; enough dialogue for half a dozen pictures. The preview audience laughed at and with the excessive verbiage, for some of it is really funny. The closing sequence introduced an ultra-effeminate "nance" character, who, in make-up, expression and action is about the last word in the picturization of a type that when presented as a passing atmospheric incident in other pictures has brought derisive guffaws and gasps.

"Our Betters" may be all right for the advanced sophisticates whose minds are attuned to a radical new deal in customs and morals, but it hardly seems to fit into a scheme of entertainment that will be received with appreciation by the great American family. In theatres whose patronage is composed of other than the most liberal minded, you can look for plenty of criticism and adverse comment when you play this picture. Therefore, in announcing its presentation and trying to tell what it's all about, it will be more important to be careful of what you don't say rather than what you do say. In other words, handle it with care, and put a twist on your copy, which will create the impression that the title is an exposing indictment of the class of people who consider themselves the betters, but who really are the "worsers."—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by George Cukor. From a play by W. Somerset Maughan. Screen play by Jane Murfin and Harry Wagstaff Gribble. Photographed by Charles Rosher. Release date, March 31, 1933. Running time, 72 minutes.

CAST

Lady Pearl Grayston	Constance Bennett
Peppi D'Costa	Gilbert Roland
Fleming Harvey	Charles Starrett
Bessie	Anita Louise
Princess	Phoebe Foster
Thornton Clay	Grant Mitchell
Lord Blean	Hugh Sinclair
Lord George Grayston	Alan Mowbray
Arthur Senwick	Minor Watson
Duchess	Violet Kemble-Cooper

Oliver Twist

(Monogram)

Comedy Drama

Something has been lost in this screen version of Charles Dickens' immortal masterpiece of literature. All his famous characters are here; the screen play, generally, follows the original story closely; no modernization has been attempted—but the vital spark that caused "Oliver Twist" to become eternal is missing, so much so that the production becomes tedious and unless audiences are prepared in advance as to what to expect, considerable dissatisfaction is almost sure to develop.

Presuming that the "Oliver Twist" story is familiar to all, every showmanship activity should be concentrated on selling it in the right way to modern-minded audiences. Undoubtedly the great prestige of the Charles Dickens story will insure more than usual interest. Naturally, as the central character, Oliver, is a 9-year-old boy, a drive for maximum juvenile patronage is the primary consideration. Thus tieups with schools, Parent-Teachers Associations and other groups interested in children's entertainment should be sought. All the ideas commonly associated with such an effort should be applied—prizes for the best essays on the story and its characters, etc.; drawing contests, original reviews; and the old "what I liked about the picture" thought. Cooperation with newspapers to further this exploitation is necessary and should be easily procurable.

For the adults, the prestige of the story is the primary interest creating requisite. It's deep human interest, drama, tragedy, humor should be accentuated.

Everything should be done in a way that will focus attention on the story—not on the production. Get over the idea that audiences will see the picturization of a literary classic brought to the screen without any attempt at modernization, but be careful that they don't gain the impression that it is a "screen classic," otherwise you will have some explaining to do. Play up the characters—Oliver, Fagin, Bill and Nancy Sikes, Bumble, the Artful Dodger, et al, the Sowerberries and Mr. Brownlow—rather than the players; feature the fame of the story and "Oliver Twist" probably will do satisfactory business.—McCarthy, Hollywood.

Produced and distributed by Monogram. Directed by William Cowan. Based on the story by Charles Dickens. Screen play by Elizabeth Meehan. Photographed by Roy Hunt. Release date Feb. 28, 1933. Running time, 80 minutes.

CAST

Oliver Twist	Dickie Moore
Fagin	Irving Pichel
Bill Sykes	William Boyd
Nancy Sykes	Doris Lloyd
Rose Maylie	Barbara Kent
Mr. Brownlow	Alec B. Francis
Toddy Crackit	George K. Arthur
Chitling	Clyde Cook
Artful Dodger	Sonny Ray
Charlie Bates	George Nash
Mr. Bumble	Lionel Belmore
Mrs. Corney	Tempe Piggott
Sowerberry	Nelson McDowell
Mrs. Sowerberry	Virginia Sale
Noah Claypole	Bobby Nelson
Grumwig	Harry Holman

The Man Who Won

(Powers Pictures)

Drama

Traditionally English in flavor, content, manner, "The Man Who Won" has nonetheless a homely, earthy atmosphere, a perennial story and competent workmanship which should endow it with an appeal to the American motion picture patronage of the lesser houses, especially in the smaller communities.

Scenically, in its background setting, the picture is definitely attractive, concentrating as it does for the most part on the English farmland and countryside. Authentic in speech, dialect, conduct are the natives of the country involved, and, after all, they are not so very different from the people of the American farm community and countryside.

For the exhibitor intending sale of the picture, there is the handicap of an almost complete lack of names in the cast of a substantial selling value. The performers are all English, however competently they do their work, and the speech is often difficult for the American ear. There is one player, however, whose English origin and accent is definitely offset by her physical attractiveness, her histrionic ability. Miss Heather Angel, possessed of a name highly euphonious, plays importantly, and ably. She is an incarnation of innocence and sweetness, using enormous black eyes unconsciously but with unusual effect, and becomes one of the most appealing feminine players seen on the screen in many a long day. Already in Hollywood, for Fox, Miss Angel is very much worth selling for possible future appearances.

The story is simple enough, concerning the manner in which a previously spendthrift young peer, suddenly "broke," turns to an old farm to rehabilitate himself, his self-respect. The neighboring farmer is thus cheated from the property he coveted, while his daughter, Miss Angel, covets the peer-farmer in a sweet way. Her father turns her out and she becomes the peer's servant, while his former fiancee lends a complication. The father burns the peer's earnest hayrick, and after a mental struggle the young man decides he will start over again—with a wife instead of a servant. A barroom fight between the two men and the burning of the hayrick provide moments of action.

Sold on the story's theme, based on the title, rather than on the cast possibilities, with due and deserved emphasis on Miss Angel, the picture should be found entertaining, reasonably strong in quality. The family may see it.—Aaronson, New York.

Distributed by Powers Pictuers. Produced by British International. Directed by Norman Walker. From the novel, "Mr. Bill the Conqueror," by Dion Titheradge. Release date, September 15, 1932. Running time, 70 minutes.

CAST

William Normand	Henry Kendall
Rosemary Lannick	Heather Angel
Diana Trenchard	Nora Swinburne
Dave Lannick	Sam Livesay
Deborah Turtle	Louie Tinsley
Tom Turtle	Moore Marriott

King of the Jungle

(Paramount)

Adventure Drama

Taking its place in the current list of the adventure cycle, wherein much of the fantastic is coupled with some of the credible, is Paramount's "King of the Jungle." In this case there roams the jungle as the best friend the carniverous lion ever had, one Buster Crabbe, who has achieved fame chiefly as a result of great prowess in the water, rather than on the stage or screen.

Mr. Crabbe does his level best and succeeds reasonably well in a role highly problematical. This does not offset the fact that the picture, as it stands, is well built for exploitation purposes and that these factors, if developed with some real showmanship and not a little ballyhoo, should bring the patrons in to find what it is all about, and should, particularly, bring a horde of the younger generation, hard on the heels of a jungle thrill. The lobby opportunities, along the animal-jungle-lion line, with all the fanfare and trumpets the exhibitor is able to muster, should not be neglected.

This is highly salable material, from the box office standpoint, however much it leaves to be desired from the point of view of credibility. That Mr. Crabbe, after being lost in the African jungle at the tender age of three, when his parents have been a rather satisfactory lunch for the lions, should suddenly appear at approximately 20, gamboling in the jungle with the lions, wearing a well made loin cloth of skin, but at the same time admirably shaven and hair-groomed, is a bit of a stretch for the most prolific imagination. The lioness, be it known, had brought him up, even as her own children.

Raiding and marauding with his lions, Crabbe is captured with several of them, sent to America with a circus. Escaping near shore, dazed by the motor cars and maiden-aunts in the park, he finds refuge in the apartment of Frances Dee, and forms a lion-like regard for her. Returned to the circus, she goes with him, as teacher, friend and the only person who can handle him. He learns quickly.

The best action occurs when the circus goes up in flames, the elephants rush panic-stricken through the streets of the city, and Crabbe rescues the trapped lions. They leave the circus together, the lion man and his teacher, to return to Africa, there to release the lions.

Let the ballyhoo bring them in, with plenty of stills of the physically splendid Mr. Crabbe playing with his lions. The youngsters in years, and those in spirit, will thoroughly enjoy themselves, and derive a real thrill or two. The adult should be rather amused inwardly but on the whole be rather well entertained. After all, the lions that Crabbe comports with are not exactly stuffed. One sequence, a fight between a lion and a tiger, is a high spot in the film.—Aaronson, New York.

Produced and distributed by Paramount. Story by Charles Thurley Stoneham. Adaptation by Max Marcin. Directed by H. Bruce Humberstone and Max Marcin. Photographed by Ernest Haller. Release date undecided. Running time, 74 minutes.

CAST

Kaspa	Buster Crabbe
Kaspa at age of 3	Ronnie Cosbey
Anna Rogers	Frances Dee
Ed Peters	Douglas Dumbrille
John C. Knolls	Robert Adair
Mrs. Knolls	Florence Britton
Joe Nolan	Robert Barret
Gwana	Sam Baker
Kitty	Patricia Farley
Forbes	Sidney Toler
Sue	Nydia Westman
Corey	Irving Pichel
Gus	Warner Richmond
Government Inspector	William J. Kelly

Perfect Understanding

(United Artists)

Drama

Gloria Swanson has been gone from the scene these many months, and this effort was produced by her in England, but it is nevertheless true that her name, coupled with that of her husband, Michael Farmer, who is prominently cast in the picture, will be the best selling arguments connected with its exhibition. As to any effect her absence from the screen may have in the community, the exhibitor himself can best judge.

The picture, mounted with more regard for an excellent effect than for the exchequer, is brilliantly set. The scenery of the notable French beach resort, Cannes, forms a highly acceptable background for a good portion of the picture, but the story is not much more and not less than a marital—and extra-marital—tangle on a grand scale. There are few names of any real selling value, with the exception of Miss Swanson, though Laurence Olivier, John Halliday, Genevieve Tobin are well known to the American audience, and perform ably, as does the remainder of the supporting cast.

Miss Swanson, American girl, meets, loves and marries Olivier, nephew of an English peer. Olivier has had, it is understood, a rather complete understanding with Nora Swinburne, attractive though married. Miss Swanson and Olivier reach a "perfect understanding" prior to their marriage, concerned with individuality and the like. Then follow a honeymoon on the Continent, and a trip to Cannes by Olivier, while Miss Swanson goes on to London to arrange the flat. At Cannes, Olivier meets Miss Swinburne quite by accident, forgets his wife. Anyway, he believes she is enjoying herself with Halliday, an explorer. The perfect understanding thereupon becomes a veritable triumph of misunderstanding, climaxed by the divorce court, concluded with a not unexpected reconciliation.

It is more particularly a picture of feminine appeal, with the beach fashions of Cannes and the street fashions of Miss Swanson worthwhile from a style angle. The thematic angle of the wife's effort to combat a growing jealousy, of the husband's similar struggle, first against a most tempting temptation, later against what he believes is his wife's infidelity, which he utilizes in the manner of self-justification, may be used to create interest on the part of the masculine portion of the patronage. The Swanson name and the fact that the picture was made in England with her publicized husband in the cast, are the best arguments at the command of the exhibitor.—Aaronson, New York.

Produced in England by the Gloria Swanson Pictures Corp., Ltd. Distributed by United Artists. Directed by Cyril Gardner. Story by Miles Malleson. Photographed by Curt Courant. Art director, O. F. Werndorff. Music by Philip Braham. Release date, March 11, 1933. Running time, 84 minutes.

CAST

Judy	Gloria Swanson
Nicholas	Laurence Olivier
Ronnson	John Halliday
Lord Portleigh	Sir Nigel Playfair
George	Michael Farmer
Kitty	Genevieve Tobin
Stephanie	Nora Swinburne
Sir John	Charles Cullum
Butler	Peter Gawthorne
Cook	Rosalinde Fuller
Maid	Evelyn Bostock
Dr. Graham	O. B. Clarence
Mrs. Graham	Mary Jerrold

Sailor Be Good

(RKO Radio)

Comedy-Drama

When the fleet comes in the fun will begin—and therein lies the exploitation and selling possibilities of this amusing, entertaining and occasionally rowdy cinema yarn, with Jack Oakie the center of the generous activity, with boxing and a few neat ring sequences thrown in to keep the spirit of the thing alive and well.

There is no really serious intent about the whole thing, but there is entertainment. The chief responsibility for preserving the general excitement lies with Oakie, and be it said that he does well by his charge, putting much of pep, laughs and general incentive into the piece.

Jack Oakie is necessarily the best marquee possibility, but he is at the same time ably supported by Vivienne Osborne, George E. Stone, Gertrude Michael and Huntley Gordon in a minor role. The title is good box office, and should be recognized—and utilized—as such. The advertising may well be in keeping with the spirit of the title, suggesting vigorous good humor, loving and laughter and some real scrapping, as the gobs do it.

Oakie comes ashore with ambitions in the direction of the fleet boxing championship, a penchant for the bottle and the girl and a line of smart cracks—in his own estimation. He falls with considerable dispatch and certainty for Miss Osborne, who returns the compliment, over the protest of Stone, self-appointed manager for the coming champion. When she realizes Oakie cannot train on bad gin and worse hours, she puts him on strict training, until his disgust sends him out to a drink and a meeting with Miss Michael. When he awakes next morning, he discovers he has acquired a wife. His conduct in elite surroundings leads to a divorce, but it is too late, Miss Osborne having meanwhile opened a sandwich shop to be alone with her hamburgers and broken heart.

Oakie meets the champion of the fleet in a fast ring sequence and is in the process of taking a complete beating, when Stone tells him Miss Osborne was knocked out by the champion the previous night when he felt playful and she did not. The inspiration there, he cleans the canvas with the champion, followed, of course, by the dressing room finish.

The exhibitor has lively entertainment to sell here, with a dash of amusement, a number of laughs and the active and appealing personality of Jack Oakie. The youngsters probably will enjoy it, and it will not hurt them.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by James Cruze. Screen play by Viola Brothers Shore and Ethel Doherty. Dialogue by Ralph Spence and Viola Brothers Shore. Cameraman, Charles E. Schoenbaum. Sound, Lodge Cunningham. Art director, Edward C. Jewell. Film editor, Viola Lawrence. Release date, February 10, 1933. Running time, 68 minutes.

CAST

Jonesy	Jack Oakie
Red Dale	Vivienne Osborne
Murphy	George E. Stone
Slim	Lincoln Stedman
Hartigan	Max Hoffman, Jr
Kay Whitney	Gertrude Michael
Mr. Whitney	Huntley Gordon
Priscilla	Gertrude Sutton
Butler	Charles Coleman
Mrs. Perry	Louise MacIntosh
Mr. Perry	Crawford Kent
Gigolo	Carlos Alvarado

The Crime of the Century

(Paramount)

Mystery Melodrama

Although this melodramatic mystery story is somewhat heavily dialogued, it does possess certain traits of originality, novelty and presentation, development of suspense and method of solution that will recommend it to lovers of crime-problem entertainment. Straight drama, built about a baffling series of circumstances, is its underlying theme, with incidental comedy contrast.

One unusual feature is the stopping of the picture after the second murder has been committed and after every person who might have committed either crime is fully identified, providing one minute for the audiences to see if they can determine who is guilty.

The story opens with Dr. Brandt excitedly demanding that Capt. Riley and Lt. Martin arrest him before he commits a robbery and murder that he has planned.

Probably the best way in which to create the maximum audience interest would be to capitalize to the utmost on the title, which carries an impressive ring, following it through with catchlines describing the characters and asking questions as to whether they could commit the crimes, how and why. Everyone, except McKee, had a motive. Then bring out the fact that the picture stops for a moment and asks those questions. It might also be a good idea to work out some tieups with local police chiefs and detectives, showing them the picture down to the break and using their opinions as part of your advertising. Unless women in your audiences are detective-mystery-story-minded there will be comparatively little interest for them, but a clever advance campaign can intrigue the interest of the men and older children. Shy away from any suggestion of "terror," but stress the novel mystery to the utmost.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by William Beaudine. From the play "The Grootman Case," by Walter Espe. Screen play by Florence Ryerson and Brian Marlow. Photographed by David Abel. Release date, Feb. 24, 1933. Running time, 75 minutes.

CAST

Dan McKee	Stuart Erwin
Mrs. Freda Brandt	Wynne Gibson
Dr. Emil Brandt	Jean Hersholt
Doris Brandt	Frances Dee
Gilbert Reid	Gordon Westcott
Capt. Tim Riley	Robert Elliott
Lt. Frank Martin	David Landau
James Brandt	William Janney
Hilda Ericson	Bodil Rosing
Eric Ericson	Torben Myer
Phillip Ames	Samuel S. Hinds

IRRESISTIBLE!

Is What the Public Will Say About

DICKIE MOORE

IN

"OLIVER TWIST"

A HERBERT BRENON PRODUCTION

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ABOUT THE IMMORTAL STORY BY CHARLES DICKENS

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HERBERT BRENON supervised production, WILLIAM COWEN directed, with the following distinguished cast: DICKIE MOORE, thanks to Hal Roach, IRVING PICHEL, thanks to Paramount, WILLIAM BOYD, Doris Lloyd, Barbara Kent, Alec B. Francis, Lionel Belmore, George K. Arthur, George Nash, Virginia Sale, Nelson McDowell, Tempe Pigott, Harry Holman & Sonny Ray

Scenario by ELIZABETH MEEHAN

Produced by I. E. CHADWICK

A *MONOGRAM* SPECIAL

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

MARCH

1—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

2—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Allied Theatres of Illinois: General monthly meeting, at Congress Hotel, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

3—**MPTO of Western Pennsylvania:** Directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

4—**New York Motion Picture Club: Annual reception and dance and Inaugural Ball, at Waldorf-Astoria Hotel, New York. President, Lee A. Ochs; Secretary, Paul Gulick.**

Medinah Athletic Club: Dinner-dance for Chicago trade unemployed, Chicago. Chairman, Barney Balaban.

6—**Associated Assistant Directors:** Directors' meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

7—**Allied Theatres of Michigan:** Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, H. M. Richey.

8—**Motion Picture Producers and Distributors:** Board meeting, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

Allied Theatres of Illinois: Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

9—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Regular luncheon and meeting, at Hotel Victoria, 51st Street and Seventh Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

12—**Film Forum:** Monthly meeting, at New School for Social Research, 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

15—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

20—**Associated Assistant Directors:** Regular monthly meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

Associated Assistant Directors: Directors' meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

21—**Allied Theatres of Michigan:** Directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, H. M. Richey.

22—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

APRIL

24-28—**Society of Motion Picture Engineers: Annual spring meeting, at Pennsylvania Hotel, New York. President, Dr. A. N. Goldsmith; Convention Chairman, W. C. Kunzman; Chairman of Arrangements, Herbert Griffin.**

WEST

MARCH

1—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 CLUB: Semi-monthly meeting, at 6735 Yucca street, Hollywood. President, Otto K. Olesen; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

2—**Independent Motion Picture Producers' Association:** Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood.

6—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors' Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

7—**Allied Theatre Owners of California:** Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Weekly meeting, at 5604 DeLongpre Avenue. Managing Director, Mrs. Lee Wray Turner.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

8—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

13—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

14—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Executive Committee meeting, monthly, at 5604 DeLongpre Avenue, Hollywood.

Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin.

15—**Motion Picture Operators' Union:** Semi-monthly meeting, at 1489 West Washington Boulevard, Hollywood.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Olesen; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge: William B. Cullen.

19—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

20—**Motion Picture Make-up Artists' Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors' Association: Semi-monthly meeting, at 1605 North Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

21—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

22—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

28—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

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29—**Brotherhood of Studio Carpenters:** Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Tampico"	Story by Joseph Hergesheimer. Director: Irving Cummings.	Jack Holt, Raquel Torres.	Shooting
"Soldiers of the Storm"	Story by Thomson Burtis. Director: D. Ross Lederman.	Regis Toomey, Anita Page, Wheeler Oakman, Robert Ellis, Barbara Barondess.	Shooting
"Grass Valley"	Story by Lambert Hillyer. Director: Lambert Hillyer.	Buck Jones, Diane Sinclair.	Shooting
FOX			
"Man-Eater"	Story by James O. Spearing. Director: Clyde E. Elliott.	Marion Burns, Harry Woods, Kane Richmond.	Shooting
"Zoo in Budapest"	Story by Melville Baker and John Kirkland. Rirector: Rowland V. Lee.	Gene Raymond, Loretta Young.	Shooting
"Pleasure Cruise"	Play by Austen Allen. Director: Frank Tuttle.	Genevieve Tobin, Roland Young, Herbert Mundin, Minna Gombell.	Shooting
"Bondage"	Story by Grace S. Leake. Director: Al Santell.	Dorothy Jordan, Alexander Kirkland.	Shooting
"Warrior's Husband"	Story by Julian Thompson. Director: Walter Lang.	Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison.	Shooting
"Pilgrimage"	Story by I. A. R. Wylie. Director: John Ford.	Marian Nixon, Norman Foster, Heather Angel, Minna Gombell, Frank Craven, William Collier, Sr., Louise Carter.	Shooting
"Trick for Trick"	Play by Vivian Cosbey. Director: Hamilton MacFadden.	Ralph Morgan, Victor Jory, Tom Dugan, Sally Blane, Dorothy Appleby.	Shooting
METRO-GOLDWYN-MAYER			
"Rivets"	Director: Tod Browning.	John Gilbert, Mae Clarke, Robert Armstrong.	Shooting
"The Man on the Nile"	Director: Sam Wood.	Ramon Novarro, Myrna Loy, Reginald Denny.	Shooting
"Reunion in Vienna"	Play by Robert E. Sherwood. Director: Sidney Franklin.	John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers.	Shooting
"Gabriel Over the White House"	Director: Gregory LaCava.	Walter Huston, Karen Morley, Otto Kruger.	Shooting
"Service"	Play by C. L. Anthony. Director: Clarence Brown.	Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Doris Lloyd, Colin Clive.	Shooting
"Made on Broadway"	Story by Courtenay Terrett. Director: Harry Beaumont.	Robert Montgomery, Madge Evans, Mae Clarke, Eugene Pallette.	Shooting
"Peg O' My Heart"	Play by J. Hartley Manners. Director: Robert Z. Leonard.	Marion Davies, Onslow Stevens, Alan Mowbray, Juliette Compton.	Shooting
PARAMOUNT			
"A Bedtime Story"	Story by Waldemar Young and Nunnally Johnson. Director: Norman Taurog.	Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray.	Shooting
"Terror Aboard"	Story by Robert Presnell. Director: Paul Sloane.	Wynne Gibson, Cary Grant, Charles Ruggles, John Halliday, Adrienne Ames, William Janney.	Shooting
"The Shame of Temple Drake"	Story by William Faulkner. Director: Stephen Roberts.	Miriam Hopkins, Jack LaRue, William Gargan, William Collier, Sr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor.	Shooting
"Song of Songs"	Story by Henry Sudermann. Director: Rouben Mamoulian.	Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth.	Shooting
"Under the Tonto Rim"	Story by Zane Grey. Director: Henry Hathaway.	Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, Patricia Farley, Kathleen Burke.	Shooting
"Supernatural"	Story by Victor Halperin. Director: Garnett Weston.	Carole Lombard, Alan Dinehart, Randolph Scott, H. B. Warner, Beryl Mercer.	Shooting
UNITED ARTISTS			
"I Cover the Waterfront"	Story by Max Miller. Director: James Cruze.	Claudette Colbert, Ben Lyon, Ernest Torrence.	Shooting
RKO-RADIO			
"Son of the Border"	Story by Wellyn Totman. Director: Lloyd Nosler.	Tom Keene, Julie Haydon, Creighton Chaney, Edgar Kennedy.	Shooting
WARNER BROS.			
"The Mayor of Hell"	Play by Islin Auster.. Director: Archie Mayo.	James Cagney, Glenda Farrell.	Shooting
"Narrow Corner"	Story by Somerset Maugham. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy.	Shooting
WARNER-FIRST NATIONAL			
"Lilly Turner"	Play by Philip Dunning and George Abbott. Adaptation by Robert Lord. Director: William A. Wellman.	Ruth Chatterton, George Brent, Frank McHugh, Marjorie Gateson, Robert Barrat.	Shooting
"Gold Diggers of 1933"	Story by Avery Hopwood. Director: Mervyn LeRoy.	Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.	Shooting

THEATRE RECEIPTS

Theatre receipts from 120 houses in 20 key cities of the country for the calendar week ended February 25, 1933, totaled $1,364,258, an increase of $2,444 over the previous calendar week, ended February 18, when 122 theatres in 20 cities reported an aggregate gross of $1,361,814. During the more recent period no new high individual record figures were recorded; two new "lows" were listed.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	"Dangerously Yours" (Fox) and "Deception" (Col.)	12,000	"Sign of the Cross" (Para.)	13,500		
Keith's	3,500	30c-50c	"Topaze" (Radio)	18,000	"As the Devil Commands" (Col.)	17,000	High 12-5 "Frankenstein" Low 3-25-32 "Explorers of the World"	27,000 16,000
Keith-Boston	2,900	25c-50c	"Child of Manhattan" (Col.)	16,000	"Nagana" (U.)	16,500	High 4-9-32 "Steady Company" Low 2-23-33 "Child of Manhattan"	26,000 16,000
Loew's Orpheum	2,200	25c-50c	"What! No Beer?" (MGM)	17,500	"Secret of Madame Blanche" (MGM)	17,000	High 1-24 "Hell's Angels" Low 2-16-33 "Secret of Madame Blanche"	32,500 17,000
Loew's State	3,700	25c-50c	"What! No Beer?" (MGM)	19,000	"Secret of Madame Blanche" (MGM)	18,500	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet" Low 2-16-33 "Secret of Madame Blanche"	26,000 18,500
Majestic	1,800	50c-$1.50	"Cavalcade" (Fox) (4th week)	12,000	"Cavalcade" (Fox) (3rd week)	11,000		
Metropolitan	4,350	35c-65c	"The Woman Accused" (Para.)	38,000	"20,000 Years in Sing Sing" (F. N.)	37,000	High 1-31 "No Limit" Low 7-4 "I Take This Woman"	44,500 30,000
Paramount	1,800	30c-50c	"Dangerously Yours" (Fox) and "Deception" (Col.)	17,000	"Sign of the Cross" (Para.)	16,500		
Buffalo								
Buffalo	3,500	30c-55c	"State Fair" (Fox)	24,800	"Tonight Is Ours" (Para.)	16,100	High 3-28 "My Past" Low 2-10-33 "Frisco Jenny"	39,500 10,000
Century	3,000	25c	"Kongo" (MGM) and "Face in the Sky" (Fox)	6,000	"Payment Deferred" (MGM) and "Follow the Leader" (Para.)	7,000	High 2-14 "Cimarron" Low 12-9-32 "Rain"	25,600 4,700
Great Lakes	3,000	25c-40c	"Sign of the Cross" (Para.)	12,300	"The Mummy" (U.)	8,200	High 8-8 "Politics" Low 2-10-33 "Hot Pepper"	35,100 5,800
Hippodrome	2,100	25c	"Son-Daughter" (MGM) and "He Learned About Women" (Para.)	5,900	"Luxury Liner" (Para.)	6,800	High 2-14 "Free Love" Low 7-16-32 "New Morals for Old"	26,300 4,200
Hollywood	300	25c-40c	"Bezimienni Bohaterowie" (Capital) (10 days)	1,400	"Goona Goona" (First Div.) (8th week—4 days)	380		
Lafayette	3,300	25c	"The Death Kiss" (World Wide) and "The Crusader" (Majestic)	6,800	"No More Orchids" (Col.) and "Speed Demon" (Col.)	7,400	High 4-11 "Ten Cents a Dance" Low 2-10-33 "Hypnotized" and "Trailing the Killer"	24,100 5,100
Chicago								
Chicago	4,000	35c-68c	"The Woman Accused" (Para.)	37,000	"Secret of Madame Blanche" (MGM)	33,000	High 1-23-32 "Two Kinds of Women" Low 12-22-32 "The Match King"	67,000 20,000
McVickers	2,284	25c-50c	"Parachute Jumper" (W. B.)	6,500	"Hard to Handle" (W. B.)	9,500	High 2-7 "Doorway to Hell" Low 2-10-33 "Hello, Everybody"	38,170 5,500
Oriental	3,940	35c-68c	"20,000 Years in Sing Sing" (F. N.) (2nd week)	9,000	"20,000 Years in Sing Sing" (F.N.) (1st week)	21,000	High 3-7 "My Past" Low 12-22-32 "Secrets of the French Police"	46,750 13,000
Palace	2,509	35c-75c	"Topaze" (Radio)	23,000	"Child of Manhattan" (Col.)	22,000	High 4-2-32 "Cheaters at Play" Low 12-15-32 "False Faces"	33,000 14,000
United Artists	1,700	35c-68c	"Hallelujah, I'm a Bum" (U.A.) (2nd week)	5,000	"Hallelujah, I'm a Bum" (U.A.) (1st week)	14,000	High 3-21 "City Lights" Low 11-18-32 "Magic Night"	46,562 8,200
Cleveland								
Allen	3,300	15c-35c	"Dangerously Yours" (Fox) and "West of Singapore" (Monogram)	7,500	"Magic Night" (U. A.) and "Manhattan Tower" (Remington)	3,350	High 1-30-32 "Hell Divers" Low 1-27-33 "With Williamson Beneath the Sea" and "Beauty Parlor"	26,000 3,000
Mall	753	15c-25c	"Whistling in the Dark" (MGM)	1,500	"Luxury Liner" (Para.)	1,200		
Ohio	1,500	50c-$1.50	"Cavalcade" (Fox)	10,500				
State	3,400	50c-$1.50	"Sign of the Cross" (Para.)	20,000	"Hot Pepper" (Fox)	25,000	High 12-5 "Possessed" Low 6-20 "Vice Squad"	30,000 14,000
Stillman	1,900	25c-35c	"Secret of Madame Blanche" (MGM)	5,500	"Son-Daughter" (MGM)	5,000		
Terminal	535	15c-35c	"Road to Life" (Amkino)	2,000	"Soviets on Parade" (Amkino)	1,800		
Warner's Lake	800	15c-50c	"The King's Vacation" (W. B.) (25c-50c)	6,100	"Employees' Entrance" (F. N.)	4,100	High 10-3 "Five Star Final" Low 7-4 "Big Business Girl"	15,000 2,000
Denver								
Aladdin	1,500	55c-$1.65	"Cavalcade" (Fox)	10,000				
Denham	1,700	15c-25c	"Unholy Love" (Allied)	3,100	"Crooner" (F. N.)	3,800		
Denver	2,500	25c-50c	"Sign of the Cross" (Para.)	12,500	"Son-Daughter" (MGM)	9,000	High 8-8 "Politics" Low 2-8-33 "Hello, Everybody"	25,000 8,000
Huffman's Rialto	900	20c-40c	"Laughter in Hell" (U.) (3 days) "Nagana" (U.) (4 days)	1,200 1,500	"Robbers' Roost" (Fox) (3 days) "Parachute Jumper" (W. B.) (4 days)	900 1,600		
Orpheum	2,600	25c-40c	"The King's Vacation" (W. B.)	13,500	"Mystery of the Wax Museum" (W. B.)	13,500		
Paramount	2,000	25c-40c	"Frisco Jenny" (F.N.) (3 days) "20,000 Years in Sing Sing" (F. N.) (4 days)	2,750 3,500	"Mysterious Rider" (Para.) (3 days) "Frisco Jenny" (F. N.) (4 days)	2,000 4,000	High 1-10 "Hell's Angels" Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	22,000 3,450
Detroit								
Downtown	2,750	25c-40c	"Topaze" (Radio)	5,200	"Child of Manhattan" (Col.)	5,600		
Fisher	2,700	15c-40c	"Whistling in the Dark" (MGM) (25c-40c)	3,300	"Parachute Jumper" (W. B.)	4,500		
Fox	5,100	15c-40c	"Dangerously Yours" (Fox)	11,400	"State Fair" (Fox)	12,600		
Michigan	4,000	25c-50c	"Employees' Entrance" (F. N.)	12,600	"Hard to Handle" (W. B.)	9,500		
United Artists	2,000	25c-50c	"The Kid From Spain" (U. A.) (3rd week)	4,400	"The Kid From Spain" (U. A.) (2nd week)	6,200		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	“Cavalcade” (Fox) (6th week)	16,400	“Cavalcade” (Fox) (5th week)	15,900	High 7-31 “Trader Horn” Low 10-31 “Yellow Ticket”	36,000 9,000
Pantages	3,000	25c-40c	“Face in the Sky” (Fox) and “Goldie Gets Along” (Radio)	5,000	“Vampire Bat” (Majestic) and “Devil's Playground” (Principal)	4,100	High 4-30-32 “Careless Lady” Low 2-15-33 “Vampire Bat” and “Devil's Playground”	22,400 4,100
W. B. Hollywood	3,000	25c-50c	“The King's Vacation” (W. B.)	10,500	“Mystery of the Wax Museum” (W. B.)	9,600	High 2-7 “Little Caesar” Low 11-7 “Honor of the Family”	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	“State Fair” (Fox) (2nd week)	5,000	“State Fair” (Fox) (1st week)	7,000	High 6-13 “Daddy Long Legs” Low 8-20-32 “Jewel Robbery”	10,000 2,500
Circle	2,800	25c-35c	“Mystery of the Wax Museum” (W. B.)	5,000	“Employees' Entrance” (F. N.)	3,500	High 2-14 “Cimarron” Low 2-17-33 “Employees' Entrance”	13,000 3,500
Indiana	3,300	25c-40c	“The King's Vacation” (W. B.)	8,000	“Sign of the Cross” (Para.)	13,000	High 1-17 “Her Man” Low 9-10-32 “Bring 'Em Back Alive”	25,000 5,000
Lyric	2,000	25c-40c	“Smoke Lightning” (Fox)	7,000	“The Unwritten Law” (Majestic)	7,000	....	
Palace	2,800	25c-40c	“What! No Beer?” (MGM)	6,000	“Secret of Madame Blanche” (MGM)	6,000	High 5-2 “Trader Horn” Low 12-30-32 “Fast Life”	22,000 4,000
Kansas City								
Apollo	1,150	50c-$1.00	“Cavalcade” (Fox)	4,000	....		....	
Mainstreet	3,049	25c-50c	“Penguin Pool Murder” (Radio)	10,500	“Past of Mary Holmes” (Radio)	8,000	High 1-9-32 “Peach o' Reno” Low 12-29-32 “Little Orphan Annie” and “The Half Naked Truth”	25,500 5,000
Midland	4,000	25c	“What! No Beer?” (MGM) (7 days and Sat. midnite show)	8,000	“The Big Drive” (First Div.) (7 days and Sat. midnite show)	7,500	High 1-5-33 “Strange Interlude” Low 12-8-32 “Man Against Woman”	30,000 6,000
Newman	2,000	25c-50c	“She Done Him Wrong” (Para.) (7 days and Sat. midnite show)	10,200	“Sign of the Cross” (Para.) (9 days and Sat. midnite show)	13,500	High 2-27-32 “Shanghai Express” Low 12-8-32 “Evenings for Sale”	25,000 5,000
Uptown	2,000	25c-40c	“State Fair” (Fox) (3rd week)	4,200	“State Fair” (Fox) (2nd week)	7,000	High 1-10 “Girl of the Golden West” Low 5-21-32 “Lena Rivers”	8,000 2,000
Los Angeles								
Loew's State	2,416	25c-40c	“Secret of Madame Blanche” (MGM)	14,500	“State Fair” (Fox) (2nd week)	15,750	High 10-25 “Susan Lenox” Low 3-5-32 “The Silent Witness”	39,000 6,963
Paramount	3,596	25c-40c	“The Woman Accused” (Para.)	14,000	“Crime of the Century” (Para.)	16,400	High 10-31 “Beloved Bachelor” Low 2-6-32 “Tomorrow and Tomorrow”	41,000 7,500
RKO	2,700	25c-55c	“Lucky Devils” (Radio) and “Follow the Leader” (Para.)	4,000	“Child of Manhattan” (Col.)	5,300	....	
W. B. Downtown	2,400	25c-50c	“The King's Vacation” (W.B.)	12,100	“Mystery of the Wax Museum” (W. B.)	11,500	High 2-7 “Little Caesar” Low 4-23-32 “Destry Rides Again”	27,000 6,200
W. B. Western.	2,400	25c-45c	“Mystery of the Wax Museum” (W. B.)	4,800	“Employees' Entrance” (F. N.)	4,900	....	
Minneapolis								
Century	1,640	25c-40c	“Hard to Handle” (W. B.)	4,500	“Frisco Jenny” (F. N.)	4,500	....	
Lyric	1,238	25c-40c	“What! No Beer?” (MGM)	2,000	“Luxury Liner” (Para.)	2,000	High 5-30 “Kiki” Low 1-24 “Men on Call”	4,000 1,200
RKO Orpheum	2,900	25c-55c	“Topaze” (Radio) (25c-50c)	8,000	“No Other Woman” (Radio)	10,000	....	
State	2,300	25c-55c	“Sign of the Cross” (Para.)	7,500	“Strange Interlude” (MGM)	7,000	High 1-2-32 “Sooky” Low 12-24-32 “Rain”	10,000 6,000
Montreal								
Capitol	2,547	25c-60c	“Animal Kingdom” (Radio) and “Penguin Pool Murder” (Radio)	11,000	“The Mummy” (U.) and “They Just Had to Get Married” (U.)	10,500	High 1-10 “Just Imagine” Low 12-23 “The Guardsman” and “The Tip-Off”	18,000 8,000
His Majesty's	1,600	75c-$1.50	“Cavalcade” (Fox) (2nd week) (50c-$1.50)	10,500	“Cavalcade” (Fox) (1st week)	13,000	....	
Imperial	1,914	15c-50c	“Les Trois Mousquetaires” (French)	3,000	“Le Fils a Papa” (French) and “Quand Te Tues-Tu?” (French)	2,000	High 1-17 “Office Wife” Low 12-23-32 “Cendrillon de Paris” and “Le Fils de l'Autre”	10,000 1,800
Loew's	3,115	25c-75c	“Under-Cover Man” (Para.)	14,000	“Blessed Event” (W. B.)	12,000	High 4-2-32 “Fireman, Save My Child” Low 7-18 “Stepping Out”	16,500 9,000
Palace	2,600	25c-75c	“Sign of the Cross” (Para.) (2nd week)	12,500	“Sign of the Cross” (Para.) (1st week)	15,500	High 4-2-32 “One Hour With You” Low 12-23-32 “Life Begins”	19,500 8,500
Princess	2,272	25c-60c	“Hallelujah, I'm a Bum” (U.A.) and “Breach of Promise” (World Wide)	10,500	“Man Against Woman” (Col.) and “Air Hostess” (Col.)	7,000	High 4-1 “City Lights” Low 12-23-32 “The Crusader” and “Hearts of Humanity”	22,500 6,000
New York								
Astor	1,120	55c-$2.20	“Rasputin and the Empress” (MGM) (9th week)	9,639	“Rasputin and the Empress” (MGM) (8th week)	8,868	High 1-2-32 “Hell Divers” Low 11-14 “The Champ”	24,216 18,759
Cameo	549	25c-75c	“The Big Drive” (First Div.)	5,700	“Maedchen in Uniform” (Krimsky & Cochran) (4th week)	4,300	....	
Capitol	4,700	35c-$1.65	“What! No Beer?” (MGM) (2nd week)	43,019	“What! No Beer?” (MGM) (1st week)	55,350	High 1-9-32 “Mata Hari” Low 2-2-33 “Whistling in the Dark”	110,466 23,600
Embassy	598	25c	All Newsreel	6,819	All Newsreel	6,425	High 1-3 Newsreels Low 11-3-32 Newsreels	9,727 5,200
Gaiety	807	55c-$1.65	“Cavalcade” (Fox) (7th week)	12,700	“Cavalcade” (Fox) (6th week)	12,750	....	
Mayfair	2,300	35c-85c	“Nagana” (U.) (8 days)	10,000	“They Just Had to Get Married” (U.) (6 days)	10,000	High 12-12 “Frankenstein” Low 4-30-32 “Cohens and Kellys in Hollywood	53,800 7,600
Palace	2,500	25c-75c	“Lucky Devils” (Radio)	5,800	“State Fair” (Fox)	9,450	....	
Paramount	3,700	35c-99c	“She Done Him Wrong” (Para.) (2nd week)	66,800	“She Done Him Wrong” (Para.) (1st week)	58,600	High 2-7 “Finn and Hattie” Low 2-2-33 “Hello, Everybody”	85,900 15,600
Rivoli	2,103	40c-85c	“Hallelujah, I'm a Bum” (U.A.) (2nd week-6½ days)	12,100	“Hallelujah, I'm a Bum” (U.A) (1st week)	21,600	High 1-9-32 “Dr. Jekyll and Mr. Hyde” Low 7-29-32 “Igloo”	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	“The Great Jasper” (Radio)	89,631	“Topaze” (Radio)	100,956	....	
RKO Roxy	3,700	35c-$1.65	“The Face in the Sky” (Fox)	29,077	“Child of Manhattan” (Col.)	33,792	....	
Roxy	6,200	25c-35c	“The Ghost Train” (Gaumont-British)	21,150	“Terror Trail” (U.)	15,500	High 1-1-32 “Delicious” Low 1-26-33 “Air Hostess”	133,000 9,100
Strand	3,000	25c-85c	“Mystery of the Wax Museum” (W. B.)	21,023	“Hard to Handle” (W. B.) (2nd week)	14,002	High 1-17 “Little Caesar” Low 4-2-32 “The Missing Rembrandt”	74,821 8,012
Winter Garden	1,949	25c-75c	“Grand Slam” (F. N.)	9,500	“The King's Vacation” (W. B.)	6,391	High 9-19 “Five Star Final” Low 1-19-33 “Hypnotized”	59,782 3,299

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-40c	"Ladies They Talk About" (W.B.)	3,200	"Secret of Madame Blanche" (MGM)	2,900	High 2-7 "Illicit" 11,000 Low 2-18-33 "Secret of Madame Blanche" 2,900
Criterion	1,700	10c-55c	"She Done Him Wrong" (Para.)	5,200	"Sign of the Cross" (Para.) (10c-75c)	8,000	High 2-21 "Cimarron" 15,500 Low 2-11-33 "Hello, Everybody" 3,000
Liberty	1,500	10c-35c	"Smoke Lightning" (Fox) (4 days)	1,100	"Second Hand Wife" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and Drums of Jeopardy" 900
			"Laughter in Hell" (U.) (3 days)	1,200	"Air Hostess" (Col.) (3 days)	1,000	
Mid-West	1,500	10c-55c	"State Fair" (Fox) (8 days)	8,500	"Dangerously Yours" (Fox) (6 days)	3,100	High 9-19 "Young As You Feel" 11,000 Low 1-21-33 "Bitter Tea of General Yen" 2,900
Omaha							
Orpheum	3,000	25c-50c	"Man Against Woman" (Col.) (3 days)	6,000	"Child of Manhattan" (Col.) (3 days)	5,000	High 2-14 "Cimarron" 25,550 Low 2-10-33 "They Just Had to Get Married" and "No Other Woman" 8,500
		25c-40c	"Topaze" (Radio) 4 days)	3,350	"Nagana" (U.) (4 days)	4,000	
State	1,200	25c	"Cavalcade" (Fox) (55c-$1.10)	2,500	"Billion Dollar Scandal" (Para.) (4 days)	800	High 3-14 "Trader Horn" 10,000 Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
					"Whistling in the Dark" (MGM) (3 days)	750	
World	2,500	25c-40c	"20,000 Years in Sing Sing" (F.N.) and "Infernal Machine" (Fox)	5,500	"Son-Daughter" (MGM) and "The Match King" (F. N.)	5,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"Fast Life" (MGM) (6 days)	2,200	"Hot Saturday" (Para.) (4 days)	1,600	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"The King's Vacation" (W. B.) (6 days)	11,500	"Animal Kingdom" (Radio) (6 days)	13,000	
Earle	2,000	40c-65c	"Ladies They Talk About" (W.B.) (6 days)	17,000	"Madame Butterfly" (Para.) (6 days)	14,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"State Fair" (Fox) (2nd week-6 days)	18,500	"State Fair" (Fox) (1st week-6 days)	28,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"Animal Kingdom" (Radio) (6 days)	5,700	"Parachute Jumper" (W. B.) (5 days)	2,800	High 5-2 "City Lights" 8,000 Low 2-16-33 "Parachute Jumper" 2,800
Keith's	2,000	15c-35c	"Officer 13" (Allied) (6 days)	6,200	"Secrets of Wu Sin" (Chesterfield) (6 days)	7,000	High 1-30-32 "Arrowsmith" 27,000 Low 2-23-33 "Officer 13" 6,200
Locust	1,400	55c-$1.65	"Cavalcade" (Fox) (3rd week-6 days)	10,000	"Cavalcade" (Fox) (2nd week-6 days)	11,000	
Stanley	3,700	40c-55c	"Island of Lost Souls" (Para.) (6 days)	12,000	"Sign of the Cross" (Para.) (6 days)	12,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Son-Daughter" (MGM) (6 days)	8,000	"Mystery of the Wax Museum" (W. B.) (6 days)	8,500	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Broadway	1,912	25c-40c	"State Fair" (Fox)	8,000	"Sign of the Cross" (Para.) (8 days)	6,500	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"She Done Him Wrong" (Para.)	2,000	"The Match King" (F. N.)	1,200	
Oriental	2,040	25c-35c	"The King's Vacation" (W.B.)	3,000	"Hard to Handle" (W. B.)	2,500	
Rialto	1,400	15c-25c	"Cavalcade" (Fox) (55c-$1.10) (11 days)	6,000	"Me and My Gal" (Fox) (5 days)	1,500	High 3-21 "Trader Horn" 12,000 Low 2-10-33 "Billion Dollar Scandal" 1,000
RKO Orpheum	1,700	25c-55c	"Child of Manhattan" (Col.)	8,500	"Lucky Devils" (Radio)	9,800	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-40c	"Hallelujah, I'm a Bum" (U.A.)	2,300	"The Kid From Spain" (U. A.) (2nd week)	2,500	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Embassy	1,380	25c-35c	"Explorers of the World" (Raspin) (25c-50c)	5,000	"Crooked Circle" (World Wide)	4,000	
Filmarte	1,400	25c-50c	"Soviets on Parade" (Amkino) (2nd week)	2,150	"Soviets on Parade" (Amkino) (1st week)	2,500	
Golden Gate	2,800	25c-65c	"Child of Manhattan" (Col.)	20,000	"They Just Had to Get Married" (U.)	17,500	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"State Fair" (Fox) (2nd week-10 days)	20,000	"State Fair" (Fox) (1st week)	18,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
St. Francis	1,435	50c-$1.50	"Cavalcade" (Fox)	12,500			
United Artists	1,200	25c-50c	"Hallelujah, I'm a Bum" (U. A.) (2nd week)	6,500	"Hallelujah, I'm a Bum" (U. A.) (1st week)	10,000	
Warfield	2,700	35c-90c	"Hard to Handle" (W. B.)	24,000	"Dangerously Yours" (Fox)	16,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 2-9-33 "Second Hand Wife" 14,000
Seattle							
Blue Mouse	950	25c-55c	"Mystery of the Wax Museum" (W. B.)	3,750	"The Kid From Spain" (U. A.) (3rd week)	3,500	
Fifth Avenue	2,750	25c-55c	"Sign of the Cross" (Para.) (55c-75c)	12,000	"Son-Daughter" (MGM) and "The Devil Is Driving" (Para.)	6,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 2-11-33 "Island of Lost Souls" and "Employees' Entrance" 5,500
Liberty	2,000	10c-25c	"Man Against Woman" (Col.)	4,250	"Trailing the Killer" (World Wide)	3,500	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-55c	"The King's Vacation" (W. B.)	4,750	"Ladies They Talk About" (W.B.)	3,750	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-55c	"She Done Him Wrong" (Para.)	7,500	"State Fair" (Fox)	7,500	High 1-10 "Paid" 18,000 Low 2-4-33 "Tonight Is Ours" 6,000
Washington							
Columbia	1,232	25c-40c	"Whistling in the Dark" (MGM)	3,000	"Trailing the Killer" (World Wide)	3,200	
Earle	2,323	25c-66c	"Blondie Johnson" (F. N.)	15,500	"Mystery of the Wax Museum" (W. B.)	16,000	
Fox	3,434	25c-66c	"Island of Lost Souls" (Para.)	21,000	"Dangerously Yours" (Fox)	23,000	
Loew's Palace	2,363	35c-55c	"State Fair" (Fox)	17,500	"Secret of Madame Blanche" (MGM)	14,000	
Metropolitan	1,600	25c-55c	"King's Vacation" (W. B.)	9,000	"Hello Everybody" (Para.) (2nd week)	3,500	
Rialto	1,900	25c-55c	"Private Jones" (U.)	8,500	"Back Street" (U.)	3,500	
RKO Keith's	1,832	25c-55c	"Topaze" (Radio)	9,000	"Child of Manhattan" (Col.)	8,000	

New Spectacles Help Near Blind To See Pictures

Just as the deaf have been enabled to hear in theatres through the medium of mechanical appliances, so can the blind be made to see clearly and without distortion through telescopic spectacles fitted with triple cylindrical lenses, Dr. William Feinbloom, chief optometrist at the Manhattan West Side hospital, New York, told an optometrists' convention in Chicago recently.

"Two out of five people who consider themselves totally blind have at least two per cent vision," he said, "and there is no reason why a quarter of a million in this condition should not see, as well as hear, motion pictures in complete enjoyment."

Interviewed in his New York clinic last week, Dr. Feinbloom expressed the hope that in a very short time every theatre in the country would be equipped with sets.

"During the development of these lenses," he said, "the value of the motion picture to the life of the nearly blind has been foremost in mind, and the tests and experiments which I have made have been centered largely upon the effectiveness of the lens for motion picture enjoyment. I examine on an average of 100 patients a day, most of whom insist that they are totally blind except to distinguish the difference between day and night, and in almost 80 per cent of these cases I have found the two per cent vision necessary for a cure through my lenses."

Cinema Classics Plays Up One Picture in Each Issue

Cinema Classics, a new publication which devotes each issue to the story of an outstanding film, has appeared on sale in five and ten-cent stores. The magazine is published by a company of the same name, at 380 Second Avenue, New York, and includes, in addition to the plot synopsis, a short life story of each of the featured players.

Originally submitted to M-G-M, the first publication featured "Strange Interlude" and was used by Metro as a sort of souvenir program in connection with road shows before it was first issued for sale by Cinema Classics. Paramount's "Blonde Venus" was the subject of the second in the series.

Miss Swanson Loses Case

Superior Judge Charles D. Ballard, Los Angeles, has returned a judgment against Gloria Swanson, now in England, of $37,500 in favor of Maurice Cleary, coast booking agent, said to be due him as commissions. He had asked $45,000.

Record for Fox, Brooklyn

The Fox theatre in Brooklyn, recently taken over by Harry C. Arthur, reports a new weekend record established at the theatre last week, with 11,000 patrons admitted on Saturday and 12,600 on Sunday, under a policy of four performances daily.

Mansfield Widow Would Aid Commemorative Play Staging

Mrs. Richard Mansfield, widow of the late famed actor, has suggested several plays, prominently associated with her husband's name, which might be fitting for the proposed presentation by universities and schools during the current year, the twenty-fifth anniversary of Mr. Mansfield's death. The plays are "The Devil's Disciple," "Arms and the Man," "Beau Brummel" and "Old Heidelberg."

Mrs. Mansfield, living at the Christodora House, 147 Avenue B, in New York, has offered her services to any group desiring authentic detail relative to costuming scenery or production of the plays.

William Fox Asks Dismissal of Suit

Answer was filed last week in chancery court at Wilmington, Del., by the All-Continent Corporation of New York, personal holding corporation for William Fox, asking for dismissal of the injunction and damage suit instituted against it on January 6 in the same court by United States Senator Daniel O. Hastings of Wilmington, receiver for General Theatres Equipment, Inc. Answer was filed by former Federal Judge Hugh M. Morris, of Wilmington.

The suit was authorized by Chancellor Josiah O. Wolcott there on January 4. The answer filed by All Continent denies all charges made in the bill of complaint regarding alleged unlawful transactions involving the corporation in connection with a settlement agreement of approximately $2,800,000 between William Fox and General Theatres Equipment in September, 1932.

Emphatic denial is made that Harley L. Clarke, executive of General Theatres, was not informed either previous or at time of settlement that Albert M. Greenfield, Philadelphia realtor, who arranged settlement for General Theatres for commission of $250,000, also had an arrangement whereby he would receive a participation of ten per cent in whatever Fox received from General Theatres in settlement.

General Theatres through its receiver, contends that this act by Mr. Greenfield was fraudulent, in that he had agreed to obtain as advantageous a settlement as possible for General Theatres and for which he finally received the sum of $250,000 in commission from General Theatres. Mr. Greenfield, according to the bill of complaint, received from Mr. Fox a note for $300,000 as his ten per cent of the amount of the Fox participation.

Majestic Forms Equitable As Film Buying Subsidiary

Majestic Pictures has organized Equitable Pictures, Inc., a subsidiary company, to buy pictures for distribution through Majestic exchanges. Equitable will have no set number of releases, but will, it is announced, interest itself in features that present unusual angles for spectacular exploitation.

The first three on the program are ready. They are: "What Price Decency," also "Gold Diggers of Paris," and "Cheating Blondes," with Thelma Todd starred.

Play Production On Profit-Sharing Basis Proposed

A comprehensive plan to revive a widespread and more personal interest in the theatre and at the same time provide an opportunity for new dramatists, actors, designers and managers to work in their chosen profession, has been formulated by Chamberlain Brown, producer and discoverer of "unknowns." Mr. Brown expects to give stage experience to a number of actors in whom picture companies are interested, actors who now lack professional theatre training.

Mr. Brown said his organization now numbers more than 2,500. "We propose," he said, "to select a play each week which we will perform for one week in one theatre. In order to place this enterprise on a financially sound basis we will need five thousand members at $1 each. This fee, payable at the box office of the theatre, not only carries with it the privilege of attending a performance but also a membership in the project which includes a property right in that particular play. If the play is sold for a Broadway production, or to a stock company manager, or to a picture producer, the money so obtained will be shared by the members supporting."

Mr. Brown reported he has received hundreds of requests to extend the plan to include such cities as Philadelphia, Boston, Hartford, New Haven, Pittsburgh and Washington.

Not only will new talent be brought into the theatre, but the subscribing members—the audience—will be given an opportunity to become better acquainted with the actors and actresses. It is this personal note, Mr. Brown believes, that is fundamental to the creation of a deep and continuing interest in the theatre.

The first 10 scripts selected by the play reading committee are without exception the work of men and women who never have had a play produced.

In addition to the weekly run of dramatic performances, Mr. Brown also plans to give a children's matinee on Saturday mornings and a concert on Fridays.

Hitler Censorship Is Seen Inimical to American Films

National motion picture censorship, aimed at American product, and of prohibitive proportions, is currently the subject of speculation in Germany. The cabinet of the Nazi chief, Herr Hitler, is already understood considering a ban on all United Artists' product as a result of official protests on "Hell's Angels."

The German law states that if any individual or corporation distributes a film detrimental to German interests, it shall be prohibited from doing business in the country. It is pointed out that Dr. Alfred Hugenberg, member of the Hitler cabinet, is the principal owner of Ufa. His influence is expected to carry great weight in cabinet decisions relative to motion pictures.

9,100 THEATRE ACCIDENT CLAIMS PAID IN 5 YEARS BY BUREAU GROUP

Affiliated Companies Paid Out $1,700,000 in Damages, Declares M. Marvin Berger, After His 1925-1929 Survey

Nine thousand and one hundred claims arising out of motion picture theatre accidents were paid in five years by members of the National Bureau of Casualty and Surety Underwriters, according to M. Marvin Berger, an attorney of the New York Bar Association, who has completed a study of the situation.

"At all times, but especially in a period of financial stringency, it is vitally important for the careful theatre owner and manager to check up on an important potential source of serious loss—the condition of his plant with reference to possible accidents," said Mr. Berger.

From 1925 to 1929, which includes the latest figures available, companies affiliated with the National Bureau paid out over $1,700,000 on 9,100 claims and even this does not present a complete picture, for the figures do not include claims paid by self insurers or by those casualty companies which do not belong to the bureau. Also, according to Mr. Berger's findings, the figures represent only actual money paid out in settlements before trial and verdicts. It would be impossible, he said, to estimate the loss in such intangibles as good will and reputation, a loss that always follows as a result of such accidents.

"The rule now fairly widely accepted by the courts throughout the country as the standard by which the proprietor is measured, with regard to the care he must give his theatre, involves only the degree of care that would be expected of an ordinarily careful person in his position," Mr. Berger said. "When he has made his theatre as reasonably safe as he can, having due regard to the character of the performance and of his customers, he has done his duty."

"There was a time," he continued, "when the owner was held to the same degree of responsibility as a railroad, that is, he was deemed to insure the absolute safety of his theatre and his customers. This, however, is not the rule today, and the owner is merely held to warrant the reasonable safety of his theatre for the purposes for which it is to be used, except of course as those defects are unseen, unknown and undiscoverable.

Must Be Vigilant

"It must not be understood that once an owner satisfies himself of the reasonable safety of his plant, his duties are at an end. On the contrary, he must exercise a constant and vigilant surveillance. In the words of the New York court of appeals, in a leading case on the subject of theatre negligence, 'where a person invites others to come upon his premises to view an exhibition conducted by him for hire, he warrants the reasonable safety of the place, and by reason of that warranty is not under a passive duty merely, but is under an active duty to guard against all risks which might reasonably be anticipated.'

"The law therefore, in throwing a positive, active duty on the owner to guard against accidents, holds him responsible and attributes to him knowledge of the condition of the theatre and its fitness for the accommodation of crowds, and this duty extends to the acts of his employees while they are engaged in running the theatre.

Reasonable Care Required

"From a reading of the numerous cases on the subject of theatre accidents, it would seem that seats, floors and staircases are the most prolific sources of accidents. On the subject of proper maintenance of seats the supreme court of the State of Connecticut said, in refusing to sustain a verdict awarding a theatre patron damages for injuries sustained by sitting on a defective seat, 'the lessee did not insure the absolute safety of the theatre seats; it, by its invitation to its guests, assumed the duty toward them of exercising reasonable care to see that the seats were in reasonably safe condition for its guests. It performed this duty by having its servant examine the seats each day and report their condition, and thereafter repairing the defective ones.'

"A number of cases involve injury caused by the patron stepping down from a raised seat to a poorly lighted aisle, several inches lower. In connection with proper maintenance, the owner should investigate and discover whether his duties with respect to any particular type of equipment are defined by law in the form of a state statute or municipal ordinance.

The Patron's Responsibility

"Practically all courts emphasize the rule that a patron has the right to assume that the theatre premises are in a reasonably safe condition for use and that he can enter the theatre without incurring any risk which might have been reasonably anticipated by the owner. In so doing, the courts tend to hold the patron to a lighter degree of responsibility than they would if he were a pedestrian on the streets. The patron can't be held to have assumed any risks unless he knew of the defective condition and the consequent danger or unless the defective condition was so obvious that an ordinarily prudent person would have observed the condition and appreciated the danger.

"Not only may the owner become liable in damages for an accident happening as the result of a defect in equipment, but also as the result of failure to provide necessary equipment. The failure to keep a *light* burning in a dark passageway in the theatre, failure to anticipate the gathering of crowds and to make safe provision for entry and exit and emergencies may mean a suit for damages.

"It is a common belief that by leasing a piece of property, the lessor becomes free from responsibility as to any accidents that may take place after the lease has been signed. While this may be generally true, it is not so in the case of a theatre or other building used for exhibition purposes."

Animal Pictures A Current Cycle

Animal or adventure pictures, or both, are currently occupying the attention of practically all major companies, since one or two features of the type established unusual grosses throughout the country. Universal heads the list with "The Big Cage," featuring the trained wild animals of Clyde Beatty, and "S. O. S. Iceberg," adventure film being produced by Dr. Arnold Fanck in the far north.

Paramount has "Murders in the Zoo" and "King of the Jungle." A Fox company is filming "Man Eater" in the jungles of the Straits Settlement. The Jesse L. Lasky production for Fox, "Zoo in Budapest," has an animal background. Radio is offering "King Kong," a Merian C. Cooper production concerning a mammoth ape. Ernest B. Schoedsack has recently returned from Transjordania with material for a feature tentatively titled "Arabia." MGM will make a sequence to "Tarzan" called "Tarzan and His Mate," and again featuring Johnny Weismuller and Maureen O'Sullivan. Warner has "Untamed Africa," actually produced in the jungle; Monogram has a studio production, "Jungle Bride," and numerous independent features and short subjects are to be offered.

Lawton Acquires Cohan For Straight Film Policy

The Major Theatre Operating Corporation, of which Stanley W. Lawton is president, has taken over the George M. Cohan theatre, former legitimate house on Broadway at 42d street, New York. A policy of first run motion pictures at popular prices is planned.

Mr. Lawton, at one time managing director in charge of theatre operation for the Keith-Albee circuit for a period of 15 years, and more recently engaged in Hollywood production, will personally supervise the house. He announced as the intention of his company the acquisition of other houses.

Three Freed in Kaplan Case

Dismissal of a coercion charge against three of 21 members of projectionists' Local 306 was granted this week in New York general sessions court by Judge Nott. The three are George Williams, Harry Busch and Frank Bishop. Richard H. Gibbs, assistant district attorney, earlier had successfully opposed dismissal of the indictment against all defendants, including Sam Kaplan, deposed president of the local, but Judge Nott held the coercion charge had not been proved against the three. Trial of the remaining 18 continued.

Completes Mussolini Film

Columbia has completed a feature, "Mussolini Speaks," picturing the high lights of the career of the Italian dictator.

JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

If the earth had been made flat instead of round, the range of vision of those who say radio is having no effect on motion picture box office receipts would have had a wider scope, but since it is round the curvature of the earth limits the perspective from the office window of a skyscraper to about 35 miles, and that is about the dividing line between New York City and the jungles.

To say that the radio has no effect on theatre receipts is to speak without knowledge of the facts. There are probably 25 million people in the United States who are listening to the radio every night. We believe that number is too conservative. To expect any great number of people to go out these cold nights and pay money to see "The Kid From Spain" when Eddie Cantor is putting on a program on the radio and they can sit at home in a warm room and hear the program for nothing, is expecting too much. They won't do it, Ellsworth, they won't do it.

When Baron Munchausen, Ed Wynn, Captain Henry's "Show Boat," Amos 'n' Andy and other headliners put on their programs the box offices of this country get a slap right on the nose, don't think they don't, for they do.

And now they are putting on skits and continued stories, murder thrills and the like, and do you think you could dog our wife away from the radio? And she is pretty much of a movie fan, too, and she is only one of the 25 million.

Personally, we are probably a lone sheep in that 25 million, which would prove that this is a very enlightened country, as one out of 25 million is a mighty small percentage of illiteracy, but we know nothing that would send us to the bughouse sooner than to have to sit night after night and hear them exploit breakfast foods, gasoline, shaving cream, tooth paste, coffee, cure-all dope and other things of less importance, and on top of all that they punish us between drinks with jazz orchestras and radio crooners. Probably too much commercialism will eventually sour the public stomach. We've had acidosis for some time.

It is reported that they are charging admission to the principal broadcasting stations and that the auditoriums are entirely too small and they have to turn people away. We judge this is true from the applause we hear when these programs are rendered, but we'd like to ask you if you know of any place where they are crowding one another away from the box office window of the theatres?

As we see it from the sagebush out in the jungles, the best way to combat the effect of the radio on theatre attendance is for the producers to make pictures with sufficient drawing power to pull the public away from the radio. One way that might help some would be to not permit their stars to broadcast. It wouldn't be considered good business for the manager of a theatre to go up to the opposition house with a megaphone and shout, "Hey, folks, come on up here, here is where the big show is."

Trying to drive people into the theatres nowadays is about like putting cowitch on a bull's back and trying to drive him into the corral. It can't be done; he won't drive, he'll curl his tail over his back and away he will go for the open spaces. We've tried it.

Maybe the writers know what they are talking about, maybe, and maybe we are crazier than a bedbug, maybe, but we thought it wouldn't do any hurt to tell you about it.

▽

A Chicago widow has brought suit against another woman for a million dollars for alienation of her husband's affections. Good gosh, there never was a husband in the world whose affections were worth five cents on the dollar of that amount. If we were the trial court we would tell that woman if she couldn't conduct herself in a manner to hold her husband's affections it was just too bad for her. The case is dismissed and the clerk will call the next case.

▽

In giving testimony before the senate "prosperity" hearings, Bernard M. Baruch, a New York investment banker, said, first, "There should be adequate provision against human suffering." Good, we are for it. Then again he said, "There should be a double-barrel plan for farm relief." Fine business; "double-barrel" is right, and they should pull both triggers at once. Further along in the investigation he suggests the issuance of tax exempt bonds bearing 3 per cent interest with a provision to levy taxes to provide for the interest and the amortization of the bonds. Sure thing. If Barny has a bale of those tax exempt bonds he wants to know that the interest will be paid and the bonds redeemed when due. Who wouldn't? He proposed that these bonds be used to pay off farm mortgages. Farmer Jones takes the floor to inquire just how he is to get his mitts on those bonds with which to pay off his mortgage.

Commenting on this, Arthur Brisbane said: "If this country had the courage of a mouse and the sense of a grasshopper, it would immediately put an end to all tax exemptions. It would also call in ten billions of twenty-odd billion Government bonds now outstanding, pay for them with nice, new currency, save four hundred million dollars a year in interest, and say to the former owners, 'Here's your money.' The Government's promise to pay is as good on that green currency as it is on those yellow bonds; go ahead and spend it or do without interest. That would put into circulation ten billion of nice new currency perfectly good, and that is what the country needs." HOT DOG, guess Art told 'em something then. Whenever Arthur takes a crack at the nail he hits it right on the head.

▽

A Nebraska farmer who wanted a 1933 license for his car sent the amount for the license to the county treasurer with the following note:

"Hello Burley: Here are two pigs at $2.00 each, 40 quarts of milk, 10 chickens and five old cocks, a total of eight bucks, for which give me permission to drive my $6.75 can for another year. Depression is sure hell."

▽

Walter Winchell says that the vacation boats to Nassau serve beer for 6 cents per glass. Will someone please tell us where Nassau is and where we will find the dock? We haven't had a vacation in seven years.

Walt also says that the average American citizen earning $3,000 a year pays $250.00 in taxes. Well, that's all right, but what we would like to know is what became of our other $2,750.00, it's gone, too.

He also says that Al Jolson has a brother-in-law in Yonkers by the name of Cantor. That's nothing. We have two full brothers here in our town; one's name is Crone and the other is Johnson.

▽

An exchange says that the word "technocracy" was coined by a New Yorker. We have surmised all along that darned word originated in New York. Where else could it come from?

▽

We wish they would sprinkle formaldehyde on some of the jokes they are springing over the radio. We will soon begin to think we are living in the prehistoric age.

Well, with a blood pressure of 210, this will probably be enough for this time.

J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Newton D. Baker Is Named Counsel For Broadcasters

Newton D. Baker, who was secretary of war in Wilson's cabinet, has taken over a specially created post as counsel for the National Association of Broadcasters to represent them in difficulties arising out of their recent license agreement with the American Society of Composers, Authors and Publishers. The Association is understood to have asked Mr. Baker to serve in much the type of capacity in the broadcasting field that Will H. Hays occupies in the motion picture industry.

Copyright royalties, radio broadcasting and license agreements have been severely attacked in recent weeks by the N. A. B., and in particular by Oswald Schuette, director of copyright activities for the organization.

The copyright situation is in many respects very similar to that prevailing in the motion picture field, but the broadcasters have found themselves aligned with the producers on some phases and with the exhibitors on others. Officials have indicated that sentiment of the Society leans toward the exhibitors.

Mr. Schuette has been sending out various "confidential" bulletins to broadcasting stations in which he decried the practice of "song plugging" by radio. He attacked existing copyright contracts as "grossly unfair, in that the Society is seeking to exact an extravagant royalty from radio stations at the same time its members are asking broadcasters to advertise their compositions, and they have declined to consider a revision of the copyright contract which would release from these royalty demands programs in which no ASCAP music is used."

In his latest bulletin Mr. Schuette declared that the Society was seeking to revise the present contract, "as he had been severely criticized by his own organization for not making a more remunerative deal with the broadcasters." The bulletin goes on to say that ASCAP wants to let the sustaining fee remain as it is, with the radio station paying it, but wants to transfer the commercial tax to the advertiser. Mr. Schuette says the tax is 10 per cent, but ASCAP officials deny that.

E. C. Mills, manager of the ASCAP, is reported to have protested to Mr. Baker against the activities of Mr. Schuette, and Mr. Baker is understood to have warned Schuette at once to cease his operations against the Society.

It has been previously reported that Mr. Schuette also has warned broadcasters against cancellation of their contracts before receiving the text of a revised contract acceptable to them.

Consummation of a new agreement between film producing companies and music publishers on a new contract covering picture rights to copyrighted music is expected this week, John G. Paine, of the Music Publishers Protective Association, announced. It is reported, however, that another contract along the lines of the former license methods to the sound equipment manufacturers is hardly likely to be considered. Direct clearings between the producers and the copyright owner through the offices of the association are planned by Mr. Paine.

A final settlement of claims of music publishers on the royalty payment made to ASCAP last fall by ERPI was reached last week by John G. Paine, who arbitrated claims of the various publishers.

The payment of $825,000 in royalties resulted from arbitration of an original claim of $1,800,000 filed by Mr. Paine. It was prorated among ERPI's producer-licensees and paid over to the Society.

WHAT THE PICTURE DID FOR ME

Columbia

AMERICAN MADNESS: Walter Huston, Pat O'Brien—one of the best pictures that we have run. It is very timely in this era of bank failures and Huston scores again in his role of harassed banker with an obstinate board of directors. You can lay to it and they will talk about it after they see it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THE NIGHT MAYOR: Lee Tracy—A light airy humorous tidbit not to be taken seriously, which our audience seemed to find to their liking. An obvious takeoff on Mayor Jimmy Walker. The weather was too cold to judge its drawing power.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

NO MORE ORCHIDS: Carole Lombard—Fair.—R. W. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

STATE TROOPER: Regis Toomey, Dorothy Knapp —I thought this would be a great Saturday picture but it failed to draw. Those who did see the picture liked it very much, as it was a very good action picture, in all fairness to Columbia. This is the first not to draw 100 per cent. Played Feb. 11.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. General patronage.

First National

CROONER: Ken Murray, Ann Dvorak—The public are well fed up with the crooners on the radio and this picture is just a plain flop both as title and the theme. No wonder they sit by the radio when they make such plain junk as this one. It will not get a dime in a small town for they panned it plenty the first night and hence it did a nose dive the second and third nights. Another argument for abolishing block booking. Let it lay if you can get out from under it. The title itself kills it to start with and the only redeeming feature to it is the music.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SILVER DOLLAR: Edward G. Robinson, Bebe Daniels—Another big hit from First National, the company that is making the good ones this year. When you play "Silver Dollar" you have a show on your screen that will cause them to go out and talk to their friends about the swell picture they saw last night. Robinson is a poor draw for us here, but this one drew average business and there are many in town who now wish that they had seen it when they had the chance, even though they do not like Mr. Robinson's style of acting. Played Feb. 15-16. Running time, 78 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SILVER DOLLAR: Edward G. Robinson—One of the biggest disappointments and the toughest nut we ever had to grind through the second night. The spectacle of this little squat, swarthy man with the insane laugh, trying to be convincing in the role of a financial giant, by means of his ridiculous braggadocio, was pathetic. When he wasn't boasting, he would yell "I'll buy everyone a drink" and that seemed to be the signal for everyone to uncork their best yells. If that constitutes entertainment then we are no judge. Played Feb. 8-9. Runningtime, 84 minutes.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

THREE ON A MATCH: Joan Blondell, Warren William—This one has the drawing power at box office even though it's a very poorly made affair in my opinion, but the patrons seemed to think it very good so maybe I'm wrong. Anyway, it drew 20 per cent better than average business on a very bad rainy night. Has plenty of star names to advertise. Played Feb. 14. Running time, 64 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

20,000 YEARS IN SING SING: Spencer Tracy, Bette Davis—Here is a new type of "The Big House" story, and it's a pip. We ran it three days, the first picture to get a three-days showing here in over a year. It opened fair on Friday, drew better on Saturday and did big on Sunday, and that is the true test of a box office picture. We got behind this one with plenty of advertising of all kinds, and it drew and pleased 100 per cent. When you play this picture go the limit to sell it to your public. It's a very clean picture, no horror stuff of any kind. Played Feb. 10-11-12. Running time, 81 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TWO SECONDS: The Herald-World should have a section devoted to "What the Picture Did 'To' Me" for pictures like this. Wonderful acting on the part of the stars; however, the story leaves a bad taste. Absolutely not for children. Played the Notre Dame vs. So. California football game with this which was the only asset to the program. Played Feb. 9-11. Running time, 68 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Fox

FACE IN THE SKY: Spencer Tracy, Marion Nixon—Very good.—R. W. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy —With roads, streets and sidewalks blocked with snow it's very hard to tell what box office appeal a picture has. However, the handful who came enjoyed this pair. Several uncalled for smutty situations but they seemed to enjoy it. Those who did not like it walked out, high-hats of course. Lots of wisecracks. Played Feb. 13-15. Running time, 78 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett —Sure fire entertainment for the masses. Tracy is excellent and Bennett is fine. This will come as near pleasing 100 per cent as anything you have used in the past few months.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen —A new departure in rackets and the colleges have a lot to learn about cheering sections. They spelled the name of the college on the southern exposures of a bevy of girls. Certainly very effective from the audience viewpoint. It is an impossible story and the imagination has to be stretched a lot. Some liked it and some didn't. But that is the case with most pictures.—A. E. Hancock, Columbia City, Ind. General patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen—Greatly disappointed in this one. Did not draw film rental and did not please. No one likes McLaglen. The show will please men better than women but there is something wrong with it, too rough or foolish, anyway they panned it. Played Jan. 10.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

RACKETY RAX: Victor McLaglen, Greta Nissen—Did not draw business in our town. Too much impossible hokum. This picture is not what it's cracked up to be as far as the publicity Fox gave this is concerned. Patrons just will not fall for this impossible stuff and the sooner Fox realizes this the better off the exhibitor will be. Just another lot of film wasted was the average remark of our patrons. Played Jan. 16-18. Running time, 65 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—Fair.—R. W. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SIX HOURS TO LIVE: Warner Baxter, Miriam Jordan—Only the superb acting of Baxter saves this unpleasant picture of reincarnation. He is wonderful in it but it is not the type that this star should appear in. But it may be that Fox realized that only he could put it over and make them like it. Why they don't give this star that has no equal in an action western picture some more hits like "Arizona Kid" is beyond me when the producers know that they want action. When I think back over his fine role in "Daddy Long Legs" and see him in this one I didn't think that they are giving him the breaks to keep him popular.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SIX HOURS TO LIVE: Warner Baxter, Miriam Jordan—Another impossible plot, a picture that absolutely did not appeal in our community. Can't imagine where Fox gets the idea that this is entertainment. Let's hope this is the last of the worst pictures to be made by Fox this year as this with "Chandu" and "Rackety Rax" certainly fall below Fox's standard of pictures. Played Jan. 23-25. Running time, 78 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Had we known the weather we were going to experience and if tying up on a title means anything in advertising, we have packed them in on this regardless of the 40 below weather and the worst storm in this section in 30 years. A very nice show that pleased those who came. Give this pair the right kind of story and they always appeal out here. Played Feb. 6-8. Running time, 78 minutes. —G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A very fine little picture, in which they introduce a new star, "Peppy the Monk," and from first to last he steals the show from Gaynor and Farrell. I suggest that Fox sign him to a long term contract. He is a great actor. We have shown every picture that Gaynor or Farrell has ever made, and they are slowly but surely losing their drawing power. This one did very poor for us. Drew just about what any fairly good picture would draw on same dates. Played Feb. 12-13. Running time, 75 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A type of picture that will please everyone. The acting very good. Not the best that these stars have turned out. But nevertheless it drew more than average. Farrell did not have so much to do but he did it well. They sure make a fine team. Give us some more. Played Jan. 1-2-3. Running time, 78 minutes.—G. N. Turner, Family Theatre, Pine City, Minn. Small town patronage.

TOO BUSY TO WORK: Will Rogers—Drew better than average business. This is a great Rogers town and I look forward to showing his pictures. However, I think it is time for them to give him a new plot, other than the good samaritan to the younger generation. Played Feb. 12-13.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. General patronage.

WILD GIRL: Joan Bennett, Charles Farrell—Too bad Fox used this title for it is misleading. Not so good for us, as our patrons do not care for this type of picture. Bennett, Farrell and Bellamy are not suited for such stories, but they do good work. Should please in many situations, but one patron asked us if, by any chance, Mack Sennett had produced it. That tells our story. Played Feb. 3-4. Running time, 74 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

WILD GIRL: Joan Bennett, Charles Farrell—As fine an outdoor picture as we have ever shown. Comments on this were all good, but we made the mistake of showing it on Saturday when they expect a western and it failed to draw our regular Saturday business. This picture is good for any day in the week, and should be given extra advertising. Played Feb. 11. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Freuler

THE FIGHTING GENTLEMAN: William Collier, Jr.—A good cast in a sweet picture. Direction, photography and sound excellent. Played Sunday to good business and pleased audience.—T. Johnson, Van Der Vaart Theatre, Sheboygan, Wis. General patronage.

MGM

DIVORCE IN THE FAMILY: Jackie Cooper—A splendid picture, the kind you are glad to present to your patrons. Has everything that spells entertainment, but failed to pull above average business. Poor title, appropriate enough for picture, but lacks appeal. Played Feb. 13-14. Running time, 78 minutes. —M. R. Harrington, State Theatre, Portland, Ore. General patronage.

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Ho Hum! Leo, the MGM lion, must have been yawning and this one escaped his notice. It is hereby nominated to top the list of the ten worst pictures, and there will be plenty of seconds to that motion. No business and no wonder. Lay off and save on apologies. Played Feb. 12. Running time, 84 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

FAST LIFE: William Haines, Madge Evans—Good picture with lots of action and wisecracks. A boat race in the last reel that brings them onto the edge of the seats. Pleased our patrons. Played Feb. 19-20.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

GRAND HOTEL: Greta Garbo, John Barrymore—Pleased the majority of our patrons and after all they are the ones to be satisfied. Drew a fairly good business considering the prior runs, but not enough extra to justify calling it a "Special," in any sense of the word. Great cast but Garbo came in for plenty panning while Lionel Barrymore seemed the favorite of our patrons. He's great, as is the rest of the cast, and they are all big names. Played Feb. 5-6-7. Running time, 114 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

GRAND HOTEL: All star—Not a small town picture, will please 50-50, but play it as it will get the white collars talking about your theatre. This picture almost put me out of business. I offered the salesman the receipts for the entire engagement and I would have been money ahead if he had accepted. But at that I am not sorry that I played it.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—We thought it Dressler's best to date. Entertainment from start to finish and what a finish. Good for your best days. Played Feb. 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PROSPERITY: Marie Dressler—Very good Dressler picture and will please. Zero weather caught us with this one and killed what business we might have had. Feb. 9-10.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RED DUST: Clark Gable, Jean Harlow—Although we advertised this as not a picture for children, there was nothing offensive and what there might have been would certainly have gone over their heads. A very good picture. Another show that lives up to the reputation of good old Leo. They'll like this one, just get them in. Played Jan. 30-Feb. 1. Running time, 73 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

RED DUST: Jean Harlow, Clark Gable—These stars will pull in a few extra admissions. Gable takes the part of a cad. The same old story from the perverted master minds of production. The type of picture you will not buy after the Brookhart bill is passed.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

Monogram

THE THIRTEENTH GUEST: Ginger Rogers—One of Monogram's mighty 32, poor sound, and very poorly acted. This company had better time their pictures to the 1933 times, as this picture reminded me of a fair 1929 talkie. The sound is terrible. Your patrons will walk out asking you what's the matter with your operator. As I am the operator, this makes me sore.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

Paramount

A FAREWELL TO ARMS: Gary Cooper, Helen Hayes—This may go over in the cities but out here in the small towns it draws more criticism than comments. The acting is fine in it but the story is disgusting. At least it proved that way for me and I would advise you to see it before you book it. The first one from Paramount that did not click for me. Running time, 78 minutes.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—As they all say, this draws and pleases quite generally. The story connected with it is very poor but then you cannot expect a plot with a show of this kind. The stars are good and they please. Played Jan. 18.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

THE BIG BROADCAST: Stuart Erwin, Bing Crosby—All that is praise could be mentioned about this picture as it certainly pleased 100 per cent. Although we had a very bad break in weather, Paramount can certainly be complimented for this production. Played Jan. 26-28. Running time, 86 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

THE BIG BROADCAST: Radio stars, Stuart Erwin, Lelia Hyams—A wow! Had to stick out the SRO sign for the first time in months. Business 200 per cent and the picture pleased everyone. Played Jan. 22-23. Running time, 80 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

BLONDE VENUS: Marlene Dietrich—Take Dietrich at her best, give her two lovers like Cary Grant and Herbert Marshall, a youngster like Dickie Moore, given plenty of footage, all expertly blended and a happy ending, you are sure to please the fans. The coldest spell in 15 years prevented any business to speak of.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

BROKEN WING: Lupe Velez—Although this picture was rather old I played it at the request of several patrons. I am glad I did as it drew a rather good crowd. The picture is of the program class and nothing extra. Played Feb. 3-4. Running time, 85 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

DANCERS IN THE DARK: Miriam Hopkins, Jack Oakie, George Raft—Booked this a couple of days before showing, account pulled a booking. If you have not played it, spot it in. Hopkins sings "St. Louis Blues" and does a good job of it. Played Feb. 9-10.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—This is a good snappy feature. Well acted with a convincing plot that held interest all the way. Played Feb. 10-11. Running time, 63 minutes.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—Entertaining picture that will please. Maritza looks like a comer. Sari, we would appreciate a picture for our lobby. Played Feb. 12-13.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HOT SATURDAY: Cary Grant, Nancy Carroll—Did not seem to satisfy. Looked as if hastily thrown together. Just anything to make eight reels and give Grant a chance to show up with his mistress, whom he dismissed with a ten thousand dollar check when he sighted Carroll. Then he turns noble after Nancy has had a lot of trouble with small town gossip and over amorous or jealous boy friends. In a fast fifty-foot finish he decided to marry Nancy when she would have gone with him regardless. Stars did the best they could with Paramount's idea of a story. Played Feb. 19-20.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HOT SATURDAY: Nancy Carroll—Nice picture. Did fair business for me. Running time, 73 minutes. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

IF I HAD A MILLION: All star—The box office champ for my theatre. Drew better than "The Big Broadcast," which is saying something. Pleased all, young and old.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

LADY AND GENT: George Bancroft, Wynne Gibson—Here is one swell picture. One that will please the majority. I did not do over average on it as I had basketball competition, but I did not have to hid from the patrons who did see it as they passed out. Played Jan. 27-28. Running time, 80 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

MADAME RACKETEER: Alison Skipworth, George Raft—I was a little afraid of this one but am glad that I ran it. Pleased above average and is a corker for the small town. Played Jan. 21. Running time, 72 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

NIGHT OF JUNE 13: Clive Brook, Frances Dee—Just as other exhibitors have said this is a crackerjack, in fact, the best Paramount for months and they have had some good ones. There is mystery, romance, action and the best all round comedy in any feature for years. This is what I call entertainment plus and better than a dozen socalled specials. Played Dec. 28.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

NIGHT OF JUNE 13: Clive Brook, Frances Dee, Gene Raymond—Another fine picture from Paramount. If you can get them in they'll like this one. Those we had praised this one highly. Played Feb. 2-4. Running time, 78 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. Small town patronage.

SHE DONE HIM WRONG: Mae West, Cary Grant—West is excellent in the part she portrays but in these times the picture has no place. Am surprised that such a picture would be released by any producing company. It is a picture of the Bowery. No more like this for me if I know it. Played Feb. 14-15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHE DONE HIM WRONG: Mae West—It will please the adults, especially those that have lived in the time the picture depicts. Tell the kids to come some other time. Played Feb. 11.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THUNDER BELOW: Tallulah Bankhead, Charles Bickford—This picture was a fine flop so far as the story goes. Photography and sound excellent. Was very poor drawing card and business poor. Played Jan. 15-16. Running time, 69 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

TONIGHT IS OURS: Fredric March, Claudette Colbert—Excellent little picture. It was a pleasant surprise as I did not expect much as to entertainment but it was chockfull of it. Do extra advertising and get the money. Bad weather, no business. Played Feb. 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—Very good entertainment. One situation rather suggestive and could have been left out without affecting the story. I may be wrong, but I rather doubt if the average patron cared to be told that March spent the night with Colbert. Played Feb. 4.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

TROUBLE IN PARADISE: Herbert Marshall, Miriam Hopkins, Kay Francis—A slow draggy plot so thickly interspersed with "Messieurs and Madames" as to be practically unintelligible to the average audience. Marshall gives a marvelous imitation of a dead man. Is that posture he assumes the masculine version of the debutante slouch? Maurice Chevalier might get away with this sort of rot, but not this Marshall lad with the shoe button eyes and the turned up nose. Played Feb. 17-18. Running time, 81 minutes.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—Patrons seemed to like this tale of the police department under cover man, who was searching for his father's murderer. Both Raft and Carroll did clever work.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

WILD HORSE MESA: Randolph Scott—Played this one on bargain night and it drew a large crowd. Pleased everyone. Played this with the opening chapter of "Last Frontier" which seems to be a very good serial, and the combination brought me the biggest crowd I've had on midweek in many a moon.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

RKO

BILL OF DIVORCEMENT: John Barrymore—Advertised a four-star Liberty picture and the three that read Liberty magazine—my cashier, my doorman and myself—believe that Liberty should hire someone else to write up their reviews. This is a fair picture. No box office. Will please about 50 per cent.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—A picture that will go over in any small town and has good drawing power. Did 10 per cent better than average Sunday and Monday business. The scenery in this picture is very good and musical background tends to make this picture outstanding. Played Jan. 29-30. Running time, 80 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—Boys, here is a box office natural. I advertised this one extensively and was well paid as it broke all house records for over a year. Most of my patrons thought that the picture was faked but all said they enjoyed it anyway so I guess that is all that counts. Played Feb. 5-6. Running time, 70 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—For some reason this picture did not pull for us. It is a splendid production, that has received far too much adverse criticism in the fan magazines, which may be the answer. Certainly, it deserves far better notices, for it is almost an epic in story and production, and it will please, if you can get them in. Do not make comparisons with "Cimarron," for this one can be put over on its own merits. Played Feb. 1-2. Running time, 82 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE HALF-NAKED TRUTH: Lee Tracy, Lupe Velez—A ribald, tawdry comedy too noisy to be enjoyable. Highly improbable plot but its speed and action undeniable. Velez is a cute little monkey and Tracy is acceptable. But when it comes to slapping his women around he's no James Cagney. There is a certain element in every community that will enjoy this one. Played Feb. 15-16. Running time, 75 minutes.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

HELL'S HIGHWAY: Richard Dix—Dix is good in this story of the prison road camps, but picture is rather strong and too brutal to be entertainment. Not the type our patrons care for, and a cold night did not help, so the box office suffered. Played Feb. 8-9. Running time, 63 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

HOLD 'EM JAIL: Wheeler & Woolsey—For the fans that are not tired of this pair, it will go over good. It is a real good comedy with lots of laughs. Played Jan. 12.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural patronage.

HOLD 'EM JAIL: Bert Wheeler, Robert Woolsey—We played this picture Sunday and Monday against zero weather and the picture done remarkable business in spite of the zero weather. It is the funniest picture we have run for a long time. House in uproar from start to finish. Positively one of their best. Don't be afraid to step on this one as it will do plenty of business at the box office and that's what counts. The "Millionaire Cat," a knockout two-reel comedy, played with the above feature attraction.—L. J. Bennett, Rialto Theatre, Pekin, Ill. General patronage.

LUCKY DEVILS: Bill Boyd, Dorothy Wilson—About the "movie man stunt" but do not let your patrons know this as they will expect something thrilling and be disappointed. Two or three slight thrills in this one. Was just another picture to our patrons.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

MEN OF AMERICA: Bill Boyd, Dorothy Wilson—Plenty of action and semi-western semi-gangster and the mixture was not so bad. This girl Wilson is a newcomer and she is plenty of good. The audience liked her and she carried the supporting role like an old trouper.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PHANTOM OF CRESTWOOD: All star—Lay off this one. I don't care how much radio advertising this picture received, it is still not worth it. It surely is no drawing card and pleased only a few. Second day and I had only the house employes. Played Feb. 10-11. Running time, 77 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

RENEGADES OF THE WEST: Tom Keane—I take my hat off to Keene, he is well liked by all, and if RKO gives him the proper support, this boy will be the biggest western star in business. This is a dandy western, well-made and directed, and it should please 100% the horse opera fans, and they are legion.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

ROCKABYE: Constance Bennett, Joel McCrea—In my opinion the finest actress in Hollywood was given a mighty poor story for her great talents. It's not a bad picture and it's not a great picture but it's a fairly good picture that pleases most of the women and the men do not care for it a little bit. Our business was off 50% on this one. They must have known in advance that it was not so hot. Played Feb. 8-9. Running time, 75 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SADDLE BUSTER: Tom Keene—Very good western. The first one for me of this star. Hope the rest are as good.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SECRETS OF THE FRENCH POLICE: Gwili Andre, Frank Morgan—One of the best mystery pictures we have had this year. Entertaining, well acted by a competent cast, different and therefore refreshing to patrons satisfied with snappy love histrionics. Played Feb. 6-7. Running time, 58 minutes.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

STATE'S ATTORNEY: John Barrymore—You can always depend on a Barrymore picture to be good and this one was very good. Pleased all that came to see it but did the worst Sunday and Monday business in four months. I guess it doesn't matter how good a picture is just so long as it is a drawing card. I have got my largest crowds on a poor picture just because of a good title. Played Feb. 12-13. Running time, 79 minutes.—W. R. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

Universal

AIR MAIL: Pat O'Brien, Ralph Bellamy—Universal can be proud of this one. The finest air picture to date. Lots of action, thrills and comedy. Great for all the family. No business for us, due to bad weather. Played Feb. 10-11. Running time, 87 minutes.—M. R. Harrington, State Theatre, Portland, Oregon. General patronage.

AIR MAIL: Pat O'Brien, Ralph Bellamy—A very good air picture. Some fine stunt flying in this one, also some great trick shots, and plenty of thrills from start to finish. If your patrons are not fed up on air pictures this one will do business, but the people here have had all the air they want, and we did below average for the two days. Played Jan. 21-22. Running time, 83 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

AIR MAIL: Pat O'Brien—Played in zero weather. So got an unfair break on this one. Exceptionally good picture for its type. This one contained everything that makes a picture spicy. Good for the whole family. Played Feb. 10. Running time, 82 minutes.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. General patronage.

AIR MAIL: Pat O'Brien—Consider this bigger than "Hell Divers," "Hell's Angels" and the rest of the plane pictures. Had the audience out of their seats during the last reel. Universal, give us more like this one and the depression will be over as far as the theatres are concerned.—John Depaoli, Holtville Theatre, Holtville, Cal. Small town patronage.

BACK STREET: Irene Dunne, John Boles—Marvelous acting, splendid cast. Here is a real show that will appeal to the greatest percentage of those who see it. Laud it to the skies and step on it as it will back up anything you can say to bring them in. Although our weather was bad out here, those who did see it were pleased 100%. Played Jan. 19-21. Running time, 84 minutes.—G. A. Troyer, New Lyric Theatre, Rugby, N.D. Small town patronage.

HIDDEN GOLD: Tom Mix—On an average with the other Mix pictures. Played Feb. 7-8.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien—The Herald would not print what I think of this one. Of course I could be wrong, but would suggest you screen it. Played Feb. 5-6.—J. G. Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

YOU REMEMBER GEORGE GREEN?

I received your reports to fill out for the "What the Picture Did For Me" department and regret that I can't fill them out.

Three years ago, in the spring of 1930, we finally had to shut down our theatre and after keeping it closed all spring and summer, and in the fall we opened for a few days with sound pictures and then sold the Gem theatre to W. F. Asimus of Greenriver who is operating it now. Mr. Asimus has a man come in and give pictures every Saturday night. This man makes a round trip of coal camps and ends here on Saturday night.

We regretted to see "What the Picture Did For Me" department close and are glad to see that you have reopened it.

GEORGE L. GREEN,
Greenriver, Utah.

THE OLD DARK HOUSE: Boris Karloff—If your patrons still like the shocker and thriller type of pictures, here is a sweet picture for them. It's well acted and plenty shocking. But our people have had all of this type of picture they care for. There is no way to get them interested in a picture of this type. It's time for the producers to call a halt and stop making them. This one drew very poorly for us. We are sorry that we did not pay for it and set in a picture that people would come out and see. Jan. 31. Running time, 74 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

Warner

BLESSED EVENT: Lee Tracy—Tracy pleased with this picture and my fans are wanting to know how soon they can see him again. Played Sunday afternoon to above average business and we called all those who missed the picture, who were our regular patrons, and told them what they were missing and they came out Monday night to see if we were right. We held it over for an extra day and I believe I could run it again and do above average business on it.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HARD TO HANDLE: James Cagney—A very pleasing picture, but not another "Winner Take All." If they had not given Ruth Donnelly a good part in this it would have missed bad. She almost steals the picture from Cagney. Play this one and give it a boost. We did not do business with it even with extra advertising. It seems that my people would have been satisfied if Cagney had taken a six-year vacation instead of only six months. They were just not interested. Played Jan. 28-29. Running time, 76 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

HAUNTED GOLD: John Wayne—Absolutely the best western ever shown at this theatre. Any exhibitor would do well on this western. Enough mystery to keep the audience interested and plenty comedy to keep them laughing. The kids are wild about it. Blue Washington and "Duke" steal the show. Played Feb. 17-18.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: This is already sold to the public and if you do not make some money with it you might as well close up shop and join the back to the farm movement. A darn good picture and sure does please 'em.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

THE MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Glenda Farrell—An excellent production from every standpoint. The mystery and horror theme is well balanced with an abundance of comedy, wisecracks, fast chatter by Glenda. I saw this at a screening and would say it is 100% entertainment. All color and a knockout picture.—Gerald Stettmund, H. & S. Theatre, Chandler, Okla. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—Played this picture Sunday-Monday. Drew average business, not as much as expected, as the picture was heralded as their best. Ending was a disappointment. I find a tragic ending leaves audience with a bitter taste that is not quickly forgotten. Played Feb. 5-6. Running time, 69 minutes.—O. M. Miller, Alamo Theatre, Pine Bluff, Ark. General patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—Very good and seemed to please but our audience bewildered at the ending. Business fair. Played Dec. 18-19-20-21. Running time, 89 minutes. —L. V. Gucker, Dawn Theatre, Hartford City, Ind. General patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., Nancy Carroll—This will not create popularity for either Fairbanks or Carroll, for the story is weak and highly improbable. Will get by on a double bill or a midnite show, which is the way we played it. Short running time allows for a strong supporting program, in case you play it singly. Pulled plenty for us, but did not satisfy. Played midnight, Feb. 4. Running time, 58 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., Nancy Carroll—It seems that a Russian string band got stranded in Hollywood, and that Warner Brothers had some Russian uniforms on their hands and Doug., Jr., was not doing anything right at that time, and he also had some very pretty Russian style pajamas, so they decided to hire the string band and make a picture, and "Scarlet Dawn" is the result. It's not good by a long shot, and I have shown quite a few during the past year that were a lot worse. We ran it for a small admission and got by. Perhaps you can. Played Feb. 11. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TWO AGAINST THE WORLD: Constance Bennett—The picture is just fair, either good or bad, just so-so-, but it drew above average and of course we are pleased. It just goes to show that Bennett is still popular in spite of the fact that she made only one outstanding picture in the last year. Stars do draw regardless of good or bad stories, and as long as we can break even under present conditions it is about all we can expect. This picture will not disappoint your patorns so run it just because Bennett is in it. Played Jan. 29.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town patronage.

Short Features

Educational

FREAKS OF THE DEEP: Interesting shots of freak fish found in tropical waters. This "Cannibals of the Deep" series has been far above average. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

MANHATTAN MELODY: Just a reel of views of New York that we have all seen hundreds of times, with a musical accompaniment. Very, very mediocre. —E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

RADIO GIRL: Terrytoon Cartoon—Extra good. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

THIS GIDDY AGE: Andy Clyde—Not so hot. Clyde rather tiresome and the feminine end of this wasn't even passable, as far as looks were concerned. Just a "rag, a bone and a hank of hair."—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

Fox

PIRATE ISLE: Magic Carpet—Not much after running travelogues with an announcer. These are mighty weak.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MGM

CHILI AND CHILLS: Oddity—Very satisfactory filler. Nothing to rave about. A fight between two turtles and a dog killing a snake were interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FREE WHEELING: Our Gang—Little better than previous ones we have run.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HASTY MARRIAGE: Charles Chase—Another good Charley Chase comedy. Running time, 21 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

SCRAM: Laurel-Hardy—Laurel and Hardy did all the laughing. Audience none. Not much of a comedy. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—We have not had a good comedy from Metro this season. Recording is poor.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

STRANGE INNERTUBE: Taxi Boys—A Taxi Boy comedy that is more silly than funny.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

THE SOILERS: Zasu Pitts, Thelma Todd—Good comedy but the poorest that this team has made. Two reels.—Edith Fordyce, Princess Theatre, Selma, La. General patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—One of the funniest comedies we have played for some time. These two guys are real comedians.—Bert Silver, Silver Family Theatre, Greenville, Michigan.

THEIR FIRST MISTAKE: Laurel & Hardy—These boys are not as good as they have been. They got a few laughs. This comedy below any they have played in here. Just fair. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

THEIR FIRST MISTAKE: Laurel-Hardy—Undoubtedly the funniest and best of all Laurel-Hardy comedies and they are naturally good. But this one their best. Running time, 18 minutes.—O. H. Miller, Alamo Theatre, Pine Bluff, Ark. General patronage.

TOO MANY WOMEN: Boy Friends—Although these boys are liked by our patrons, this one wasn't so hot. Not as good as others they have made. Running time, 20 minutes.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

WAR MAMAS: Zasu Pitts, Thelma Todd—This comedy is very poor with only a few laughs. Print bad. Running time, 21 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

WHAT PRICE TAXI: Taxi Boys—Fair comedy by the new team—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WILD PEOPLE: Colortone Revue—Not as good comedy. Mickey's laugh always gets by. Running time 18 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

WILD PEOPLE:: Colortone Revue—Not as good as others we have played. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

Paramount

"BETTY BOOP" CARTOONS: Most of the "Betty Boop" cartoons are unusually good.—J. O. Smith, Dixie Theatre, Lineville, Ala.

BETTY BOOP FOR PRESIDENT: Betty Boop—Boop is running Mickey Mouse a close race. Everyone enjoyed this short reel. Running time, 9 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Id. General patronage.

BETTY BOOPS KER CHOO: Which just goes to show no one can be attractive with a cold in her nose, not even Boop; hope she gets back to her old form.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

BETTY BOOP'S MUSEUM: Betty Boop Cartoon—Just fair. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

BETTY BOOP'S MUSEUM: Talkartoon—Just a cartoon. Not as good as others. Running time, 1 reel.—Cecil Ward, Roxy Theatre, Martinsville, Virginia.

BLUE OF THE NIGHT: Bing Crosby—A splendid, high class short subject. You don't have to apologize for showing. If only the studios would start a cycle of such stuff as this, exhibitors would be able to look their patrons in the face as they come out.—E. D. Hilsinger, Library Opera House Theatre, Marathon, N. Y. Small town and country patronage.

BRING 'EM BACK SOBER: Jackie The Lion, "Babe" Kane—A very good comedy. Lots of laughs. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Virginia.

BRING 'EM BACK SOBER: Quite a fair comedy. Out of the ordinary with a trained lion stealing the show. Running time, 17 minutes.—Lee Brewerton, Capital Theatre, Raymond, Alberta, Canada. Small-town patronage.

DANGEROUS FEMALES: Polly Moran, Marie Dressler—This one was made several years ago and Paramount made new prints of it for release this year. Somehow, it did not have the kick it had when we saw it the first time, and the sound was not too good. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

THE DENTIST: Extra good.—G. G. Baiss, Capitol Theatre, Duncan, B. C., Can. General patronage.

THE DENTIST: A good comedy for Saturday night.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DINAH: Mills Brothers—Mills Brothers in a knock-out reel. Feature this and put it on your best dates.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DON'T PLAY BRIDGE WITH YOUR WIFE: Sennett Star—Good two-reel slapstick, showing that bridge battles originated with the cave dwellers and have continued right down the line. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

DOWN AMONG THE SUGAR CANE: Lillian Roth—Extra good screen song.—J. O. Smith, Dixie Theatre, Lineville, Ala.

FALSE IMPRESSIONS: Lloyd Hamilton—A good comedy but not as good as other Lloyd Hamiltons we have played. Should get few laughs. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

FIGHTING FINS: Just fair. Nothing new. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

USES DEPARTMENT A LOT, SAYS BRADLEY

Walt Bradley, of the Moon Theatre at Neligh, Neb., home of "Jaysee" Jenkins, says few words, but they say much. He writes "What the Picture Did for Me":

"I am sure glad this service is back. I use it a lot."

HE-MAN HOCKEY: Fast moving and frequently thrilling sport reel. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

HOLLYWOOD ON PARADE, No. 7: This is an exceptionally good Hollywood on Parade. Our people like them very much.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD ON PARADE No. 7: The best to date. Jeanette MacDonald sings one song.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD ON PARADE NO. 1: Interesting one-reel subject. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

THE HUMAN FISH: Helen Madison—Just a two-reel fill-in with this swimming star. Fair. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Virginia.

IS MY PALM RED: Betty Boop cartoon—Good addition to any feature.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE LION AND THE HOUSE: Lloyd Hamilton—One of the best comedies we have played from Paramount. Good old fashioned laughs. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

LOUD MOUTH: This comedy is a knock-out and the title is correct. The loud mouth does its work so that ball players cannot do a thing. This is good and run it.—W. T. Biggs, Adair Theatre, Adair, Iowa.

MA'S PRIDE AND JOY: Donald Novis—Great. This boy Novis is surely a great singer, and the public are hungry for music and song. They stay to hear this fellow over the second time. He can't act, but he can sing.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

MY BABY JUST CARES FOR ME: Screen Song—Just so-so. Cartoon portion not much. Singing fair. Dancing good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD SONGS FOR NEW: This is an outstanding short subject. All in color. Running time, 11 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

OVER THE JUMPS: Very interesting sport reel. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

PATENTS PENDING: Burns & Allen—The laughs are few and far between in this one. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

PICTORIAL No. 2: Fine. Beautiful colored shots, and a novel presentation of Phil Cook, the radio artist. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland Oregon.

PICTORIAL No. 3: Just about the usual pictorial. Running time, 1 reel.—Cecil Ward, Roxy Theatre, Martinsville, Va.

PICTORIAL No. 5: Alice Joy—Don't overlook this little short. Shows a snappy little skit of Joy and her home life showing her two little kiddies. A little touch of inside stuff that appeals to all. Don't miss showing it.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

ROMANTIC MELODIES: Arthur Tracy—"The Street Singer"—Good Screen Song. Beautiful songs, and very funny cartoon, with Betty Boop up to her standard.—S. H. Rich, Rich Theatre, Monepelier, Ida.

THE ROOKIE: Tom Howard—A single that has plenty of laughs. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

SCHOOL DAYS: Gus Edwards—A fine short, featuring singing by youngsters and tap numbers, along with the "Bouncing Ball." Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

SCREEN SOUVENIR No. 3: Fine. Appreciated by the older patrons who remember the early days of the "galloping tintypes." Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

SHINE ON HARVEST MOON: Alice Joy—The best Screen Song we have ever run and all of them are good. These screen songs are the best one-reel shorts on the market. Running time, 9 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

SING A SONG: James Melton—One of "The Bouncing Ball" series of song cartoons, and it is especially good. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

SLEEPY TIME DOWN SOUTH: Boswell Sisters—First rate short from Paramount, but not a very good song. Just ordinary. Running time, 9 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

RKO

EASY STREET: Charlie Chaplin—This is still a good comedy after all these years. The sound is better than I expected.—Roy Adams, Mason Theatre, Mason, Mich. Small town patronage.

EASY STREET: Charlie Chaplin—These do not go over so well with us.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FIREHOUSE HONEYMOON: Harry Sweet—About as good as average comedy. Running time, 18 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

FIREHOUSE HONEYMOON: Harry Sweet—Better than average. At least it had a novel plot. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

HOLLAND MOSAICS: A very good travel reel made more interesting by a clever talk delivered in a pleasing voice.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

ICEMAN'S BALL: Clark and McCullough—Lots of good laughs. Running time, 8 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

JITTERS, THE BUTLER: Clark and McCullough—Good comedy except for two vulgar subtitles in first 100 feet. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

JITTERS, THE BUTLER: Clark and McCullough—A very funny two-reel comedy. Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONLY MEN WANTED: Gay Girls—Entanglements of a matrimonial bureau. Fine. [illegible] reels.—Edward L. Ornstein, Vernon Theatre, Mount Vernon, Ky.

PARLOR, BEDROOM AND WRATH: Edgar Kennedy—Good slapstick. Our patrons enjoy Kennedy. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

PARLOR, BEDROOM AND WRATH: Edgar Kennedy—Fair comedy. Running time, 18 minutes.—Orris F. Collins, Capitol Theatre, Paragould, Ark. Mixed patronage.

PICCANINNY BLUES: Fables—Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PRIVATE WIVES: One of the best comedies we have had the pleasure of showing in many moons. Not a lot of hooey slapstick, but really humorous with some nifty females besides.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

PRIVATE WIVES: Not bad. Not good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE RINK: Charlie Chaplin—One or two of these are all right but the fast action and lack of sound except for some wild music that goes with the comedy is not so good. They are back numbers and don't appear to get the laughs as far as this house is concerned.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SHAMPOO, THE MAGICIAN: Roscoe Ates, Hugh Herbert—Better than average. A broad satire on "Chandu, the Magician." Running time, 17 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

SILVERY MOON: One of the best cartoons.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town patronage.

Universal

HOLLYWOOD KIDS: A clever idea behind this, but it misses fire and is only fairly funny. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Oregon.

KID GLOVE KISSES: Slim Summerville—Fair Summerville comedy that was spoiled by lot of footage being cut out before it reached me. Running time, 17 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

LIGHTS OUT: James Gleason—Not much to it. Poor recording.—W. H. Hardman, Royal Theatre, Frankfort, Kansas.

TRAVELERS...

Harold Lloyd, recently returned from Europe, left for Hollywood from New York with his wife and family.

Frank Buck sailed on the Aquitania on a new expedition into Far Eastern wild animal territory.

Gene Raymond left Hollywood for New York.

Sam Morris, Warner vice-president, returned to New York from Europe.

George Raft left Hollywood for New York.

Esther Ralston will return to England shortly to make another picture for Gaumont-British.

E. F. Clarke, RKO home office treasurer, is in Hollywood on a tour of exchanges.

Ely Culbertson returned to New York upon completion of a series of bridge pictures for Radio.

Major Edward Bowes is in Florida.

Albert Warner returned to New York from Florida.

Sidney Landfield, Fox director, is in New York from Hollywood.

Ed Wynn is due on the Coast May 1 under his contract to MGM.

Irving Thalberg, Norma Shearer, Helen Hayes and Charles MacArthur sailed from the Coast for New York.

Eddie Cantor returned to New York from an extended personal appearance tour to resume broadcasting.

Richard Day, art director for Sam Goldwyn, arrived in New York from California.

Frank Borzage arrived in New York from the Coast.

Douglas Cooper and I. J. Roher, of Excellent Film, of Canada, are in New York.

Arthur M. Loew, vice-president of MGM, returned to New York by plane from Hollywood.

Carl Laemmle, Universal president, arrived in New York from Chicago and Universal City.

Emanuel Cohen, Paramount vice-president in charge of production, arrived in New York from coast.

Margaret Dumont, stage player, arrived on coast to appear in Paramount's Marx Brothers film.

Max Roth, former Fox district manager in Kansas City, arrived in New York.

Clive Currie, English actor, arrived in New York en route to California and West Indies.

Robert Florey, Warner director, arrived at Burbank studios from New York.

Ben Markson, Warner scenarist, returned to coast from New York.

Dorothy Appleby, Fox player, returned to New York from Movietone City.

Hector Turnbull arrived in Europe.

Florence Browning, assistant to J. Robert Rubin, of Metro, arrived at Culver City from New York.

E. B. Hatrick, general manager of Cosmopolitan Productions, returned to New York from coast.

Al Lichtman is on a tour of United Artists exchanges.

Sam Jaffe, Radio producer, is vacationing at Palm Springs.

Arvid Gillstrom, Educational comedy producer, arrived in New York from Coast.

M. A. Milligan, general manager for Paramount in Canada left New York on southern cruise.

Louis J. Rome, Baltimore exhibitor, left New York on southern cruise.

Charles Rosenzweig, former Columbia sales manager, arrived at Lake Placid, N. Y., for vacation.

James R. Grainger returned to New York from Florida.

M. E. Comerford, head of Comerford Circuit, arrived at Florida.

J. J. Murdock arrived in Florida from New York.

THE MARRIAGE WOW: Bert Roach—Just fair. Running time, 17 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

MEET THE PRINCESS: Slim Summerville—Not as good as some of the others in this series, but had a few laughable situations. Running time, 16 minutes. —M. R. Harrington, State Theatre, Portland, Ore.

MY OPERATION: Vince Barnett, June Clyde—Best comedy from Universal this season. Just good old fashioned slapstick that got a lot of laughs on Saturday. Running time, 20 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

RADIO REEL NO. 1: Morton Downey, Vincent Lopez and Orchestra—One of the best two-reel subjects we ever played. Lots of good comments from our patrons.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

RADIO REEL: Morton Downey, Vincent Lopez—Very funny musical number with Vincent Lopez and his orchestra. Thoroughly enjoyed by everybody. Morton Downey and his singing made a hit. Running time, 20 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WHO, ME: Frank Albertson, Sally Blane—Very good comedy. Running time, 19 minutes.—Howard B. Schuessler, La Fayette Theatre, La Fayette, Ala. Small town patronage.

Warner Vitaphone

BOSKO IN DUTCH: A very clever cartoon with Bosko as a little Dutch boy doing his stuff on the ice. The dance, to the tune of "Jeannette and Her Wooden Shoes," was a clever bit.—E. D. Hilsinger, Liberty Opera House, Marathon, N. Y. Small town and country patronage.

BOSKO'S PARTY: Bosko Cartoon—A dandy cartoon, with more than the usual laughs. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

C'EST PAREE: Is good in any spot and if you have a weak picture set this one in and it will keep you from having to dodge the bunch coming out.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

FREE AND EASY: Eddie Bergen—A ventriloquist act, but what of it? Terrible. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

HEY POP: Fatty Arbuckle—Fatty comes back strong. Many and loud were the laughs during the run of this comedy. Arbuckle will make good, and should be producing regular. People like him.—S. H. Rich, Rich Theatre, Montpelier, Ida.

HORACE HEIDT AND HIS CALIFORNIANS: Melody Masters—Good music and songs. Running time, 1 reel.—Edw. L. Ornstein, Vernon Theatre, Mount Vernon, Ky.

HOT COMPETITION: Melody Masters—Way below the usual fine standard of this company's shorts. Music very poor.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

MUSIC TO MY EARS: A band act good enough for everybody's house. Don't pass these up.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ONE MORE TIME: Very clever cartoon. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

PASSING THE BUCK: Alexander Grey—Excellent short subject, of the musical comedy type. Spot this in with a weak feature. Will improve any program. Running time, 18 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

SHERLOCK'S HOME: Jack Haley—Haley in a good two-reel comedy that will please everyone. Vitaphone is certainly delivering some crackerjack shorts this year, especially the following: "Music to My Ears," "Small's Paradise Band," "Lease Breakers" and "Abe Lyman's Band." Ruth Etting in "A Modern Cinderella" will help any weak picture.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

TEE FOR TWO: Franklyn Pangborn—A welcome relief from the usual run of comedies. Photographed in Technicolor. Snappy music and dances, beautiful girls and good comedy. Patrons enjoyed it immensely. Running time, 16 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

TIP, TAP, TOE: Hal Leroy, Mitzi Mayfair—Here's a whole show in itself. Very clever all the way through, with some dance numbers that will make your patrons do a little tap work themselves. Running time, 19 minutes.—M. R. Harrington, State Theatre, Portland, Ore.

WHAT AN IDEA: Harriet Hilliard——Another good Vitaphone musical comedy. Pleased 100 per cent. Running time, 17 minutes.—J. O. Smith, Dixie Theatre, Lineville, Ala.

SIGNED . . .

Columbia

Harry Holman and Greta Nissen join "Murder of the Circus Queen," R. William Neill to direct. . . . Paul Page and Trevor Bland added to "Beneath the Sea." . . . Dorothy Revier and Arthur Rankin engaged for "Lovable Liar." . . . Stephen Clark signed for "Silent Men." . . . Pat O'Malley and Matthew Betz assigned to "Free Ranger." . . . Harry Stubbs and Charles Stevens in "Fever." . . .

Fox

Bessie Barriscale added to "House of Refuge." . . . Clifford Jones and William Cameron Menzies, technical director, join "Trick for Trick." . . . Marion Nixon and Norman Foster in "Pilgrimage." . . . William Lawrence given contract. . . . Monta Bell to direct "The Worst Lady in Paris." . . . Colleen Moore and Spencer Tracy cast for "The Power and the Glory." . . . Una O'Connor and Marle Tottenham sign for "My Dear," Harry Lachman to direct. . . . Irene Ware engaged for "Bondage." . . . Lilian Harvey and Henrietta Crosman assigned to "My Lips Betray." . . . James Dunn and Sally Eilers in "Husbands Cost Money." . . . Elissa Landi cast for "I Loved You Yesterday." . . .

MGM

Maureen O'Sullivan, player, and Richard Boleslavsky, director, given new contracts. . . . Reginald Barlow added to "Rivets," Tod Browning directing. . . . Eduardo Cianelli joins "Reunion in Vienna." . . . Lewis Stone and Lionel Barrymore assigned to "Service." . . . Mervyn LeRoy, borrowed from Warner, to direct "The Harbor." . . . Reginald Denny and C. Aubrey Smith engaged for "Man on the Nile." . . . Franchot Tone in "Gabriel Over the White House." . . .

Paramount

Elizabeth Young, Lona Andre, Gail Patrick, Shirley Grey, Walter Abel and Jack LaRue, players, given contracts; Louis D. Lighton, associate producer; Alexander Hall, director; Harold H. Hurley, associate producer; Nathaniel Finston, director of Coast music department, and Charles Vidor, assistant associate producer, also given contracts. . . . Allen Jenkins and Louise Dresser added to "Legal Crime." . . . "Grasshoppers" new title for "Cracked Ice." . . . Shirley Grey succeeds Carole Lombard and Morgan Wallace succeeds Henry Stevenson in "Dead Reckoning."

RKO Radio

Dorothy Wilson, Eric Linden, Amos and Andy, and Phillis Barry, players, given contracts; Murray Roth signed to direct series of shorts starring Ely Culbertson, and Sam Jaffe appointed associate producer. . . . Richard Dix in "Pigmy." . . . Henry Stevenson and Mary Duncan sign for "Declasse." . . . David Durand joins "Son of the Border." . . . "Great Desire" changed to "Christopher Strong." . . . Esther Howard cast for "Sweepings." . . . Bill Boyd engaged for "Power Man." . . . Laura Hope Crewes and Frances Dee added to "The Silver Cord." . . . Joel McCrea and Dorothy Jordan in "Rafter Romance." . . . Irene Dunne assigned to "Ann Vickers." . . . Frank C. Richardson to head wardrobe department. . . .

Warner-First National

Theodore Newton and Glenda Farrell given new contracts. . . . Madge Evans added to "The Mayor of Hell." . . . Lyle Talbot and Guy Kibbe join "Lilly Turner." . . . Gordon Westcott assigned to "Private Detective." . . . John Adolfi to direct "Voltaire." . . .

TECHNOLOGICAL

Test Film and Signal Locations Discussed

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 162.—(A) What in your opinion constitutes an ideal film splicer? Think this over and be careful. Am seeking the opinion of practical projectionists on this point. Be careful not to omit anything. (B) What do you, as practical projectionists, regard as the best width for film splices? (C) Do you find very narrow splices desirable or objectionable? (D) Tell us, in careful detail, just how the emulsion should be scraped off. That is of course included in Section B of Question No. 161, but I believe the matter to be of quite sufficient importance to justify its treatment as a special item.

At the latest meeting of the Projection Practice Committee of the Society of Motion Picture Engineers, held the evening of February 20, a new and very clever device was presented, designed to enable the projectionist to line up all elements of the projector optical train from light source to front end of projection lens, including aperture, with absolute accuracy, was displayed for inspection. The device was evolved under the direction of the Projection Practice Committee. It is a redevelopment of a somewhat similar device used to a very limited extent some years ago. It is hoped it will be made available to all projectionists.

The damage done by studio men using screen illumination far in excess of that used in theatres in their screening room was again discussed. The committee has already made a good start in reducing this evil. The matter lies thus: Studio screening room screens are or have been almost invariably illuminated at from two to three times the illumination values possible to obtain on the much larger theatre screens. Studio men have used this high illumination to judge the proper density of prints, with the result, except only in the theatres able to have the very brightest of screens, that it has been impossible to project properly the dense prints resulting from this absurd practice. Much harm has been done by the practice. It is to be hoped producers will pay heed to the very obvious necessity for passing judgment in the matter of print density when using screen illumination not appreciably higher than that employed by the average theatre. If they do not, they certainly cannot expect their productions to be properly lighted in a very large number of theatres. In fact, in relatively few of them.

Rank carelessness displayed in changeover signal placement came in for a good roast. It is the opinion of the committee that changeover signal marks should be always neither on, nor too close to, vital action in any scene. Of course, that procedure would compel studio men to go to some trouble in locating these marks, but after all if the producer and his satellites are unwilling to go to some trouble to make the perfect projection of his production possible, what earthly right has he to expect projectionists to take much interest in placing them before the public at their highest value?

Said one member of the committee, "Recently while I was projecting 'The Sign of the Cross,' one of the artists was kneeling imploring the aid of heaven. What she actually received was decapitation by a carelessly placed changeover signal mark.

The committee is holding back its proposed work of measuring typical screen illumination until more fully satisfied that it can secure an instrument the readings of which may be depended upon, and which can be used to take all the necessary measurements in the limited time available before or after the show. As soon as this matter is cleared up to the satisfaction of the committee the work will proceed. It is hoped the results will be very helpful in many ways. The committee did take a limited number of screen illumination measurements, which were found to check almost perfectly with measurements made by others in other territories.

Report was made by men saying they had used films immediately following their use in Rockefeller Center theatres, where the prints had their initial run, that changeover signals in the form of circles scratched in the emulsion, apparently with a pin point, were found in all reels. The reporters stated positively that the films came directly from Rockefeller Center theatres, and that they had not been used prior to their run there. This, if true, is disgraceful.

Urges Fight On Perforations

E. C. Van Fradenburg, projectionist at the Valley theatre in Manassa, Colorado, writes that the Valley theatre has been remodeled getting, among other things, new sound equipment. He continues:

"As you know, one who likes projection will surely enjoy installation work, as well as the grief that is bound to go with it. I have wondered if it would be possible for you to compile an index to the Bluebook School. I have a great pile of HERALDS, but find it very difficult to look through them and find some particular thing I may wish to refer to. Fully realizing the fact that the compilation of such an index would be a large task, still I am sure a very large number of men would appreciate it. I would also like to see the BETTER THEATRES articles included, if the task be undertaken.

"Incidentally, I have read with much interest your recent articles regarding the lack of any real need for screen perforation. Go to it! For three years I have been convinced that the perforated screen was a joke, but a very poor one."

The index would be too much of a burden in addition to the work I now have to perform.

As to perforated screens, I need make little further comment. I hold them to be not only needless, but a distinct disadvantage, when all points are considered

Bell and Howell Has New Device

The Bell and Howell Company, Chicago film equipment manufacturer, has developed a new Animation Stand, which the company claims is adaptable for making, in 35 millimeter film, animated drawings, maps, mechanigraphs, producing film slide negatives, photographing titles, as well as the copying of books, documents and records, the last described as a new field for the motion picture camera with single exposure device.

Claimed to be a self-complete unit, the stand is especially recommended by the manufacturer for use in the industrial film laboratory. Provisions for focusing and centering the subject under the camera are claimed to make for reduced cost. The use of a single exposure trigger is said to provide for speedy work and elimination of waste motion. A Bell and Howell Eyemo 35 mm. spring-driven camera is a major part of the Animation Stand. The device is easily demountable, making for portability.

The Silent Camera Subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences on the Coast this week made sound and photographic tests of a new Bell and Howell camera, designed to eliminate cumbersome blimps used on the set to shield the microphone from camera noises.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

WE'LL TAKE THE CASH!

THREE SWELL SHOWMEN whom we have not seen for almost a year drifted into Club headquarters within the past few days . . . and they've all been hard at work and climbing the ladder. . . . BUT . . . ain't it strange??? . . . although they have been advanced from house managers to positions of district and division supervisors they were not given a penny increase in salary. . . .

Which compels us to soliloquize a bit and wonder whether the added headaches of supervision and nice-sounding titles are really worth while . . . These men were mighty fine managers and operating their former houses on the profitable side of the ledger . . . a man-sized job any day in the week . . . but then they were promoted and now they have . . . instead of one problem . . . anywhere from six to thirty . . . and at no extra pay. . . . So we've decided that as far as we are concerned . . . let the other fella have the title . . . we'll take the cash. . . .

▽ ▽ ▽

CORNERED H. B. FRANKLIN in his private sanctum the other day and listened to one of the many reasons why this executive is outstanding above so many others. . . . His consideration for the manpower of his organization is one of the keys to his success. . . .

Incidentally . . . H. B. rather mourns the loss of "NOW" . . . the house organ identified with his circuits for so many years . . . and again his reasoning sounded logical to us. . . . He felt it was a warm tie between the distant home office and the men in the field. . . . Wouldn't be surprised to see it start publication again even if we do feel that our own R. T. C. pages can cover much of the same territory. . . .

▽ ▽ ▽

WHILE VISITING DOWN THE Jersey shore we noticed a familiar looking name above the Traco Theatre in Toms River, New Jersey, and remembered that here was the house operated by our good friend H. M. Hirshblond. . . . We couldn't possibly pass up a chance to pay him our initial visit in his own home town . . . so in we ambled and there stood none other than "H. M." in person . . . and glad we were to see him . . . ditto him to us . . . and although we spent but the briefest of visits we did enjoy seeing a real . . . rare sight . . . one of the most efficient projection booths in the country . . . and we are fully aware of the size of the territory we are covering. . . .

To describe it would be to devote the rest of our limited space here, so we have to tip you off to drop in and visit this fine showman and the modern house he is running. . . . We'll be seeing you again soon . . . Hirshblond. . . .

▽ ▽ ▽

STILL ANOTHER VISITOR TO headquarters recently was Monty Salmon . . . who looks after the Skouras-Paramount Theatres in Pennsylvania. . . . Monty has always been one of our pet members ever since he joined up with the gang while out on the coast when we first got started. . . . Since then we have watched his progress with keen interest. . . .

O. K. Monty . . . we'll take you up on that invitation to visit your territory as soon as Jack Frost weakens a bit . . . this traveling around the wide open spaces in draughty automobiles is getting kinda tough on the ol' Colonel. . . .

▽ ▽ ▽

FRED HINDS . . . A THOROUGHBRED exhibitor if there ever was one . . . takes time out to drop us one of those real newsy letters that we love to go through . . . and if he keeps writing them so darned interesting we will be reprinting them on this page and save us the labor of pounding out one week's, "between you and me." . . .

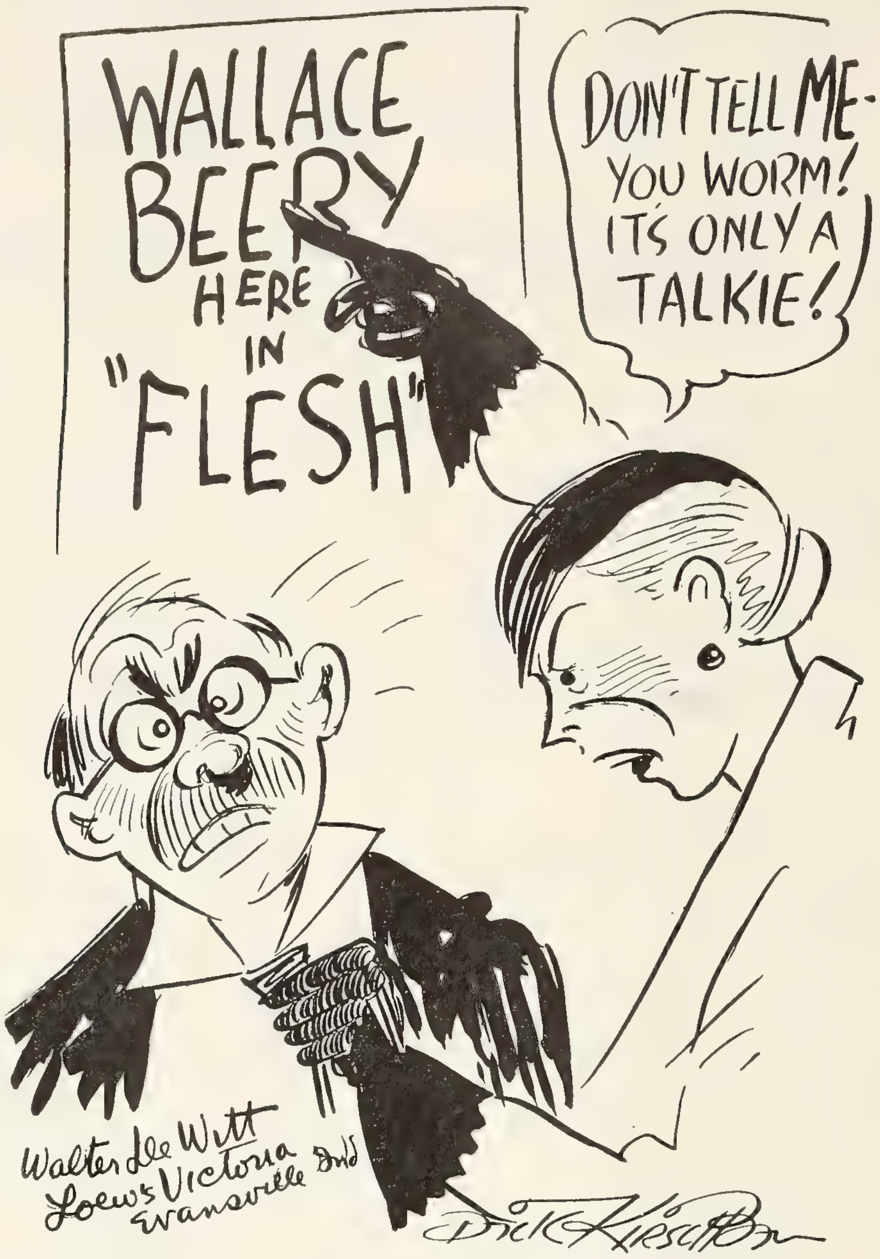
Fred operates out in Whitewater, Wisconsin, . . . a typical situation like thousands of others . . . perhaps that is why his reactions really mean something . . . and one of his most important kicks is about the lack of good musicals from Hollywood. . . . Too much "agony" stuff, says Fred . . . and "Amen," says we. . . . Musicals . . . when served far enough apart . . . are highly profitable menus for most towns. . . . First they tried to jam them down our throats by the dozens . . . and then they stopped them altogether. . . . Tain't fair . . .let's have some good ones soon. . . . To which we heartily agree with Hinds.

▽ ▽ ▽

BOX OFFICE ACTIVITY showed a decided increase during the past three or four weeks . . . and with average product too . . . which may be taken as an indication that things ARE looking up a bit . . . so . . . in unison with several thousand other exhibs . . . we croon . . . "There's Always a Silver Lining" . . . but of course we're well aware that plenty of silver is just thin plated and begins to tarnish much too soon . . . but here we are mixing optimism with pessimism and that won't do . . . suppose . . . if business is good that we just go on hoping that it stays that way for the balance of the season . . . and so to bed . . . nighty-night . . . pleasant dreams. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


WALLACE BEERY HERE IN "FLESH"
DON'T TELL ME- YOU WORM! IT'S ONLY A TALKIE!
Walter DeWitt Loew's Victoria Evansville Ind
Dick Kirschbaum

If some managers don't go nurts, it won't be the fault of their patrons. DeWitt and many others can testify that some of the stuff they have to put up with is enough to drive a manager to distraction. (Whatever that may be.)

LOU METZGER WAGED EFFECTIVE CAMPAIGN ON "SILVER DOLLAR"

Once again we hear from Lou Metzger who handled the "Silver Dollar" campaign when it played the New Spreckles Theatre in San Diego, Cal. Here is his complete campaign:

One hundred and fifty three-sheets were posted a week in advance and 800 sides of fresh can copy was also used. Fifty 24-sheets were used one week in advance before New Year's Eve show. Fifty thousand heralds were distributed the day before opening in the local shopping news.

A tie-up was effected with the local Colorado State Society for a special push to the midnight New Year's Eve show at $1. A special preview was held for officials of the society and newspaper men, who became very enthused with the film and plugged it to members of the society. One of the outstanding stunts of the campaign was having a man dressed in mining garb leading a burro through the streets for three days before the opening. On the burro's back was copy on the picture and also the title in bold lettering.

The picture enjoyed a long build of publicity in the local dailies, weeklies and in the house programs. A reprint of the herald was in the Beacon, another local paper, thus totaling 84,000 distribution. The serialization of the picture was used by the local papers and the small weekly papers came through with plenty of publicity.

A large marquee banner was used and 7,500 folded "Silver Dollar" novelties were given away in the foyer one week in advance. Three huge silver dollar cut-outs were used on three sides of the marquee. A large attractive display of various type metals was used in the foyer together with a display of mining equipment. Candy silver dollars were handed out to patrons in the lobby and proved popular with both the grown-ups and kiddies. Display boards were used in the lobby using facsimiles of old Denver newspapers, in advance. Prominent critics' reviews and Liberty's four-star review were also placed in lobby. A large tinted head of Robinson held an eye-catching place in the lobby.

Smash ads were used before the opening and during run. The midnight show got big plug and a special advertising page with the "San Diego Sun" with hookup advertising.

BONNEY DID GOOD WORK SELLING "BUY AMERICAN" SCHEME

In line with the "Buy American" and "Shop at Home" campaign inaugurated by General Manager Monty MacLevy at the St. Albans Theatre, St. Albans, L. I., N. Y., Jesse T. Bonney, former manager of the State Theatre, another nearby house on the same circuit, followed up his chief's move by rounding up Rockaway merchants for a similar drive.

In return for screen mention one week out of the six weeks' period covered by the campaign, special tickets for customers at the several stores, window cards and mention in lobby, each merchant has agreed to contribute some article valued at approximately $5 each week during the drive, the total of which is valued at about $150.

This is another instance of a manager cashing in on the immense amount of publicity given the "Buy American" movement sponsored by one of the largest national chains of newspapers in the country, and, according to evidence at hand the move is being liberally supported by both community merchants, citizens and neighborhood papers. These days merchants and papers will listen to most any reasonable plan to stimulate sales and it looks as though Bonney, inspired by MacLevy's similar move in another town, used an effective weapon to combat present business conditions.

N. Y. Strand Sold Cagney

Harry Charnas, managing director of Warner-Broadway theatres, New York City, certainly had his staff spread themselves when designing the advance lobby at the Strand Theatre for James Cagney's return picture in "Hard to Handle." The entire lobby was plastered with Cagney hand-lettering, life-size stills and frames, all in keeping with the usual Strand style of letting passers-by know what's going on.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Harry Black
Harold Blumenthal
Mrs. Gerald Brownfield
Bernard Buchanan
Claude D. Burrows
Ralph Cokain
J. C. Combs
Archie Connolly
Jos. W. Crockett
Samuel Daskalakis
R. W. Eberhard
John Elliott
Lee J. Euering
Sidney Feder
Eddie Forester
H. B. Fox
Ralph C. Fretz
Saul L. Goldstein
Ben Gross
Edgar B. Hands
Harold B. Harris
Lou S. Hart
Sim E. Heller
Earle M. Holden
S. H. Horowitz
Johnny J. Jones
Milton L. Kaiser
Albert Knopp
Sumy Lando
Harold C. Lee
W. C. Lewellen
Jack Litto
Otis V. Lloyd
Abraham L. Lowenstein
Lloyd Murphy
Walter Wm. Murphy
Bert Nix
W. Horace Reese
Norman E. Rolfe
Victor J. Rosen
Joseph Rosenfield
John A. Ryan, Jr.
Raymond E. Salisbury
Israel Schancupp
Sidney Seckler
Edward I. Selette
J. Warren Sever
Lloyd E. Sinclair
Fletcher L. Shea
Warren A. Slee
Lynn Smith
L. A. Stein
Bernie J. Stone
George F. Strandt
Earle M. Tate
Al Unger
Thomas Wall
Alfred G. Wertin
Rodney Whyte
F. H. Whittemore
Herman G. Wilson
F. A. Williams
I. W. Wyte

"The Showman's Calendar"

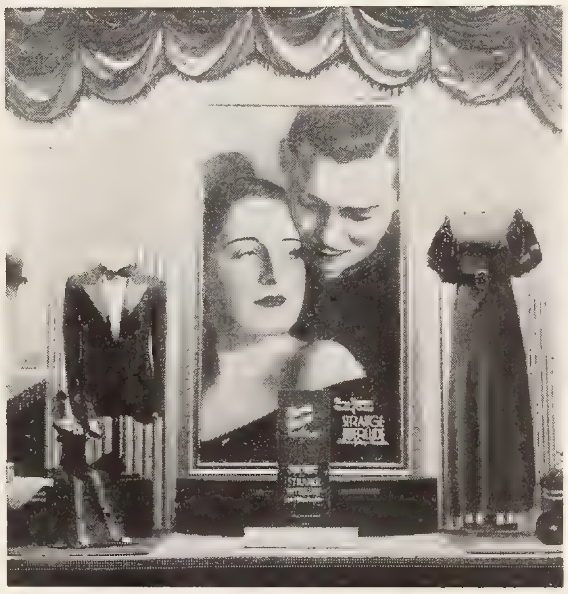
MARCH

8th	Thomas Jefferson's Birthday
9th	Battle Between Monitor and Merrimac—1862
12th	Purim (Jewish Holiday)
13th	Standard Time Established in U. S.—1884
15th	George Sidney's Birthday
16th	Conrad Nagel's Birthday West Point Academy Established—1802
17th	St. Patrick's Day Death of Confucius (D.E.I.) British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jennings Bryan Born—1860
21st	First Day of Spring
22nd	Emancipation Day (Puerto Rico) Maryland Day Joseph Schildkraut's Birthday
23rd	Joan Crawford's Birthday Anniversary of Patrick Henry's Speech
25th	El Brendel's Birthday
27th	Gloria Swanson's Birthday
28th	Louis Wolheim's Birthday
29th	Warner Baxter's Birthday John Tyler (Tenth President) Born—1790
30th	Alaska Purchased—1867 Seward Day (Alaska) Maryland Settled—1634 Metropolitan Museum of Art Opened in New York—1880
31st	Eddie Quillan's Birthday

FASHION WINDOW WAS ATTRACTIVE FEATURE CALDWELL PROMOTED

We are able to report that Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, put over the campaign on "Strange Interlude" in his customary, aggressive fashion.

In addition to the extensive coverage always arranged by Wally when exploiting and advertising a picture, this campaign had for one of its features a compelling fashion window in a large department store in the heart of the city. In the accompanying photo you may see the large star oil painting in background, with theatre copy dominating the front-center portion. Other large, framed oil paintings were placed on easels in empty store windows in prominent downtown locations through a tie-up made with a local realty concern.



Additional efforts included use of half-sheet cards with mounted star heads in downtown merchants' windows; display of 125 Neon signs containing 11 by 14 sepias, with title, theatre and playdate copy, in all sections of city; display of mounted six-sheet poster in a big empty window on downtown corner; special 14 by 17 tinted star heads in exclusive women's shoe store, and the usual Caldwell coverage in local and out-of-town newspapers of advertising, stories and art.

NEW LOCATION NOT MUCH OBSTACLE TO SHOWMAN JOHNSON

A glance through a recent issue of a newspaper published down in the home town of Fred Johnson, Reynoldsville, Pa., proves beyond a doubt that this Round Tabler and manager of the Adelphi and Liberty Theatres there is getting a pretty fair shake in the matter of free publicity, front page and otherwise.

In this particular issue there's a front page story on Fred's address on the subject of the motion picture to members of the local Kiwanis Club, and another dealing with lowered adult admission prices at both theatres. Scattered throughout the remaining nine pages are several other write-ups on current and coming attractions.

Most members of this organization will recall that Fred originally hailed from Oil City and only engaged in showbusiness in Reynoldsville several months ago, which is further evidence that a real showman can become a useful and well liked citizen in any town he decides to call home.

Exploitation
M-G-M
is written all over him!

Sure Leo of M-G-M is TOP showman of the industry. He backs up his belief in promotion with more than *TALK*

$200. PRIZE WINNERS

of M-G-M's Promotion Contest

Marie DRESSLER
Polly MORAN
in **"PROSPERITY"**

FIRST PRIZE $100
M. F. Parkinson, Iowa Theatre, Jefferson, Iowa

SECOND PRIZE $50
Dave Cantor, Warner Bros. Thea., Aberdeen, Wash.

THIRD PRIZE $30
Vogel, Palace Theatre, Memphis, Tenn.

FOURTH PRIZE (TIED) $20 Each!
Len. C. Worley, Madison Theatre, Peoria, Ill.
Harold B. Knudsen, Capitol Theatre, Madison, Wis.

HONORABLE MENTION

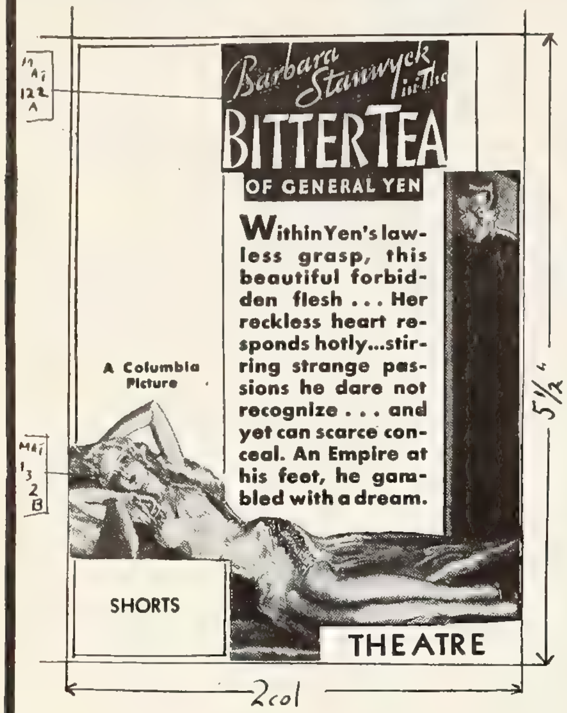
Harry Shaw, State Theatre, Syracuse, N. Y
M. A. Malaney, Allen Theatre, Cleveland, Ohio
Bob Enoch, Strand Theatre, Parkersburg, W.V
Warren Irwin, Carolina Theatre, Columbia, S. C.
F. P. Larsen, Paramount Theatre, Idaho Falls, Idaho
Max Cooper, Hackensack Theatre, Hackensack, N. J
M. C. Burnett, Loew's Dayton Theatre, Dayton, Ohio
J. Seltzer, Braddock Theatre, Braddock, Pa.
Walter D. McDowell, Loew's Theatre, Louisville, Ky.
J. F. Maloy, State Theatre, Altoona, Pa.
Jean Armand, Fox Nogales Theatre, Nogales, Cal.
Joseph A. Di Pesa, Loew's Theatres, Boston, Mass.
K. E. Ward, Rex Theatre, Sumter, S. C.
Irwin R. Waite, Paramount Theatre, Austin, Tex.
Paul Phillips, Capitol Theatre, Winsdor, Ontario, Can.
Herb Jennings, Grand Theatre, Altanta, Ga.
H. H. Harman, State, St. Louis, Mo.
Herman Lorence, Strand Theatre, Niagara Falls, N. Y.
Harry Black, Capitol, Calgary, Alberta, Can.
Carter Barron, Palace, Washington, D. C.
P. A. Boone, Grand Theatre, Mt. Airy, N. C.
Paul O. Klingler, Rialto, Lewistown, Pa.
Wally Cauldwell, Valentine Theatre, Toledo, Ohio
W. B. Taylor, Loew's, Houston, Tex.
Russell A. Bovim, Loew's Ohio, Columbus, Ohio
Carols Frias, Plaza, El Paso, Tex.
S. A. Gilman, Parkway Theatre, Baltimore, Md.
J. M. Blanchard, Strand, Sunbury, Pa.
Arnold N. Gates, Granada Theatre, Cleveland, Ohio
George F. Sharp, Fox Wilson Theatre, Fresno, Cal.
Edwin Adler, Vendome Theatre, Nashville, Tenn.
George Wertz, Main Street Theatre, Beloit, Kan.
B. B. Hamilton, Palace, Norwich, Conn.
Frank W. Hollis, Colonial Theatre, Portsmouth, N. H.
F. L. Bowers, Shea's Opera House, New Philadelphia, O.
Manager, Library Theatre, Warren, Penna.
Dan Krendel, Capitol Theatre, Windsor, Ontario, Can.

THE JUDGES: Chairman, "Chick" Lewis, M. P. Herald; Epes Sargent, Variety; Jack Harrower, Film Daily; Red Kann, M. P. Daily.

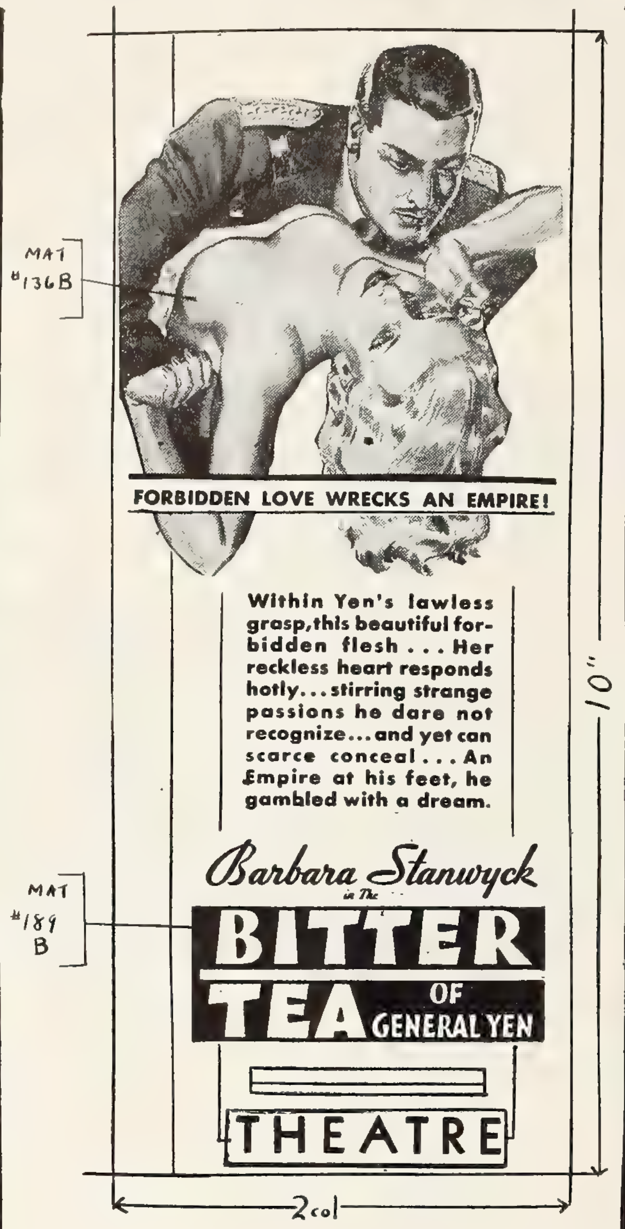
EXCHANGE MATS AND ADVERTISING

Drawn by EDDIE HITCHCOCK

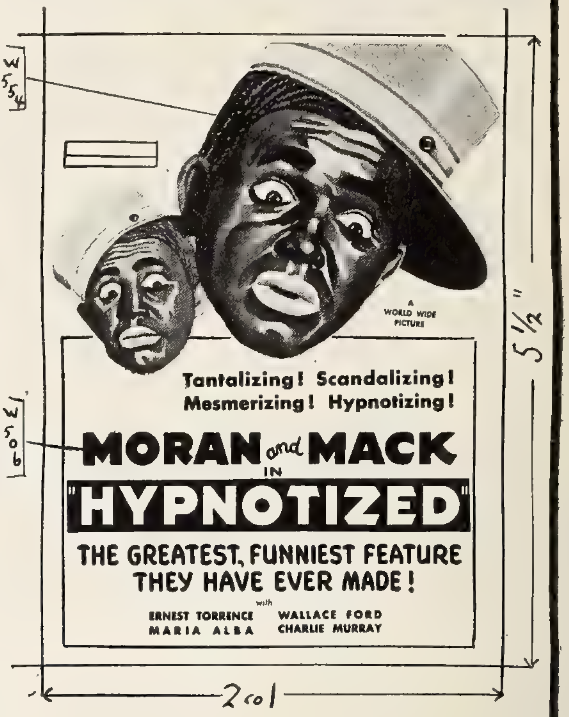
(See Opposite Page)

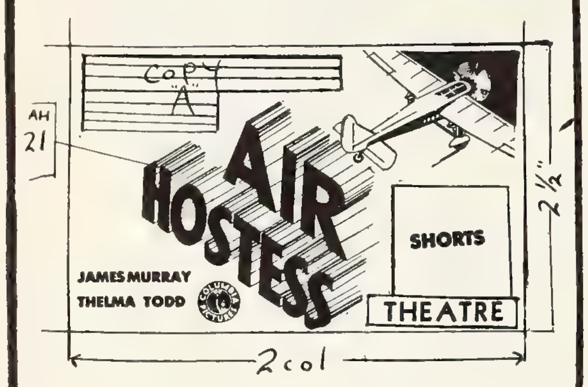

MAT 122 A
Barbara Stanwyck in The
BITTER TEA
OF GENERAL YEN
A Columbia Picture
MAT 132 B
SHORTS
THEATRE
5½"
2 col

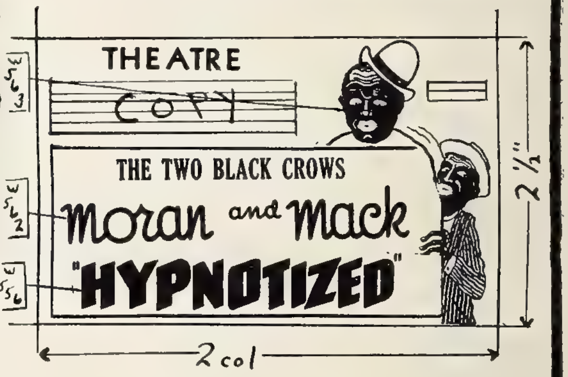
Within Yen's lawless grasp, this beautiful forbidden flesh . . . Her reckless heart responds hotly...stirring strange passions he dare not recognize . . . and yet can scarce conceal. An Empire at his feet, he gambled with a dream.

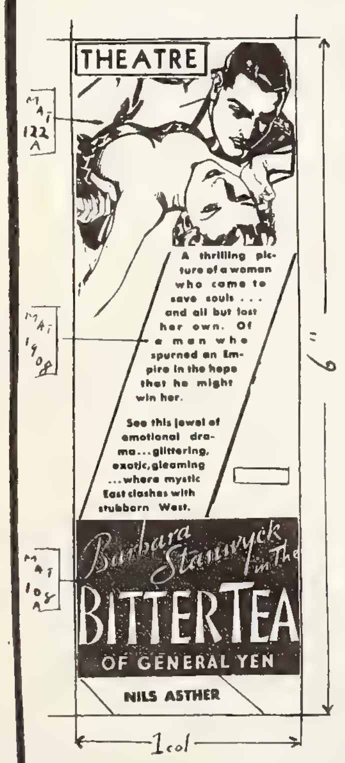

MAT #136B
FORBIDDEN LOVE WRECKS AN EMPIRE!
MAT #189 B
Barbara Stanwyck in The
BITTER TEA OF GENERAL YEN
THEATRE
10"
2 col

Within Yen's lawless grasp, this beautiful forbidden flesh . . . Her reckless heart responds hotly . . . stirring strange passions he dare not recognize . . . and yet can scarce conceal . . . An Empire at his feet, he gambled with a dream.


M 554
A WORLD WIDE PICTURE
Tantalizing! Scandalizing! Mesmerizing! Hypnotizing!
M 560
MORAN and MACK in
"HYPNOTIZED"
THE GREATEST, FUNNIEST FEATURE THEY HAVE EVER MADE!
with
ERNEST TORRENCE
MARIA ALBA
WALLACE FORD
CHARLIE MURRAY
5½"
2 col

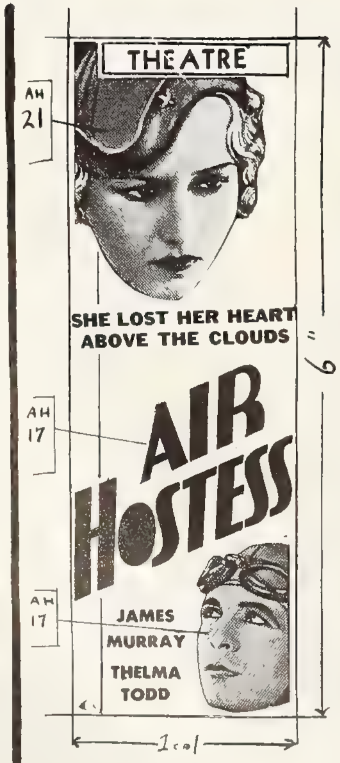

COPY A
AH 21
AIR HOSTESS
SHORTS
JAMES MURRAY
THELMA TODD
THEATRE
2½"
2 col

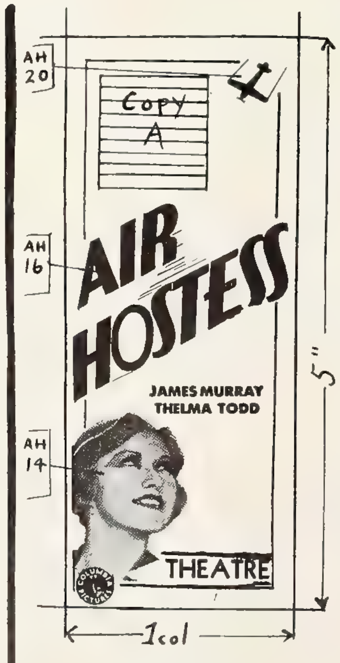

THEATRE
COPY
M 563
THE TWO BLACK CROWS
M 562
Moran and Mack
M 556
"HYPNOTIZED"
2½"
2 col


THEATRE
MAT 122 A
MAT 190 B
MAT 108 A
Barbara Stanwyck in The
BITTER TEA
OF GENERAL YEN
NILS ASTHER
6"
1 col

A thrilling picture of a woman who came to save souls . . . and all but lost her own. Of a man who spurned an Empire in the hope that he might win her.

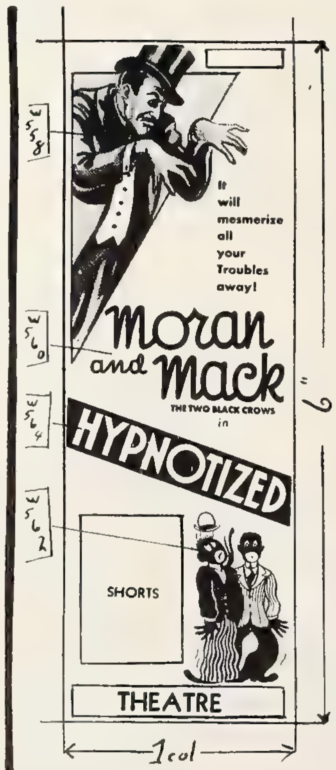
See this jewel of emotional drama...glittering, exotic, gleaming ...where mystic East clashes with stubborn West.

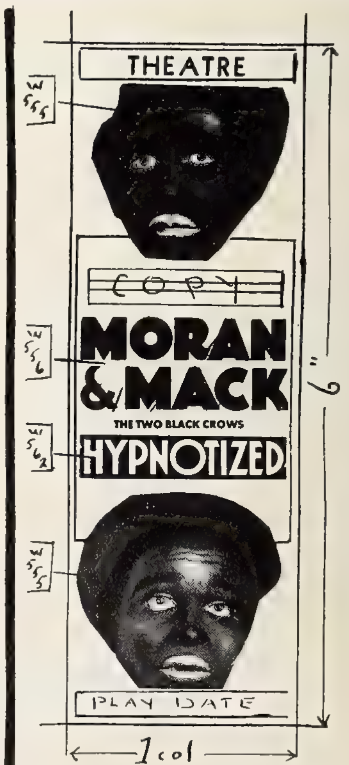

THEATRE
AH 21
SHE LOST HER HEART ABOVE THE CLOUDS
AH 17
AIR HOSTESS
AH 17
JAMES MURRAY
THELMA TODD
6"
1 col


AH 20
Copy A
AH 16
AIR HOSTESS
JAMES MURRAY
THELMA TODD
AH 14
THEATRE
5"
1 col

COPY "A"

Through the heavens to find him — through hell to keep him!


M 558
It will mesmerize all your Troubles away!
M 560
Moran and Mack
THE TWO BLACK CROWS in
M 564
HYPNOTIZED
M 562
SHORTS
THEATRE
6"
1 col


THEATRE
M 565
COPY
M 556
MORAN & MACK
THE TWO BLACK CROWS
M 562
HYPNOTIZED
M 555
PLAY DATE
6"
1 col

(LAYOUTS BY EDDIE HITCHCOCK)

UP-STATE SKOURAS HOUSES INTERESTED IN STUDENT TRADE

A Club editorial published a few weeks ago on the subject of "The Growing Generation" inspired C. A. Cabalerro, head of Fox-Skouras theatres in upper New York State, to register all school children in his district between the ages of 12 and 16, according to a report recently made this office.

Up in Little Falls, N. Y., the Rialto Theatre and two other houses in the neighboring cities of Herkimer and Ilion, an Identification Card has been issued by Central N. Y. Theatres. It carried fill-in lines for age, height, color of eyes, hair, sex, weight and name of school attended by the bearer. It is stated in a corner of the card that the bearer is entitled to the privilege of purchasing Children's Admission Tickets. The card also carries lines for signatures of the holder and manager of the theatre.

We understand that the entire up-state circuit is getting behind this move and that so far it has produced very satisfactory results. As the reader will at once conclude, the aim is to educate the "growing generation" in the matter of attending the theatre at a nominal admission during certain ages. We will gladly furnish additional details of the plans as soon as returns come in, but if you are anxious to learn more about this plan now we can refer you to the editorial mentioned above, which appeared in the issue of Nov. 26th, 1932, or else furnish you with the complete details upon request.

The growing generation is an important problem today and Cabalerro is making a smart move in following this example.

EXCHANGE MATS AND ADVERTISING!

(See Opposite Page)

Once again we offer an ever-welcome addition to the Club pages—the grouping of specimen ads in which regulation exchange mats are used for illustration in place of art work.

Although busy out in Hollywood, Eddie Hitchcock responded to our request for another series of these ad suggestions, and here you have the first. Another will appear next week and as frequently thereafter as the mails bring us additional layouts.

It is not intended that you use these ad suggestions exactly as they are shown. Remember, they are a combination of portions of exchange mats and the ad ideas of the man who made them up. Your ideas and his may not gibe; yet, if you are at all anxious to find new slants, you will be able to make good use of many of the ideas which Eddie has injected into this layout.

It is hardly fair for several thousand showmen to lean on one man for this type of material. Hitchcock was sport enough to help out and get the series started again; now some of you other showmen, who are making up fine newspaper ads with exchange mats playing an important part, ought to send in several of these layouts. If only a half dozen would respond to this request we could keep the series going for months and at the same time offer a wide variety of ideas in connection with this important and timely subject.

Cullen's Stunt!

When exploiting "Cynara" in Pittsburgh, Pa., Mike Cullen, manager of Loew's Penn Theatre, pulled a smart stunt by arranging a preview of the picture for the head of the drama school of Carnegie Tech, whose word of what's what in entertainment is held in high esteem, both in the city and elsewhere. He made an address to the students and devoted his entire discussion to the direction and workmanship exemplified in the film. A thought worth thinking over if you are situated so as to work it out.

Boucher's Gag!

As a means of exploiting "20,000 Years in Sing Sing," Frank Boucher, manager of the Capitol Theatre, Winchester, Ky., mailed out 500 small, neatly printed letters to a selected list of women, stating that the person had been chosen as one greatly interested in superior entertainment and setting forth a few highlights of the film. A critic's card was enclosed and it was asked that the person hand in her reaction to the picture. A cash award was given for the best tab review.

FRED YOUNG SENDS PHOTOS FROM MALANG, JAVA

FROM Malang, Java, Dutch East Indies, where Fred Young manages the Flora Cinema and the Emma Theatre, and also the Capitol Theatre in Pasoeroean, another nearby community, comes a batch of most interesting snap-shots presenting evidence of what he and his associates have been doing to exploit pictures in their far-away country. We've picked out a half-dozen of the snaps for reproduction and will attempt to describe the balance. Readers will agree, we believe, that showbusiness is the same the world over.

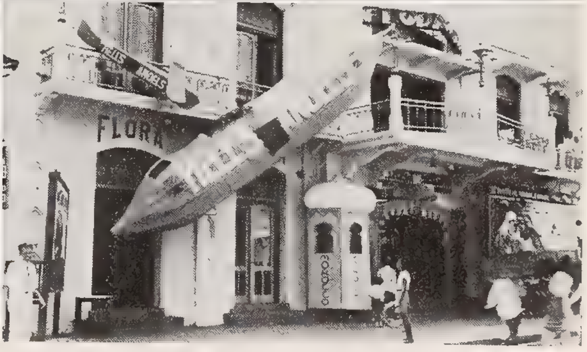
Glancing along the top portion of the strip from left to right the first scene is an attractive floral display used to sell the return of James Dunn and Sally Eilers; the next shows a group of youngsters wearing Charlie Chaplin shirts, and the third a combination display for a Cohen and Kelly picture and a war film. Note the tanks and guns in front of the lobby. Following, in order, are views of fronts on "Doomed Battalion," on which the war tank was again used; a truck bally with the "Frankenstein" monster, and a shot of the dirigibles used to sell "Hell's Angels." The other snaps, as we look over them, are more or less duplicates of the foregoing, but offer additional proof that Fred and his gang are on their toes.

Young was born in Semarang, Java, but received his education in New York University and Columbia. For a young fellow of 27 years he holds a responsible position and we're sure his fellow Round Tabler members are in line for further news of how shows are sold in Java. We'll go to work on the material whenever he sends it along.

MOEDER
James DUNN

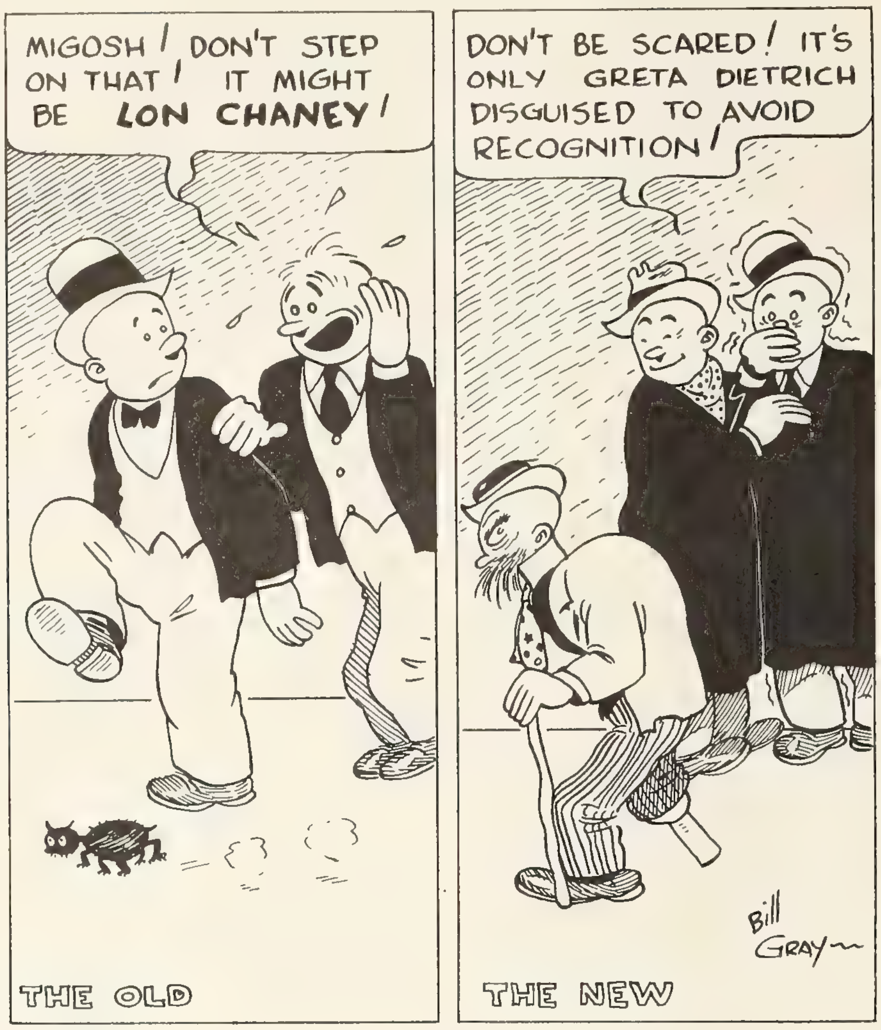
BOEKBINDERIJ
"HANCO"
Ersen

IN MALEM
FRANKENSTEIN



SCREEN LAUGHS!

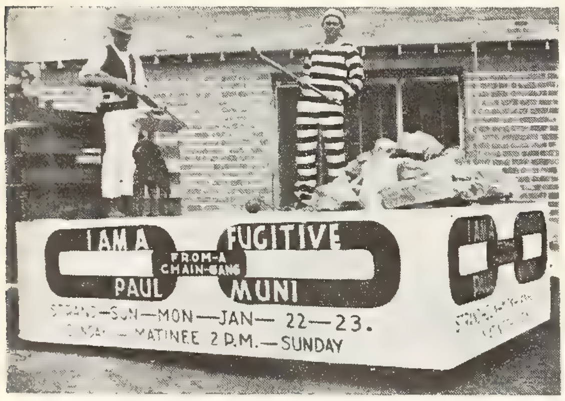
By BILL GRAY


MIGOSH! DON'T STEP ON THAT! IT MIGHT BE LON CHANEY!
DON'T BE SCARED! IT'S ONLY GRETA DIETRICH DISGUISED TO AVOID RECOGNITION!
Bill Gray
THE OLD
THE NEW

According to Bill Gray, everything changes with the times, as witness an incident on Hollywood Boulevard. Having visited the Movie Capitol, we are quite ready to admit that "anything" is possible out there.

KEN TAYLOR RIGGED GOOD BALLYHOO FOR CHAIN GANG PICTURE

An effective ballyhoo for "I Am a Fugitive" was used by Kenneth Taylor, manager of the Stand Theatre, Uvalde, Texas, when exploiting that picture, by rigging up his truck with a rock-pile, guard with gun and real bloodhound and a convict dressed in the nearest thing resembling regulation prison garb that Ken could design. The ball and chain were authentic and were obtained from the Sheriff of Terrell County, a matter of 200 miles distant. As the photo shows, the guard kept his man covered, the convict pecked away at the rock and the dog did his bit by constantly trying to get to the prisoner as the truck moved through principal streets in the town.


I AM A FUGITIVE FROM A CHAIN GANG
PAUL MUNI
STRAND—SUN—MON—JAN—22—23.
SUNDAY—MATINEE 2 P.M.—SUNDAY

When finished with the bally the signs on sides of the truck were hung below the theatre marquee at either side of entrance, thus saving construction of another set. This is usual procedure on the part of Taylor and as the cloth is white and thin the signs show up well when placed in front of marquee lights. Several piles of rock were placed along the curb in front of the house and chains were run from pile to pile. Chains also hung from the marquee and the attached iron balls were wind-mill weights, obtainable from any dealer in such supplies. The convict stood alongside of the rocks and did his hammer act.

Getting back to the subject of his uniform again, we might add that the ingenuity of Ken's mother was responsible for the costume. With no regulation garments to draw upon, she took a white jacket and trousers and sewed black stripes around. With no other than a black cap available, she reversed the color scheme and the entire costume appeared to be the latest style in chain gang attire.

Aside from managing the Strand, Ken acts as chairman of the program committee of the Lions Club in his town, has charge of a confectionery store next door to the theatre (it figured in the deal when H. W. Little took over the house), keeps books for both store and theatre and supervises all advertising. All he doesn't have to do is clean up the house, operate and sell tickets. He gets up at about 7 o'clock in the morning and knocks off anywhere from 12 to 1:30 the following night or morning, when Mrs. Taylor manages to snatch a few words of greeting or goodnight with the man she took for better or worse. A fellow has to like showbusiness to put in those hours, and that's just what's the matter with Ken.

Hayman at Wheeling, W. Va.

Herbert Hayman, former Baltimore showman, was recently appointed supervisor of the four Warner theatres in Wheeling, W. Va. Robert T. Kemper will have charge of the Capitol and Victoria; George Otto will manage the Court, and Earl Oschenbein will be at the Liberty.

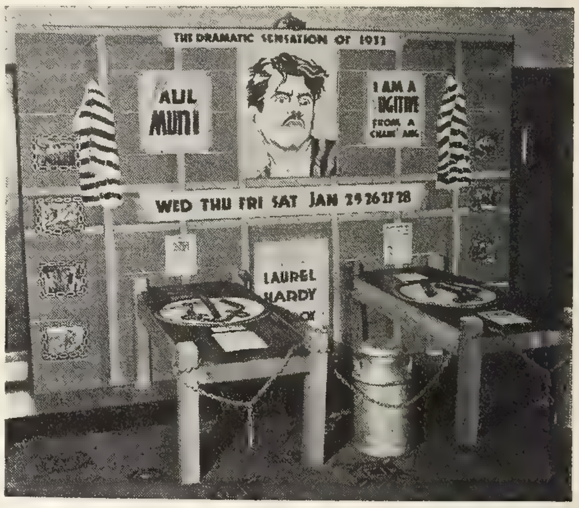
BILL BROWN GAVE PATRONS A SLANT ON PRISON CAMPS

Further evidence that the fellows on the Randforce Circuit over in Brooklyn, N. Y., are doing things in the way of exploitation is contained in a report on recent activities of William Brown, manager of the Marboro Theatre in the Bensonhurst section of the big borough.

After sitting through a showing of "I Am a Fugitive," Bill decided to give the good citizens of his neighborhood something in the way of a prison camp scene depicted in the film. First he sought out a lumber concern and promoted material to build the prison bunks you see in the accompanying illustration; then he went into conference with the sign shop and arranged to have the background painted to represent the interior of prison sleeping quarters.

Not having any convenient convict camps in Bensonhurst, the toughest assignment was collecting enough props to carry out the general scheme and the Alderman in Bill's district was forced to come to the rescue. The two of them went down to Police Headquarters, secured permission to see the property clerk, and after getting an okay from the Commissioner's office, departed for home with the following articles: 1 loaded cane; 2 brass knuckles; 3 billies; 2 bludgeons; leg irons; a milk can such as allegedly in use in certain camps, and several other interesting gadgets.

The collection may suggest an effective outfit for our own local gangsters, but we have Bill's own word for it that all of the articles are considered the last word in up-to-the-minute prison camp equipment. At any rate, the display was good enough to stir up a lot of interest among potential patrons and to extract words of praise from Louis Frisch, one of the Randforce partners who stopped by to find out what caused all the excitement. Okay to Bill and more power to him. If he doesn't succeed in educating his section of the city in the matter of all sorts of things, it certainly won't be his fault.


THE DRAMATIC SENSATION OF 1933
PAUL MUNI
I AM A FUGITIVE FROM A CHAIN GANG
WED THU FRI SAT JAN 25 26 27 28
LAUREL HARDY

Shea Men Switched!

Michael J. Shea, head of the Shea Circuit, Buffalo, N. Y., recently announced the following transfers: Carl J. Rindcen, former manager of the Kensington Theatre, is now in charge of the Elmwood; Frank B. Quinlivan, manager of the Bailey, has replaced Rindcen at the Kensington, while Edward Miller, manager of the Roosevelt, has been switched to the Bailey. George Rosing is the new manager of the Roosevelt.

BANK THOSE TICKET-SELLING IDEAS IN A MANAGER'S FILE; IT WILL PAY!

At Last! A System That Will Enable All Showmen To File Away Money-Making Ideas; Convenient and Serviceable!

by IRA GLUCKSMAN

IMAGINE having at your finger tips a tried and true stunt to sell any and all pictures. Imagine never being without a storehouse of sales ammunition to meet the emergency of a sudden booking. Picture the advantage of always having at your command the best merchandising minds in the industry.

Idle flight of fancy? Not at all. Yours, all yours, at no cost whatever except for a little effort and some folders necessary to make up and run a simple exploitation file.

There's nothing new about this file idea. Many exhibitors have tried keeping one in the past. Most of them have given up in disgust. Reason? Either they started with no well conceived plan or else they made their file so complicated Sherlock Holmes himself couldn't have found what was wanted.

This article explains a system of keeping a simple selling file. The file is so easy to operate that a few minutes a week will be sufficient to bring it up to snuff. The plan is based upon the author's own experience in keeping just such a file while on the staff of "Publix Opinion," circuit house organ. Essentially this article is very much the same as the one written last year for that publication.

Scope of the File

Unless a good plan of the scope of the file is worked out in advance, it will become muddled, cumbersome, over-complicated, and therefore useless. Personal experience in running a file has led the author to believe that it should be basically split up into the following main headings:

A. EXPLOITATION
B. ADVERTISING
C. PRODUCT
D. BIOGRAPHIES, STILLS, MATS
E. CHILD PATRONAGE
F. STATE ATTRACTIONS
G. SPECIAL OCCASIONS
H. MANAGEMENT

As given here, these divisions are arranged in the order they will probably be referred to most often. In some instances, managers may prefer to rearrange them alphabetically.

No Reason To Waste Valuable Time Hunting For Campaigns Or Ideas That Can Be Kept at Finger Tips Ready For Use!

As you read on, it will become clear why these particular main headings have been selected.

(A.) Exploitation

It is apparent that the main headings will require a certain amount of subdivision. Under "Exploitation" should be the following:

1. Merchant Tie-ups
2. Civic and Community Tie-ups.
3. Contests
4. Ballyhoos.

Into the folder on "Merchant Tie-ups" should go information about arrangements with bakeries, department stores, banks, drug stores, dairies, laundries, newspapers, radio stations, refrigerator dealers, transportation lines, garages, etc., etc.

Under "Civic and Community Tie-ups," put ideas for dealing with police, firemen, Parent-Teacher Associations, American Legion, Safety Council, Army, Y. M. C. A., etc., etc.

Under the folder marked "Contests," should go ideas for conducting all kinds of contests such as Writing, Jingle, Identification, Puzzle, Beauty, Memory, etc.

In the division headed "Ballyhoos," put workable stunts on parades, use of public address system inside and outside the theatre, vehicle ballyhoos, live lobby ballyhoos, street ballyhoos, etc., etc.

So much for the first subdivision under a main head!

Second Subdivision

Sometimes, after a great many ideas have been collected under a particular heading, it becomes advisable to break it down still further. For example, newspaper tie-ups are common and offer many possibilities. The same goes for tie-ups with Auto Dealers, Department Stores, Transportation Companies and Radio Stations. Accordingly it will be wise to assign special folders to business organizations with which tie-ups are most common and to put tie-up ideas with less important ones in a folder marked "Miscellaneous."

Thus the breakdown under "Merchant Tie-ups" might be as follows:

a. Auto Dealers
b. Department Stores
c. Miscellaneous
d. Newspapers
e. Radio Stations
f. Transportation Companies.

(B.) Advertising

Under the second main head, "Advertising," the following subdivisions are suggested:

1. Direct Mail

(*Continued on following page*)

SIMPLE FILE FOR MANAGERS

A properly kept file will prove invaluable to any man engaged in selling pictures to the public.

No one man can possibly know everything there is to be learned about exhibition nor can any one man remember everything he came across during his theatre career.

Keep a file and make it your personal property. In any situation it will prove your best friend. Don't leave it to assistants to run. Guard every folder in it. Take it with you no matter where your assignment.

In the following outline are the "makin's" for a simple but complete manager's file:

A. EXPLOITATION
    1. Merchant Tie-ups
        a. Auto Dealers
        b. Department Stores
        c. Miscellaneous
        d. Newspapers
        e. Radio Stations
        f. Transportation Companies
    2. Civic and Community Tie-ups
    3. Contests
    4. Ballyhoos
B. ADVERTISING
    1. Direct Mail
    2. Displays (Lobbies, Windows, Fronts, Marquee, etc.)
    3. Heralds
    4. Institutional Ads (Cool Copy, Theatre Service, etc.)
    5. Regulations on Ads
    6. Newspaper Ads (Copy, layout, etc.)
    7. Trailers
C. PRODUCT
D. BIOGRAPHIES, STILLS, MATS
E. CHILD PATRONAGE
F. STAGE ATTRACTIONS
    1. Amateur Nights
    2. Fashion Shows
    3. Miscellaneous (Minstrels, Stage Weddings, Country Store, Mother Hubbard Nights, Stage Auctions etc.)

F. STAGE ATTRACTIONS (Cont.)
    4. Music (Bands, Scores, etc.)
    5. Staging (Drops, sets, lights, scripts, etc.)
G. SPECIAL OCCASIONS
    1. Anniversaries (Theatre, Washington, Lincoln, etc.)
    2. Benefits
    3. Christmas
    4. Fall (Football, School Re-opening, etc.)
    5. Fourth of July
    6. Lent
    7. Miscellaneous (Mothers' Day, Straw Hat Day, Election, Graduation, etc.)
    8. Openings (Theatre and Picture)
    9. Revivals (Picture)
    10. Summer (Outdoor Opposition, Fairs, Circuses, Swimming Pools, etc.)
    11. Weeks (Thrift, Fire Prevention, Safety, etc.)
H. MANAGEMENT
    1. Economies (Hints on Cost-Cutting, Elimination of Waste, etc.)
    2. Front House (Service Staff, etc.)
    3. Routine (Policy, routine matters, etc.)
    4. Technical (Sound, Projection, Repairs, Painting, Maintenance, etc.)

FILE AWAY THOSE GOOD IDEAS!

(Continued from preceding page)

2. Displays (Lobbies, Windows, Fronts, Marquees, etc.)
3. Heralds
4. Institutional Ads (Cool Copy, Theatre Service, etc., etc.)
5. Regulations on Ads
6. Newspaper Ads (Copy, layouts, etc.
7. Trailers.

Into the "Direct Mail" folder put good examples of letters, broadsides, postcards, programs and other material mailed to patrons.

In the "Displays" folder put photos of framed displays, fronts, marquees, window displays, lobby displays, etc., etc. Also put in here good examples of copy to accompany these displays.

It is obvious what to put in the folder headed "Heralds."

In the folder headed "Regulations on Ads" have information on local, state and federal statutes relating to copy and mailing of all kinds of advertising; restrictions on local bill-posting, banners, marquees and the like; and rules of local newspapers on mechanical requirements, deadlines and the like.

In the folder marked "Newspaper Ads," save ads from other towns, press books, trade papers, etc., which you think have particular merit as to copy or layout.

The folder for "Trailers" obviously should contain trailer copy and general information relating to trailers.

(C.) Product

Under this main head, keep press books, manuals and all special information relating to past, current and coming pictures. Producers' announcement books and tear sheets from fan magazines should also go in here.

In order to facilitate finding the material, it should be arranged alphabetically. If desired, it can be broken down further by type of picture, for example: Comedy, Drama, Mystery, Horror. The second suggestion, however, need not be used until the file has grown to big proportions.

(D.) Biographies, Stills, Mats

Having material of this kind on top is also very advantageous. An exhibitor may suddenly find himself with an overnight booking change that will leave him minus a press sheet and other material to help out on ads and publicity for the picture. Star-head mats are also invaluable in such an emergency if the regular mat material is not available.

Biographies, stills and star-head mats come in handy, too, when a chance suddenly arises to plant a local publicity story or in case the local newspaper receives a wire story on some star and asks the theatre for pictures and additional information.

Biographies and stills of executives are handy for new season picture openings, theatre anniversary special sections, occasions when theatre executives figure in the wire news, and the like.

(E.) Child Patronage

It is pretty obvious what to put in here: Ideas for running Kid Clubs, Tin Can Matinees, Airplane Modelling Classes, Serials, Boy Scouts tie-ups, and the like.

In the course of a year the Round Table section carries thousands of ideas for merchandising, advertising and exploitation of all forms. How to segregate this material so as to have it available for selection at all times has always been a problem.

In this article, Ira Glucksman tells you how to start and maintain a regular filing system designed along lines that should fit in with the operating methods of any and all showmen regardless of how large or how small their theatres are.

On the preceding page he has worked out the classifications and then breaks them down into various classifications so as to make the task both understandable and simple. By reading through the entire article you can work it out for yourself and get this valuable file started right away.

(F.) Stage Attractions

For convenience, this main heading requires some breakdown. Following are some of the suggested folders:

1. Amateur Nights
2. Fashion Shows
3. Miscellaneous (Minstrels, Stage Weddings, Country Store, Mother Hubbard Nights, Stage Auctions, etc., etc.)
4. Music (Bands, etc.)
5. Staging (Drops, sets, lights, scripts, etc., etc.)

This breakdown is meant, of course, for the theatre whose stage attractions are for the most part non-professional. Managers of deluxe houses with big stage presentations have specialists to do the staging.

(G.) Special Occasions

Throughout the year there are numerous special occasions which require special recognition, for example, Lincoln's Birthday, New Year's, Fourth of July, Labor Day, St. Patrick's Day. There are also special weeks such as Fire Prevention Week and Thrift Week, as well as events of local importance such as Graduation, Theatre Openings, Theatre Anniversaries, Cotton Festivals, Benefits, etc.

Fall, Lent, Summer, Pre-Christmas and Bad Weather periods call for special selling effort.

Ideas on building business around these periods should go into folders under "Special Occasions." The following compact breakdown is suggested:

1. Anniversaries (Theatre, Washington, Lincoln, etc.)
2. Benefits
3. Christmas
4. Fall (Football, School Re-opening, etc.)
5. Fourth of July
6. Lent
7. Miscellaneous (Mothers' Day, Straw Hat Day, Election, Graduation, etc., etc.)
8. Openings (Theatre and Picture)
9. Revivals (Picture)
10. Summer (Outdoor Opposition, Fairs, Circuses, Swimming Pools, etc.)
11. Weeks (Thrift, Fire Prevention, Safety, etc.)

LIVE SHOWMAN WANTED
With Capital

To synchronize with sound and dialogue and exploit official World War silent feature. Actual European and United States war scenes and color troops division. The only motion picture that has received official endorsements from the D.A.R.—American Legion and government organizations. Edited and arranged in chronological order from start to finish. Seven smashing reels of battle on the allied front. Better bet for theatres than any other war film released to date. Owner is an exhibitor of many years standing and will offer investor a partnership in the entire world rights. Handle your own money and can supervise the sales from New York.

BOX 550, MANAGERS ROUND TABLE CLUB
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK CITY

(H.) Management

Operating a theatre requires more than straight selling, although selling, indeed, is the biggest factor in bringing the populace around to the box-office.

Important also are front house operation and general supervision of running the house. The following folder headings will be useful to file "Management" ideas:

1. Economies (Hints on Cost-cutting, elimination of waste, etc.)
2. Front House (Service Staff, etc.)
3. Routine (Policy and in the case of a chain house: Company Rules and Regulations).
4. Technical (Sound, Projection, Repairs, Painting, Maintenance, etc.)

The Headings Complete

Notice that all headings in breakdowns for this file are arranged in alphabetical order. This is done to facilitate finding them without delay or trouble.

Physical Make-Up of the File

Before starting your file, give some thought to its physical makeup such as type of folders, dividers, etc. These ought to be chosen for their convenience.

Legal size folders are best because they are roomy. Ends of tear sheets, heralds and other large pieces will stick out from small folders, get torn and make the file messy.

Main Headings such as "Exploitation," "Advertising," etc., should go on divider cards of the kind that have a framed segment sticking up for writing in the heading. These show at a glance the main divisions of the file.

When, because of wealth of material, it becomes necessary to subdivide a main heading twice, it is a good idea to get special dividers for this section. This will become clear if you look at the divisions under the main head, "Exploitation." The first divider card bearing that title would have its framed segment at the extreme left. A little farther to the right would come the segments of the next set of divider cards, as shown in the positions in the box. In the special case of the subdivision under "Merchant Tie-ups" there might be even a third set of divider cards with framed segments even farther to the right.

(Please continue on next page)

STORING MATERIAL!

(Continued from preceding page)

Source of Material

Material to file will come from many sources. Some will be obtained from the Round Table section of "Motion Picture Herald." Part will come from producers. Some will be tear sheets or descriptions of stunts the manager devised himself or used successfully by the opposition.

Of course, not everything coming along ought to go into the file. Judgment has to be exercised here. But any idea that looks useful ought to be saved and put in its proper place so that it can be yanked out, maybe years later, at a moment's notice.

As the file grows and material collects in big batches, it will prove advisable to break it down farther than suggested here. (The file kept by the author in the Publix Home Office contained about 450 headings.) For that reason, it is a good idea to keep a typewritten list of all headings and folders in the file in the exact order they appear. This shows at a glance where anything is located. To permit easy inclusion of additional folders, triple space the list.

Where to File

It is sometimes troublesome to know exactly where to file some stunts or ideas. Sometimes they may logically be put into two or three or even more folders.

Take, for instance, a Roller Skate Matinee sponsored by a department store. This could be put under "Child Patronage" or in the "Department Stores" folder under "Merchant Tie-ups."

Some showmen who keep files will get around the problem by filing the stunt under both headings. That method, however, is unnecessary. It means extra work, a bulkier file and the nuisance of getting duplicates or triplicates of everything.

In all such instances, the thing to do is to file the idea where it will be of greatest value. In the example cited, the "Child Patronage" heading would be the best one under which to put the stunt because a description of the idea is more important than the mere fact that the department store sponsored it. Other types of merchants might be induced to sponsor a similar matinee. Still, objection might be made that when this method is used the manager looking for tie-up ideas in his "Department Stores" folder will overlook the stunt. Not at all, if he uses his file properly.

Using the File

To get the best use out of his file, the manager should know how to operate it. The secret of this is realizing that it is not always possible to find complete information in a single folder.

Take the case of an exhibitor looking for slants on a special kid matinee during Easter Week. Because Easter is the end of Lent, the first thing he will do, of course, is look in his Lent folder. But that ought not to be the end of his search. Next he ought to go to his "Child Patronage" division. Even then the possibilities are not exhausted. He still can look in some of the folders under "Exploitation," as well as the one labelled "Contests."

There might even be adaptable ideas in various folders under "Special Occasions" such as "Christmas," "Fourth of July" and "Benefits." Furthermore, additional hints can turn up in folders under "Stage Attractions."

A lot of trouble for a busy manager, some might say. Not if you think about it. Which is easier: Wracking your brains or memory for a selling slant or spending a few minutes looking through a few folders chock full of ideas that worked for other showmen?

Not that it is necessary, either, to follow out the exact ideas given in the file. The old ideas will suggest new ones. Almost any stunt successfully put across in the past can be given a new twist to fit a particular situation. It is this flexibility of ideas that makes them particularly valuable to keep on tap.

Of course, this is a free country and you can keep a file or not as you see fit. But the author knows, so far as he is concerned, he'll keep a file in any job he holds in this business or another one. One head, one memory, one imagination is all right. A lot of heads, a lot of memories and a lot of imaginations are far better.

CHAIR STUNT USED BY HERB JENNINGS ATTRACTED OTHERS

Good use was made of a director's chair claimed to have been used by Ronald Colman during the filming of "Cynara" when that picture was sold by Herb Jennings, manager of Loew's Grand Theatre, Atlanta, Ga.

In conjunction with an offer made by Loew Theatres throughout the country to award $100 to the man and the same amount to the woman who submitted the best answer to the question, "Should the wife in 'Cynara' forgive her husband?" Jennings also offered the chair and tied-up with a local merchant to use same in a window display. One of the city's leading newspapers came through with a corking publicity yarn on the stunt.

According to later reports, the chair gag went over so well that U. A. had to order a lot more to send around to other exhibitors in various parts of the country. For your further information, the chair was of the folding camp or deck type with a detachable back rest. Colman's name was painted on the canvas back-rest.

We're glad to get a line on what Herb Jennings is doing down in Atlanta.

NEW JERSEY GO-GETTERS!

Gathered by AL ZIMBALIST

(SPECIAL WIRE)

"Chick" Lewis
MANAGERS' ROUND TABLE
1790 Broadway
New York City

Dear Chick:

Empire Theatre in Newark wrangling with stage help Stop Had twenty-five pickets at one time in front of house until court order stipulated there must be only five Stop

Bill Powers of Proctor's threw a party for critics, sports writers and press agents Stop Meal was grand Stop Sorry you couldn't attend Stop Give Bill a hand Stop

Jack Stein of Embassy Orange closed deal with local dancing school and now gets free kiddie shows Stop Same idea is being carried out by Andy Goldberg of Regent Eliz Stop

Bill Michaelson knocking 'em dead with amateur review nites in Union Stop He became a proud father recently which may give you a good reason Stop

Gary Poorman of Montauk Passaic tied up local newspaper with jig-saw puzzle on Twenty Thousand Years and got results Stop Incidentally Gary is chairman of the Warner welfare board in Jersey Stop

Ray Cohn promoted distribution via newsstands Stop Front page publicity on new sound equipment Stop And Clem Murphy had unique lobby display on "Employees Entrance" and tie-up with Ledger on Find Your Name in classified contest Stop

Nat Mutnik got newspaper clipping display on "Silver Dollar" free Stop Also free space in Irvington Times and tie-up with Irvington Herald on free bus trip to Washington Stop

Bill Waldron promoted "free ticket" giveaway Stop And Bobby Clark planted serial story on "Animal Kingdom" in Montclair Times Stop And Planted displays in windows of local florists Stop

Regular News Items . . .
Kuehn of the DeWitt, Bayonne, got himself a special front on "Mummy" and it started to talk $$$$ . . . Mike Weshner got special window displays and neat exploitation in "Flesh," promoted newsreel shots of dedication of new Post Office and ran it at his theatre for a week . . . thus cashing in on it heavily . . . Saul Ullman is the gagman of the Warner Jersey zone . . . George Kelly is a runner-up . . . Bill Weiss, one of our regular fellers, started a parcel room checking service at his theatre . . . and now it's packed afternoons . . . which is something! or isn't it? . . . Warner managers plan a blowout for themselves after the "Rainbow Handicap Drive" is over in three weeks . . . They're laying odds that New Jersey will beat every other zone in the nation-wide drive among Warner zones! And the writer will take all bets! In the zone it looks like C. L. Dooley's district will cop all honors, with Eddie Batlan running a close first!

The five winners of the third week of the drive are Jim Malone, George Kelly, Bobby Clark, Elliot Kadison, Ray Cohn!

See you next week with more results . . . Can you take it?

(Signed) AL

personalities

JOE GORDON
has been appointed manager of two theatres, the Saenger and Strand, at Meridian, Miss.

▽

E. VAN HYNING
will open his new theatre, seating 600, at Iola, Kan., about March 1. RCA equipment will be installed.

▽

HORACE J. HOUGHLAND
has been transferred from Mobile, Ala., to management of the Saenger Theatre, Hattiesburg, Miss.

▽

JEROME HARRISEY
former manager of the Fenway Theatre, Boston, and recently replaced there by George Laby, is in charge of the Publix Theatre, Northampton, Mass.

▽

PERRY SPENCER
recently in charge of a Philadelphia house, is now at the helm of Warner's Arcade Theatre, Waynesboro, Pa.

▽

J. W. DAVIS
has taken over the Empress Theatre, Hugo, Colo., from Fay Leiber and installed new sound apparatus.

▽

CLAYTON WRIGHT
formerly at the Orpheum Theatre, Denver, Colo., has been appoointed assistant manager and treasurer of the Denham Theatre, same city.

▽

EDWIN S. C. COPPOCK
manager of the Paramount Theatre, Staten Island, N. Y., was one of the guest speakers at a recent session of the Ninth Annual Board of Review at the Hotel Pennsylvania, New York City.

▽

J. W. DAVIS
has purchased the Empress Theatre, Hugo, Colo., from Fay Leiber and has installed new sound equipment and made other improvements.

▽

A. L. STALLINGS
well known theatre operator throughout southern Utah for many years, has opened the Playhouse Theatre in Salt Lake City, a house closed for several months and previously used for stock. A picture-vaudeville policy is in effect.

▽

FRED SPINELLI
assistant to Irving Feinman at the Empire Theatre, Brooklyn, N. Y., is the expectant father of a new showman and future member of the Round Table Club.

▽

FLOYD LOWE
is the new manager of the City Theatre, David City, Neb., replacing Harvey Dabarsh, who has been transferred to the Wahoo Theatre, Wahoo, Neb., to fill a vacancy caused by the resignation of Charles Prokop.

▽

SYD LEVEY
is now at the helm of the Schuyler Theatre, Schuyler, Neb., replacing Paul McDonald, who has been named as assistant at the City Theatre, David City, Neb.

▽

CARL HORSTMAN
is the new manager of the State Theatre, Central City, Neb., replacing Mrs. B. McDermott, resigned.

▽

ANDY GUNNARD
has been appointed house manager of the J-Von-H Venetian Theatre in Seattle, according to a recent announcement by Leroy Johnson, general manager of the circuit. Gunnard was previously connected with local Publix theatres and more recently active in stock company productions at the Moore Theatre in Seattle.

JUNE BURNS
and Fay Asbury, respectively cashier and doorman at Joe Danz's Embassy Theatre, Seattle, recently foiled the attempt two bandits made to rob the house. Forcing her to hand over contents of the cash box, Miss Burns called to Fay, who, with a convenient cop, cornered the robbers and recovered the money.

▽

HERBERT MORGAN
formerly with RKO in Schenectady, N. Y., has succeeded Lou Brown as publicist for Loew's in Baltimore, Md. Brown has returned to Washington, D. C.

▽

RALPH LEE
and Buddy Porter, respectively managers of the Rialto and Tabor Theatres, Denver, recently traded jobs as the result of stage shows going into the Tabor.

▽

LOUIS GUIGETTI
has assumed management of the Menlo Theatre, Charleroi, Pa., succeeding George Moody, recent lessee of the theatre.

▽

M. E. KLARE and ELMER LINT
have acquired the New Olympic Theatre, Pittsburgh, Pa., from Eddie Golden. Mr. Klare is an officer of the MPTO of W. Penn.

▽

L. A. CHATHAM
has leased the Key Theatre at Wewoka, Okla.

▽

E. P. MICHAEL
has reopened the Braymer Theatre, Braymer, Mo.

▽

OSCAR A. DOOB
advertising and publicity director of Loew's, was presented an illuminated scroll by Mayor Bryce B. Smith of Kansas City, when on a visit there recently. The honor is reserved for distinguished visitors.

▽

BRECK FAGIN
formerly manager of the Fox Plaza, Kansas City, is in charge of the roadshow engagement of "Cavalcade" at the Fox Apollo, Kansas City.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

A. P. KYLE
has taken over the Paramount Theatre, Elizabeth, La., and will shortly open for business.

▽

COL. HARRY LONG
district manager for Loew in Baltimore, Md., and Mrs. Long, recently took a trip to Bermuda.

▽

LOUIS W. RICHMOND
manager of the National Theatre, Boston, is the Club's selection this week for membership in the Society for Relief of Bandits by virtue of the $836 an armed robber forced him to hand over a short time ago. The honor of runner-up is hereby bestowed upon Frank Murphy, assistant manager of the Brockton Theatre, Brockton, Mass., who had $600 in the till when a ragged, hungry looking thug stuck a gun in Frank's stomach and relieved him of further responsibility.

▽

N. B. GROSSMAN
in addition to operating the Rialto and Capitol Theatres at Pocatello, Idaho, is quite a singer and may be heard every Sunday evening over the Pocatello radio broadcasting station.

▽

EARL BROTHERS
manager of the Boulder Theatre, Boulder City, Colo., received a visit a short time ago from robbers who bound and gagged him, stole the keys to the theatre and absconded with $300 in cash. The bandits were later captured and confessed the crime.

▽

DUMOND CHRISTOPHER
has opened the new Mainstreet Theatre, Warrensburg, Mo. RCA High Fidelity equipment has been installed.

▽

HERMAN C. BAMBERGER
formerly in charge of the Paramount Theatre, Hamilton, Ohio, has been transferred to the Paramount, Middletown, where he succeeds G. L. Hensler, transferred to the Paramount, Toledo, Ohio. Chas. Kurtzman, former manager of the Toledo-Paramount, recently resigned.

▽

MARC WOLF
until recently district manager for Publix at Indianapolis, is managing the Paramount Theatre, Hamilton, Ohio.

▽

EDGAR HART
formerly manager of the RKO Rivoli Theatre, Toledo, Ohio, which recently closed, has replaced Lou Hollet, resigned, as manager of the RKO Majestic Theatre, Columbus, Ohio.

▽

M. E. GILLIOZ
theatre builder and owner of the Gillioz Theatre, Monett, Mo., is nursing a severe dislocation of his shoulder as the result of a recent auto accident.

▽

HARRY SCHULMAN
former operator of theatres in Texas territory, has announced that he will open the Rio Theatre in New Orleans, La. The house was formerly known as the Rialto.

▽

GEORGE MANN
head of the Mann Circuit of Theatres in northern California, with headquarters in San Francisco, recently announced to the world that it's a boy! Yowsir, an eight-pound boy!

▽

CHARLES NEWMAN
veteran showman who has been devoting his attention to stage shows during recent years, is again back in picture business at the helm of the El Camino Theatre, San Rafael, Calif.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

A Shriek in the Night	Ginger Rogers-Lyle Talbot			
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson-Gloria Shea			
Eleventh Commandment	Marion Marsh-Theo. Von Eltz			
Midnight Alarm				
Nesters, The	Monte Blue			
Pullman Car				
Red Kisses				
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Beneath the Sea	Ralph Bellamy-Fay Wray			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen			
Destroyer, The				
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Mike				
Mussolini Speaks				
Parole Girl	Mae Clarke-Ralph Bellamy			
Pearls and Emeralds				
Rules for Wives				
Silent Men	Tim McCoy-Florence Britton			
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33
Soldiers of the Storm	Regis Toomey-Anita Page			
Tampico	Jack Holt-Raquel Torres-Fay Wray			
Unknown Valley	Buck Jones			
When Strangers Marry	Jack Holt-Lilian Bond			
Whirlwind, The	Tim McCoy-Alice Dahl			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33	62	Feb. 18,'33
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33	68	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33		
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe - Bela Lugosi - Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33		
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
State Fair	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Six Hours to Live	George O'Brien-Neil O'Day	Feb. 17,'33		
Smoke Lighting	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn - Boots Mallory - Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett - Charles Farrell - Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	Apr. 28,'33		
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	May 5,'33		
Five Cents a Glass	Marian Nixon	May 19,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
I Loved You Wednesday	Philip Merivale	May 26,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pilgrimage	Marian Nixon-Norman Foster			
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33		
Trick for Trick		May 12,'33		
Warrior's Husband	Elissa Landi-Ernest Truex-David Manners	Apr. 21,'33		
Zoo in Budapest	Gene Raymond-Loretta Young	Mar. 31,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	Feb. 23,'33		
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The				
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Myrna Kennedy	Mar. 15,'33		
Green Paradise				
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Mar. 1,'33		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight		Apr. 1,'33		
Free Love		May 1,'33		
Gun Law	Jack Hoxie-Betty Boyd			
Sing, You Sinner		Mar. 15,'33		
Trouble Buster	Jack Hoxie-Lane Chandler			
Woman in the Chair, The		Apr. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Mar. 1,'33		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Justice Takes a Holiday		Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo		Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Her Resale Value	June Clyde-George Lewis	Mar. 15,'33		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18,'33
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Hains-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33		
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 31,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow			
Dancing Lady, The	Joan Crawford			
Eskimo				
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31,'33		
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Apr. 7,'33		
Made on Broadway	Robt. Montgomery-Mae Clarke			
Man on the Nile	Ramon Novarro-Myrna Loy	Apr. 7,'33		
Peg O' My Heart	Marion Davies-Onslow Stevens			
Reunion in Vienna	John Barymore-Diana Wynyard-Frank Morgan	Apr. 14,'33		
Rivets	John Gilbert-Mae Clarke	Mar. 24,'33		
Service	Lewis Stone-Benita Hume-Lionel Barrymore			
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 17,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn to the Right				
White Sister, The	Helen Hayes-Clark Gable	Mar. 10,'33		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the Border	Bob Steele	Mar. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33		
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	All Star	Apr. 1,'33		
Casey Jones	All Star	Apr. 15,'33		
False Fronts	Ralph Forbes-Vivienne Osborne			

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott- S. Fleming	Sept. 30	59	
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
Cracked Ice	Four Marx Bros.			
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft			
I Love That Man				
International House	Peggy Hopkins Joyce			
King of the Jungle	Frances Dee-Buster Crabbe			
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33		
Shame of Temple Drake, The	Miriam Hopkins-Jack LaRue			
Song of Songs	Marlene Dietrich-Brian Aherne			
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33		
Terror Aboard	Wynne Gibson-Cary Grant			
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louis Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 10,'33		
Declasse	Ann Harding			
King Kong	Fay Wray-Bruce Cabot			Feb. 25,'33
Our Betters	Constance Bennett	Mar. 31,'33		
Power Man	Bill Boyd			
Scarlet River	Tom Keene-D. Wilson	Mar. 17,'33	57	Jan. 21,'33
Silver Cord, The	Irene Dunne-Joel McCrea			
Successful Blunder, A	Junior Durkin-Charlotte Henry		68	Feb. 4,'33
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Mar. 24,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg			
Dangers of the Arctic		Exp. Film Co		58	July 6

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Equitable Pics.			
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Equitable Pics.			
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Those We Love	Llyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,33	84	
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title	"Merry Go Round")			
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33		
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 9,'33		Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Igloo	All Star	July 14	58	July 16
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider			Feb. 18,'33
Black Pearl	Tala Birell			
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 16,'33		
Counsellor-at-Law				
Early to Bed	Summerville-Pitts			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 30,'33		
Laughing Boy	Zita Johann			
Lucky Dog	Charles "Chic" Sale			
Prison Dctor, The				
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33		
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Gold Diggers of 1933	Warren William-Joan Blondell-Aline MacMahon-Dick Powell			
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33		
Kid's Last Fight, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney			
Private Detective 62	William Powell			
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Untamed Africa		Apr. 8,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33		
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Study in Scarlet, A	Reginald Owen-June Clyde	Mar. 12,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	American - Roumanian			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	American - Roumanian	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Uta			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It with Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats	Jan. 25,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33		
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33		
The Curse of a Broken Heart			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25		
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33		
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	19	
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33		
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
Wise Dummies Harry Langdon			
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs			
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
California	Mar. 5,'33		
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Robin Hood	Jan. 22,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33		
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Boundless Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
COLORTONE MUSICAL REVUES			
Over the Counter		18	Feb. 25,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	Mar. 14	7	
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two			
ODDITIES			
Chill and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles		12	
Bone Crushers		8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct.
Strange Innertube	Sept. 22		
Taxi For Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks		19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	

ONE REEL ACTS

Title	Rel. Date	Running Time Minutes	Reviewed
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
Just a Gigolo Irene Bordoni	Sept. 9		
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time on My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
Kidnapping	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Drug Store, The Sennett Star			
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Prosperity Pays Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped the Ghost	July 22		
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 20

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two			
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Julips	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 10		
Golf Chump, The	Aug. 5	20	Aug. 13

Title	Rel. Date	Running Time Minutes	Reviewed
Merchant of Menace, The			
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

SPECIALS

Title	Rel. Date	Running Time Minutes	Reviewed
So This Is Harris		28	

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Panicky Pup	Feb. 24,'33		
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30

CAESAR FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Veneziana		1 reel	

CAPITAL

Title	Rel. Date	Running Time Minutes	Reviewed
Isle of Isolation		10	July 30

CENTRAL FILM

Title	Rel. Date	Running Time Minutes	Reviewed
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
In Old New Orleans			May 28
Syria			May 21

F. M. S. CORP.

Title	Rel. Date	Running Time Minutes	Reviewed
Newslaughs		7	Jan. 28,'33

FEATURETTES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7

IDEAL

Title	Rel. Date	Running Time Minutes	Reviewed
Evolution		28	Sept. 3

MARY WARNER

Title	Rel. Date	Running Time Minutes	Reviewed
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival		10	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	

MASCOT

Title	Rel. Date	Running Time Minutes	Reviewed
Technocracy		10	Jan. 7,'33

MASTER ART PRODUCTS

Melody Makers Series:

Title	Rel. Date	Running Time Minutes	Reviewed
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	

PRINCIPAL

Title	Rel. Date	Running Time Minutes	Reviewed
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31

UFA

Title	Rel. Date	Running Time Minutes	Reviewed
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

WARD PRODUCTIONS

Title	Rel. Date	Running Time Minutes	Reviewed
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		

SILLY SYMPHONIES

Title	Rel. Date	Running Time Minutes	Reviewed
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champs, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radie Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod s Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90			
BOBBY JONES			
No. 1—Hand and Grip			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band..			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 16
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

WABASH AVENUE

CHICAGO

Carl Laemmle came to Chicago last week for a sales conference and arrived here to a day just twenty-seven years after he first entered the picture business in this city. Some fifty branch managers and salesmen from 12 Middlewest exchanges helped him celebrate the occasion in a midseason pep meeting.

▽

Steve Bennis, the well-known and fiery exhibitor who operates the Grant and Lincoln theatre at Lincoln, Ill., was in town last week, at which time it was learned that Bennis has acquired new duties. He has been elected president of the Lincoln chamber of commerce.

▽

Mark Margolis has taken over the Paramount theatre at Hammond, Ind.

▽

The case of Fred Oser and six other operators expelled from the operators' union against Tom Maloy and local officials has shifted from the court of Denis E. Sullivan, superior court judge, to that of Judge John P. McGoorty. A hearing last week was marked by lively debate between opposing counsel. Judge McGoorty is expected to give an early decision.

▽

Clyde Eckhardt, Fox district manager, brings back glowing reports on business on "State Fair" at St. Louis and other spots. In a realignment of midwest branches the Detroit branch has been included in Eckhardt's territory and the St. Louis branch eliminated.

▽

Plaza theatre at Gary, Indiana, which was razed by fire, has been rebuilt and will reopen shortly.

▽

A new theatre supply house, handling a line of theatre equipment and accessories as well as sound heads, has been opened at 208 N. Wells street under the name Midwest Theatre Equipment Company.

▽

Jack Miller of the Exhibitors Association of Chicago, is back at his desk after a sojourn in Miami.

▽

Things have been happening over at United Artists exchange. As announced last week, Percy Barr is a new member of the sales staff. Since then Manager Eddie Grossman has added Sam Rifkin to cover down-state, Lou Goldstein to handle Indiana and Illinois, and Eddie Safier covering northern Illinois. Frank Young is still on the job hitting the ball in his usually effective manner in the city territory.

▽

If there are any basket ball teams along the Row here's a tough team to pick on. It's the Davis theatre quintet, managed by H. J. Miller, chief of staff. This aggregation has won ten games in a row.

▽

Distributing arrangements have been completed by George Dillon of Filmchoice, with Security Pictures Corporation, for distribution of "Maedchen in Uniform" in Chicago, Indianapolis and Milwaukee territories. Security is headed by Harry Lorch and Irving Mandel. Clinton S. Cook has been named central division representative of Filmchoice.

▽

Charles Lowenberg, who is well known along the Row, where he formerly directed publicity and advertising for Universal, was greeting old friends on one of his infrequent visits from Milwaukee last week. Charlie is now director of advertising for the Fox Midwesco circuit.

HOLQUIST

RCA Stock Distribution Under Way in Wilmington

Radio Corporation of America common stock in the amount of $25,000,000 is being handled through the post office at Wilmington, Del., in the last stages of mailing the stock to 234,000 General Electric and Westinghouse stockholders. The stock represents part of the holdings of General Electric Company and Westinghouse Electric and Manufacturing Company, distribution resulting from the consent decree signed last November in the government anti-trust suit against the electrics.

To date mailing has required the expenditure of more than $300,000 in Wilmington by the Corporation Trust Company and the employment of nearly 150 clerks. The total expenditure also includes $50,000 for postage and $241,631.28 for revenue tax stamps.

ON BROADWAY

Week of February 25

MAYFAIR

Pickaninny Blues	RKO Radio
The Floorwalker	RKO Radio

PARAMOUNT

Screen Souvenirs	Paramount
Too Many Highballs	Paramount

RIVOLI

Ma's Pride and Joy	Paramount
Mickey's Pal, Pluto	United Artists

ROXY

The Beach Party	Columbia
The Masked Raider	Principal

RKO ROXY

I Know Everybody and Everybody's Racket	Universal

STRAND

Nothing Ever Happens	Vitaphone
One Step Ahead of My Shadow	Vitaphone
World's Champ	Vitaphone

WINTER GARDEN

Buzzin' Around	Vitaphone
Bygones	Vitaphone
The Alma Martyr	Vitaphone

New Process Record Company

Broadcasting Records of America, Inc., a new company which will deal in records made by a new patented process, has been organized, with W. H. Voeller, formerly of Paramount, as president, and with offices at 1560 Broadway, New York. It is claimed for the new process that it will make records unbreakable and mailable. Records also will be suitable for advertisers to record and file their programs, the company announced.

Eschmann, Vogel with Prospect

E. A. Eschmann, former general sales manager for Majestic Pictures, has been named vice-president in charge of sales for Prospect Press, Inc., trade printers, by Charles Zemker, president. A. Mike Vogel, formerly in charge of Fox exploitation, has been named to head James A. McCann Company, Prospect subsidiary.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 45—Congress passes dry law repeal on to people—Gas blast razes village of Neunkirchen, Germany—Pope makes first screen talk in Vatican—Indiana's governor gets dictator's power—Ski jumping season ending at Salisbury Mills, N. Y.—Dutchmen revel in winter joys at Volendam, Holland.

FOX MOVIETONE NEWS—No. 46—Uncle Sam's armada enters harbor of San Francisco—Futurist fashions appear in Berlin—Rodeo held at Tuscon, Ariz.—Roosevelt picks cabinet members—National pet show held at San Bernardino, Cal.—Catholic pilgrims flock to French healing shrine—Cameraman flies over the Alps.

HEARST METROTONE NEWS—No. 244—Roosevelt names Cordell Hull secretary of state—Campbell sets new auto record at Daytona Beach, Fla.—Thousands worship at Lourdes shrine in France—Spills mark ski meet at Inssbruck, Austria—Many get jobs in hope of repeal—Dixie fans flock to closing races in New Orleans—New "duck" auto is France's latest—Pacific fleet comes home after maneuvers.

HEARST METROTONE NEWS — No. 245 — Chinese prepare for last stand in Jehol drive—Six-day pedalers off in New York—Baseball teams start training—Roosevelt picks more appointees—Londos victor in Los Angeles wrestling bout—Girls take up flying test drill in New Orleans—Athletes in New York meet.

PARAMOUNT NEWS—No. 59—Scots brush up on national sport at Loch Leven—Prince and Princess of Liechtenstein arrive in New York—Motorbike race at Bakersfield, Cal.—Roosevelt's would-be killer gets 80-year sentence at Miami—Hitler outlines plans for future in address in Berlin.

PARAMOUNT NEWS—No. 60—Troops train at Sault Ste. Marie, Mich.—Milk strike in Wisconsin—Giants' baseball team trains in Los Angeles—Cubs' baseball team in workout at Catalina Island, Cal.—New U. S. aircraft carrier christened at Newport News, Va.—Roosevelt picks members of cabinet—Londos wins Los Angeles wrestling match.

PATHE NEWS—No. 60—Pope poses for talking pictures at Vatican City—Human wall guards Roosevelt in New York—States to decide wet or dry—Uncle Sam's sea hawks in trim after Pacific maneuvers—Ski stars spill at West Lebanon, N. Y.—Gas tank explodes at Neunkirchen, Germany.

PATHE NEWS—No. 61—Hull, Woodin and Farley named to Roosevelt's cabinet—Campbell sets new auto speed mark at Daytona Beach, Fla.—New device tastes fruit by measuring acid tested in New York—Senator Pittman lauds Pathe News mining plan—Rodeo riders on rampage at Tucson, Ariz.

UNIVERSAL NEWSPAPER NEWSREEL—No. 122—Pope talks for motion pictures in Vatican City—Would-be assassin of Roosevelt sentenced in Miami to 80 years—Japan ushers in New Year—Hold annual cross-country race at Eton, England—French capital goes for marionette show—New auto speed record set by Campbell at Daytona Beach, Fla.—Odd bits in today's news.

UNIVERSAL NEWSPAPER NEWSREEL—No. 123—New Navy plane carrier launched at Newport News, Va.—Use ancient pyramids to teach history at Hidalgo State, Mex.—German girls help campaign against gas—Londos retains wrestling crown in Los Angeles—Blizzard buries city at Toyama, Japan—A. A. U. holds annual meet in New York—Six-day bike grind starts in New York—Beauty contest at Coral Gables, Fla.

Becker with Filmchoice

Joe Becker, long connected with major company distribution, and recently assistant to Fred Meyers at RKO, has become associated with Filmchoice, Inc., new name of the company formed recently by John Krimsky and Gifford Cochran. George Dillon, who recently joined the company, has left for the Coast on distribution deals for the company's first release, "Maedchen in Uniform." Majestic Pictures is handling the film out of Cleveland and Cincinnati and Standard Film out of Buffalo and Albany.

Whaley Quits Disney

Ed Whaley resigned Wednesday as representative in the East for Walt Disney. Mr. Whaley had charge of "Mickey Mouse Clubs" for the past two years.

Named Freuler Foreign Agent

H. E. J. Spearman, general European representative for Captain Harold Auten, will also represent Freuler Film Associates, Inc., in France and continental Europe.

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NEW DEAL HAS STARTED—HERE'S HOW: National Carbons, AC type, 60% discount. Specials other sizes. S. O. S. CORP., 1600 Broadway, New York.

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CROWN'S BARGAIN COUNTER; SCREEN brush with six-foot pole, $2.90; sand urn silver and black, $4.75; safety bucket tank, $10.00; Eveready battery No. 485, $1.30; UX 250 tube, 70c each guaranteed; G112G, $4.50; feed sprockets, $1.90; intermittent guide E3, $1.40; P102C, 90c; fan covers, 50c, battery B eliminators $17.50 noiseless; rebuilt Simplex mechanism, $135.00; 15 ampere rectifier, $35.00. Tell us your needs and let us quote you lowest prices obtainable. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York City.

UPPER AND LOWER SPROCKETS FOR Powers and Simplex Projectors, 90c each; Photo Cells all makes sound equipment, $7.75; Sound Lens, $10.00; Peerless Auditorium Speakers, $4.35 each; Powers Proportional Aperture Plates, $1.50; Microphones, $6.00; Complete Sound-On-Film, $220.00. THEATRE SOUND SERVICE, Rochester, N. Y.

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THEATRES WANTED

WANTED SMALL THEATRE ON REASONABLE rental basis for summer stock company. If terms are satisfactory, may consider a 5-year lease. State equipment and condition of theatre. Mention size of stage and if large enough for stage production. BOX 119A, MOTION PICTURE HERALD.

WILL RENT, LEASE OR BUY WORTHWHILE theatre properties all over the country. State seating capacity, value and population. Also state condition of theatre, how equipped and what competition. BOX 122A, MOTION PICTURE HERALD.

THEATRE IN ILLINOIS OR INDIANA BY responsible party. BOX 275, MOTION PICTURE HERALD.

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PICTURE INDUSTRY MEETS DOLLAR CRISIS

Attendance in Theatres Improves After First Decline When General Bank Holiday Was Declared; Scrip and Produce Used for Tickets

EXHIBITORS WINNING LEGISLATIVE FIGHTS

Campaigns Against New Taxation Succeeding; More Ground Is Gained on Censorship Front; Measures Still Before Lawmakers of 13 States

In Two Sections—Section One

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GENERATION

- **MONTREAL:** $3500 over average even on second week.
- **NEW YORK:** 3rd tremendous month . . . still doing capacity.
- **LOS ANGELES:** Winds up 7-week run as business zooms.
- **PHILADELPHIA:** Doing only biz in town as 4th week proves better than 3rd.
- **PROVIDENCE:** Smashing along to lead town by mammoth margin.
- **SAN FRANCISCO:** Classiest of class trade brings second week ahead of first.
- **CHICAGO:** Advance sale big despite bank holiday.
- **BOSTON:** Record-breaking 5-week run boosts public interest in *all* films.

STATE FAIR

- **OKLAHOMA CITY:** Broke all city records for the year.
- **DES MOINES:** Shattered every house record.
- **INDIANAPOLIS:** Third week only business in town over par.
- **WASHINGTON:** Led the town with $3500 over average.
- **MINNEAPOLIS:** Top rating from critics and top business for house.
- **CINCINNATI:** Practically doubled weekly average.
- **CHICAGO:** Smash opening week indicates three-week stay.
- **ST. PAUL:** Ran away with top honors for town.
- **PORTLAND:** Held over for more profit.
- **PITTSBURGH:** Names pulling mobs for sensational business.

One of the
FOX
Cavalcade of HITS

MAR 10 1933
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MOTION PICTURE HERALD

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WE'LL BE SEEING YOU

AS this issue of MOTION PICTURE HERALD trips merrily to press the United States, including the villages of Broadway and Hollywood, are complaining, in not too complete secrecy, of a headache and underlying symptoms of coated tongue, inactive liver and decomposition of the outlook, complicated by various fevers and rashes.

Pontificating in that manner which is the special prerogative and privilege of editors, under the game laws, may we not at this time, in confirmation of our editorial infallibility, refer to an expression on this page some months ago in which we positively announced that the end of the world has not yet arrived.

Coal will still burn under the boilers. The carbons will still strike an arc. The movies will still move.

The bookkeepers have indeed kicked up quite a mess.

The money machine is in trouble. It made it and it can jolly well get out of it, itself.

We do, however, specifically guarantee the human race and the motion picture market. We know perfectly well that the people, the masses, will have amusement and we know equally well that the motion picture has done and can do the best job of it for the least money. The least money means per unit of population, which, of course, means the most money in total.

Most of the headache is over yesterday's dollar. The motion picture industry's future is in tomorrow's dollar—maybe tomorrow's dime. It was built on day-before-yesterday's dime anyway.

The motion picture's job is continuous. Its work will be done by those who know how and can do it.

This is likely to prove a sad and bitter period for those who devote their energies to having the jitters over the loss of sinecures built on something other than performance and goods delivered.

Life just has to be lived dangerously because it is a dangerous world. Business tries ever to boast of daring and the while nestle in safety, behind all manner of bulwarks. It can not be done for long at a time.

The world and the race and the business of living go on. And the only really serious thing that could happen to the motion picture industry would be the loss of the customers. Until they are lost there is no proper reason for despair. The birth rate is more important than the bank clearings.

We live in the now and the tomorrow. The headaches are efforts to do something about the irrevocable yesterday. The motion picture is worth just what it can get, now and tomorrow.

MOTION PICTURE HERALD will be out again next week.

THE BRITISH ARE COMING!

REAL significances are beginning to appear among the manifestations from Great Britain. British pictures are fairly on their way to mean vastly more in the American market than many care to admit. This is one of the somewhat belated but inevitable consequences of the coming of talk and sound.

Dialogue, it appears, has worked in a twofold manner. It has leveled down some of the disparities of technique between California and London, and it has encouraged the British to a new order of endeavor.

This comes to mind as one reads that British & Dominions Film Corporation announces a net profit for 1931-32 of £30,740, nearly double that of the year before. And next year they get American distribution through United Artists.

Meanwhile, in the face of a long standing notion that nothing very exciting ever had or ever could come out of British studios, along came "Rome Express," ranking high in technique, and now Universal is previewing another British-Gaumont production, shortly to be offered, "Be Mine Tonight," winning the acclaim of trade and lay press critics in both the Hollywood and New York sectors of observation. Casting about for counterweights for their enthusiasms, these critics seem able to find only that the products are "foreign."

German and British pictures are growing factors in American exhibition. They are most certain to continue to be. The motion picture is an American invention as a machine system. As an art it is a world art.

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MR. SINCLAIR WRITES

MR. UPTON SINCLAIR'S opus entitled "Upton Sinclair presents William Fox" is a best seller and a best renter in the regions where the motion picture industry is of special interest. May we not for a lightsome moment point with pride to the fact that the book was discovered for the industry by MOTION PICTURE HERALD, and that our review of it has since been the subject of some discussion, and considerable communication. For instance, Mr. Sinclair, in a letter the other day, was generous enough to remark:

> *Your write-up of the Fox book is extremely clever and very subtly calculated to cause people to want to read the book. This of course I appreciate both as author and publisher.*

This is interesting in view of the fact that some of the industry's marginal pussyfooters and bleaters have charged us with unkindness to Mr. Sinclair and Mr. Fox in our comments. Mr. Sinclair for one knows an honest opinion even if it is not said with flowers.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THIS WEEK

"COMPLETELY DEMOCRATIC" AVOWedly, will be Hollywood's Academy of Motion Picture Arts and Sciences, as a result of the directorate's decision to make all members eligible for office, eligible to vote, thus altering the Academy's constitution. Accepted was M. C. Levee's resignation as president, director; drawn will be a code of ethics for agents in negotiating with players, producers; recognized was Warners' Darryl Zanuck as successor to MGM's Irving Thalberg as producers' board representative. . . .

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EULOGIZED CHICAGO'S FILM LEADers with respect to Anton Cermak, assassination victim: Barney Balaban—". . . He has benefited ours as well as other industries. . . ." Jack Miller—"He has always shown a sympathetic understanding of our business. . . . Has tried his best to give the city a liberal definition of them (censor laws)." Aaron Saperstein—". . .He has always shown a spirit of friendly cooperation." . . .

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"DEFINITE AND FINAL ACTION" BY distributors must precede the announcement by Allied States of its position on the industry's new contract, appeals board program, belligerently declares that organization from its Washington headquarters. For its members Allied will analyze the program, offer advice" . . . as soon as all companies are through playing with the subject and make known just what they propose to do." . . .

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EARLE W. HAMMONS, EDUCAtional's president, last week expressed satisfaction with the recently completed consolidation of Fox and Educational distribution machinery, anticipating "appreciable" economies when earliest calculations are revealed shortly. Decided within a month will be Educational's feature producing plans for next season. Moved for efficiency to Fox's home office have been Educational's publicity, contract departments. . . .

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SHARPLY REFUTING THE STATEMENT of Charles M. Ness of the Maryland Lord's Day Alliance at a legislative hearing on bills to liberalize Sunday film laws in towns, Charles D. Gaither, Baltimore police commissioner, emphasized: "I don't see how Sunday movies can be blamed for a crime increase in any way, shape or form." . . .

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AS THE CLOCK STRIKES 11 ON THE morning of March 17, St. Patrick's Day, there will stand upon the steps of New York's new county courthouse an auctioneer, to sell to the highest bidder, by virtue of the authority in the auctioneer vested by the federal court, the properties (assets) of the Shubert Theatre Corporation and subsidiaries. Thus under the hammer will go what was one of America's strongest "legitimate" circuits. Bids must exceed $400,000. Discussed is a plan for Shubert entrance into films, showing foreigns at various of their houses, which they would necessarily repurchase at the auction. . . .

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STRIKINGLY UNUSUAL AMONG FInancial statements of the day is the report of Loew's, Inc., and subsidiaries: $1,219,543 net for 20 weeks ended January 19, 1933, after taxes, preferred dividends; equal to 83 cents per no-par common share. Declared by the Loew directorate: dividend of 25 cents on the common, payable March 31 to stock of record March 15. . . .

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FROM PILLAR TO POST HAS GONE the American distribution of the German-made product of Ufa, major Berlin company. Last year Leo Brecher, "intimate cinema" proprietor, handled it. A new possible pillar now looms: Joe Plunkett, former RKO general theatre manager, who is dickering with Herbert Grau, Ufa representative. Thus far, talk only. . . .

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HE DEFENDED 32 PERSONS ACCUSED of murder and none of them went to the chair. Now he's assistant to B. P. Schulberg, producer for Paramount. Howard Spellman, to Hollywood on business four months ago, wrote a screen original, "On Probation," resigned as president of Criminal Courts Bar Association of New York, decided to stay on the Coast. . . .

In This Issue

Motion picture industry meets dollar crisis with theatres operating under credit plan Page 9
Broadcasting companies facing federal inquiry on radio domination Page 12
Fight against state legislation enters final round; censorship defeated in several situations Page 11
The Box Office Champions of January Page 22

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 17

DEPARTMENTS

What the Picture Did for Me Page 35
Showmen's Reviews Page 19
Managers Round Table Page 39
Short Features Page 33
Technological Page 38
Chicago Page 33
The Release Chart Page 47
Box Office Receipts Page 30
Meetings Page 53
Classified Advertising Page 54

TO MICKEY MOUSE AT HIS HOLLYwood home this week came a distinct rodential shock. Too disturbed, he ceased work for the moment. From England came a press dispatch that Walt Disney, in an unguarded instant, jawed the gloved fist of an opponent, lay inert on the ring's canvas for three minutes. Reassurance shortly came, in the revelation that the Walt Disney of England was not Mickey's father-protector. Weakened from shock Mickey lay today recuperating, disintegrated in an inkwell. . . .

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SHUNTED ABOUT, AWAITING CONtract settlement, James R. Grainger, "vice-president and general sales manager" for Fox, last week left New York via automobile, carrying the unprecedented title of vice-president of domestic distribution, on a survey of the South, Midwest. The trip actually is Mr. Grainger's third consecutive leave of absence, and extends to March 31. Meanwhile Grainger attorney Saul E. Rogers continues to negotiate. . . .

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HAVING MADE UP HIS MIND TO GO, Dan Michalove refused to retract, at the Warner request, his resignation (effective March 11) as assistant to Major Albert Warner, distribution head. Tracing backward: one year as general manager of Warner Theatres, succeeded by Joseph Bernhard; two years acquiring theatres over the country for Warner, two years general manager of Universal theatres—and back 24 years. Unfilled will be Mr. Michalove's post. . . .

▽

COMES THE QUESTION WHETHER jury attendance on a motion picture with a murder scene—"Luxury Liner"—influenced the verdict. It did, say attorneys for one Mrs. Sarah Elizabeth Trainer at St. Joseph, Mo., found guilty of second degree murder. Picture contains scene showing a woman firing a fatal shot. Persons near juror-patrons discussed the murder, defense says, pleads "outside communication." . . .

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INTO THE CURRICULUM OF ANTIOCH College, in Yellow Springs, Ohio, has been inserted a course in motion picture criticism, under art and esthetics professor R. S. Stites. A local theatre will cooperate with lecture and discussion to follow each film. The course may be made permanent. . . .

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A JUDGMENT COME TO DANIEL, IN the person of Ray Lewis, editor Canadian Moving Picture Digest, is $11,687 damages in her $550,000 suit for breach of contract against British International Pictures and its subsidiary export company, the damages awarded against the export concern. . . .

INDUSTRY MEETS DOLLAR CRISIS WITH 25 AND 50% SALARY CUTS

Idea Crystallized in Hays Apartment; Authorship Anonymous; Affects Worldwide Staffs of Companies for Eight Weeks

Savings Estimated from $800,000 to $5,000,000; Action Called Necessary in Bank Holiday on $1,400,000 Weekly Payroll

Salary reductions totaling 25 and 50 per cent were agreed to this week for a period of eight weeks by practically all of the large producing and distributing corporations which are members of the Hays organization. An official spokesman for the group said that this action was taken as an emergency alternative to a complete shutdown of studios, which was threatening due to the inability of producers to meet a $1,400,000 weekly studio payroll because of the banking stricture.

Upwards of 30,000 employees in home offices, exchanges, studios and in certain theatre divisions are affected by the order which reduces by 50 per cent all salary checks above $50, and by 25 per cent those salaries ranging downward from $50. Minimum salaries will be $37.50 and $15, respectively.

News of the drastic emergency order climaxed one of the most dramatic moments in recent motion picture history.

Committee Recommended Action

The idea was crystallized late Sunday evening in the private apartment of Will H. Hays, in the tower of the Waldorf-Astoria Hotel on Park Avenue. Calls were dispatched over the week end to leaders of the various corporations, to attend an extraordinary session to discuss the financial situation on Sunday in Mr. Hays' apartment. Responding were Adolph Zukor, co-receiver of Paramount; Nicholas M. Schenck, president of Loew's, Inc., and MGM; Samuel Goldwyn, in charge of production in Hollywood for United Artists; Sidney R. Kent, president of Fox Film; Harry M. Warner, president of Warner Brothers Pictures; Carl Laemmle, president of Universal, and Jack Cohn, vice-president in charge of Columbia home office operations.

The group appointed a committee consisting of Messrs. Kent, Schenck and Goldwyn to study the advisability of adopting a 25-50 per cent salary reduction. They reported favorably within a few hours, suggesting and recommending such action.

Authorship of the plan is anonymous. No one would officially admit parentage of the idea.

Reduction Effective at Once

The reduction becomes effective immediately. Salaries will be paid in full up to and including the week ending Saturday, March 4th.

"All payments in the future will be paid when, as and if suitable mediums become available," according to the official announcement to Fox employees which was typical of the others. "It is impossible for the corporation at present to pay all of its payrolls in cash," the order said.

Executives of the corporations refused to discuss the exact relation of the order to the current bank situation. They did admit, however, that tightness of cash and the inability to transport currency to Hollywood were directly responsible for the 25-50 per cent salary reduction.

Employee-representatives of the large studios called a mass meeting in Hollywood Wednesday afternoon to act upon the New York plan to cut salaries 25 and 50 per cent. MGM, Columbia, Radio and Columbia workers, including contract players, immediately agreed, but Warner players asked for time to talk with counsel. Directors and writers on the Warner lot, however, agreed to accept the cut.

Four Weeks Without Pay at Fox Studio

The plan does not affect the Fox studio at Movietone City because employees on that lot offered a counter proposal, which was accepted, to work for four weeks without pay in lieu of eight weeks at reduced salary.

Paramount studios in Hollywood did not pay off employees on Wednesday, payday.

Metro's Culver City plant paid in cash up to $100. Balances were given in checks.

RKO's next payday in Hollywood is not due until next Wednesday. The studio has been on a two-week basis since the last ten per cent reduction.

Hal Roach studios paid salaries Wednesday by check. Cash was not available, it was said.

Mack Sennett's organization plans to pay off Thursday by check.

Columbia workers received 10 per cent of their salaries in cash, and the remainder in check. Columbia's home office workers were almost left without cash on payday, Saturday morning. Jack Cohn and others of the executive staff jumped into the breach and raised sufficient private capital to pay half in cash and the rest in check. "Groceries are important," said Mr. Cohn.

No one at Fox's Movietone studio was paid Tuesday, payday.

Estimates of Savings Vary

Warner's studio did not pay salaries Wednesday. The company said it hopes to pay Saturday, pending word from New York. Officials said they will have 100 per cent agreement of the entire studio personnel, or else the studio will close down.

Associated Press late Wednesday night estimated that the industry would effect an immediate saving of $5,000,000 for the eight weeks by the nationwide order. Official Hollywood estimates figured the saving at $800,000 for the entire period.

Hollywood's unfathomable salary demands were said by an official of Fox to be the reason for the reduction order. Although admittedly short of cash to pay studio salaries, it was said that the coast people had insisted that New York home offices, exchanges and the like share equal parts of the burden in order to carry on production.

Home office employees in New York already had been cut up to 45 per cent, with many Hollywood studios yet to suffer half that reduction.

There were rumblings that union workers of studios and theatres affected would not take the cut. Strikes were talked about. "If the unions want to strike," said the president of one corporation, "let 'em strike. We'll close our theatres." Meanwhile, Messrs. Elliot, Casey and Weber, representing the unions, were to meet Wednesday.

While the contracts of players earning enormous sums cannot be invaded normally, it was pointed out by an executive of importance that there are clauses in each agreement which cover such emergency situations.

Companies directly involved in the agreement include Columbia, Fox, Loew's and Metro, Paramount, RKO, United Artists, Sam Goldwyn, Inc. and Warner-First National. Universal would not admit participation, but officials of that corporation did say that drastic cuts in the salaries of personnel were about to be ordered.

Affects Worldwide Staffs

The 25 to 50 per cent reduction affects each organization's worldwide staff, except in the cases of those corporations which have bankrupt theatre subsidiaries. In those cases, control of theatre salaries rests with the court, which previously made drastic reductions.

West Coast representatives of the New York corporations which agreed to the reduction include, among others, Louis B. Mayer, Winfield Sheehan, Jack L. Warner, Harry Cohn, B. B. Kahane and Hal Roach.

The Hays organization, known officially as the Motion Picture Producers and Distributors of America, was the first to make the new low wage scale effective.

Although only large producer-distributor companies definitely agreed to the new wage pact, membership of the Hays organization also includes Eastman Kodak, Electrical Research and RCA Photophone. An executive of Erpi said there was but slight chance of the agreement reaching the equipment field

Lower Foreign Sales Cited

Coincidentally with orders for the drastic salary reduction came word from the Motion Picture Division of the Department of Commerce at Washington that most rigid economies in production costs have been adopted by the motion picture industry in order to compete with present conditions, and expenses in most studios have been shaved 35 or 40 per cent.

Reductions in receipts from pictures shown abroad, the department said, have added to the general curtailment in revenue which the industry has suffered. Whereas in 1929 thirty to 35 per cent of the entire income of the industry came from abroad, today the sales of pictures to foreign distributors account for only 20 to 25 per cent of the receipts.

"The greater competition from foreign film producers, difficulties due to tariff reg-

CREDIT HELPS THEATRES OPERATE

ulations and disorganized exchange and the increased expense of producing talking pictures in foreign languages," it was said, "have all combined to effect this decrease in foreign sales of American films.

"The reduction in the cost of production in the motion picture industry is shown by the census figures for 1931, compared with those for 1929. Cost of production in 1931 amounted to $151,765,513, against $184,102,419 in 1929, a reduction of 17.6 per cent in 1931."

The plan met some opposition by Hays membership late Wednesday. As a result, a special meeting was called and for a time it seemed that a mediator would be required to iron out the situation. The opposition was overruled, but nevertheless, went on record with the remark.

With the promulgation of the national bank holiday of four days, following closely upon state moratoria which swept through every commonwealth in the country, the distribution machinery of the industry was forced to revise its previously instituted policy. With the declaration of state holidays, the distributors, for the most part, insisted that film deliveries would be made only when cash or postal money order accompanied the order, or on a C. O. D. basis. Since the national holiday was ordered, however, that method has been revised to permit the extension of credit to exhibitors who were in the slightest degree responsible.

Distributors Aiding Exhibitors

Distribution home offices have provided their exchanges with full authority to make credit ratings on individual exhibitor accounts. Local conditions, the exhibitor's condition and the exchange manager's judgment as to his credit potentialities, in each case govern the extent of the credit extended. Those whose integrity in meeting obligations in the past is unquestioned are experiencing no difficulty in obtaining product, while those whose ratings are less irreproachable are receiving in many cases a limited amount of product on a deferred payment arrangement. In these cases exchanges will cease shipment if payment is not made by a specified time, but thus far there are no cases on record of theatres having to close for lack of product. Preliminary warnings generally bring forth the contracted payments, it is understood. Exchange executives have in effect become territorial credit managers.

System Functioning Smoothly

Distribution executives have reported the credit and collection system invoked in the emergency to be operating smoothly, with no apparent immediate necessity for revision.

Warner-First National, among major distributors, ordered its sales forces in the field to cease selling activity temporarily, pending the issuance of scrip, when revision of that order is expected in accordance with the scrip or other exchange medium arrangement in individual localities.

Independent distributors are extending credit to exhibitors where such a policy is feasible. Several independent organizations are curtailing releases. Majestic has withheld three features, scheduled for release this month, until after April 1. The features were "The Public Be Damned," "Sing, Sinner, Sing" and "Curtain at Eight."

One distribution executive was quoted late last week as indicating that the distribution situation would only be seriously affected in the event of a drastic and continuous drop in theatre receipts.

Public Agencies Help

All indications, recorded from diversified sections of the nation, clearly point at this time to a reasonable response on the part of the public to the motion picture attractions offered by the exhibitor.

Materially aiding the exhibition phase of the industry are the newspapers and various public agencies, which, clearly believing that the type of entertainment which the motion picture theatre can provide is definitely essential at this time for the psychological effect on the citizenry, have taken steps to urge the public to attend the film theatre. Notable among such actions is that of the *Detroit Free Press*, which voluntarily published full-page advertisements without charge, suggesting theatre attendance as a means of mental relief during the crisis. Publications and agencies in other situations have acted along similar lines.

Circuits Holding Up

Reports from important executives of major national circuits indicated that the business of these organizations had been fair in the face of the weekend national holiday.

In New York, where legitimate theatres have arranged to accept checks and scrip at the box office, business has maintained an unexpectedly high level. Last week nine Broadway houses grossed $166,698.

Sidney Samuelson has called a special meeting of Allied of New Jersey members for next Tuesday, when a decision will be made whether to close about 100 northern New Jersey houses indefinitely.

Various attempts to get distributors to grant reduction in film rentals are said to have failed. Exhibitors claim that during the past week business in some houses fell off 75 per cent.

Checks for Scrip Books

In Philadelphia attendance fell off, but in general the situation was viewed rather more brightly than on the declaration of the state's holiday last week. Independent exhibitors in the city were preparing early in the week to accept checks for admissions. In Memphis the theatres of M. A. Lightman, president of the Motion Picture Theatre Owners of America, were accepting checks for $2.50 scrip admission books and are holding the checks until the banks reopen. In Boston a drop of approximately 20 per cent was indicated over the last weekend. In Denver little effect on theatre attendance was noted as a result of the bank holiday.

With the formation of two barter exchanges in Milwaukee, one formed by a committee appointed by Mayor Hoan, several neighborhood theatres are accepting scrip at specified performances, with other houses expected to follow the example.

In Detroit, while several of the larger theatres were affected, the greater number of smaller, outlying houses experienced no marked decrease in attendance. Cleveland, Milwaukee, Washington, Harrisburg, Pa., San Francisco reported attendance holding to normal, with several instances in these situations of record or near-record figures.

In the nature of an innovation, at least for this particular emergency, is the policy of some 17 theatres in the Iowa territory whose center is Des Moines, which have been reported accepting produce.

Checks, scrip and I. O. U.'s are a common admission policy throughout the south and southwest.

Chase Officials Leave Fox Board

Chase National Bank representatives on the directorate of Fox Film resigned this week in favor of executives of the corporation, thereby completing the return of actual operation of the Fox companies from the banking group to the management headed by Sidney R. Kent.

The new board members are Sidney Towell, comptroller of the company; William Eadie, assistant comptroller; Felix Jenkins, of the legal department of Fox Film; Richard A. Rowland, member of the executive committee, production advisor and contact man between the studio and New York, and Daniel O. Hastings, receiver for General Theatres Equipment Company.

Directors who retired are Winthrop Aldrich, chairman of the governing board of Chase National; Cornelius Vanderbilt, Matthew C. Brush and C. E. Richardson, who will also retire as a vice president and treasurer. William Gossett, attorney, of Hughes, Schurman and Dwight, New York, was elected secretary of the Fox company.

Mr. Richardson, whose appointment was made last year as overseer of Fox financial matters, is understood to have asked to be relieved of his post. He plans to retire soon, it was said, to make his home in Philadelphia. His successor has not been named.

When Sidney Kent joined the corporation as president one year ago, the banking interests decided to turn over eventually actual operation completely to the management. This week's action will automatically place additional operations in the hands of the Fox executives on the management board.

Gunning Represents Quigley Publications

Wid Gunning has been appointed Hollywood representative for QUIGLEY PUBLICATIONS, including *Hollywood Herald*, MOTION PICTURE HERALD and *Motion Picture Daily*.

Leo Meehan, editor of *Hollywood Herald*, has resigned to enter production.

LEGISLATIVE BATTLE IN LAST ROUND; INDUSTRY WINS CENSORSHIP FIGHTS

Exhibitors Defeat Varying Tax Measures in Alabama, Connecticut and Georgia; Censors Lose in Three States

Bills Inimical to Motion Picture Business Still Before Lawmakers of 13 States; Developments Outlined State by State

The half-way mark in the motion picture industry's record-breaking battle against unfair, adverse state legislation has gone by and with it dozens of proposed measures for theatre taxation, censorship, Sunday closing, and other forms of legislative irritation. Developments since the legislative situation was reported in detail in the HERALD issue of February 18th, were the victorious campaigns waged by theatre owners against variously proposed taxation in Alabama, Connecticut, Georgia and elsewhere. Censorship measures were killed principally in Connecticut, Indiana and Nebraska.

The fight is not over, however. There still is much to be done by exhibitors and others.

California still has several anti-industry bills before it, and so have the state legislatures in Connecticut, Delaware, Iowa, Kansas, Maryland, Missouri, Nebraska, New York, Ohio, Pennsylvania, Utah, West Virginia, and elsewhere. Wyoming was the first to end its session, from which the industry emerged unscathed.

New Legislative Developments

The industry was victorious in Alabama where a sales tax measure would have levied 10 per cent on all amusements. Representative Harrison authored the bill, which was tabled by the ways and means committee.

No support was given to either the state censor proposition or a tax bill introduced in Connecticut. The judiciary committee of the General Assembly reported unfavorably on a Sunday closing measure. Two other bills are to be heard, one providing for two men in each projection room and another demanding fire shutters on projectors, which measure is reputed to have the support of the state fire authorities. The "blue" law would have prevented opening on Sunday until 7 p. m., instead of at 2 o'clock.

Representative Poore introduced in the Delaware legislature a bill to impose an annual tax of 5 per cent on the gross income of every public and semi-public entertainment. Senator Van Sant already had introduced two similar measures.

Georgia theatre men fought hard and won a battle against 10 per cent taxation on admissions. The House ways and means committee tabled the proposition.

Making Headway in Kansas

Sunday shows are now permissible at Evanston, Illinois, where, after eight years, the public ordered the ban repealed and censured the aldermanic board for overriding the mayor's veto of a Sunday ordinance.

The judiciary committee killed a state censorship bill in Indiana.

The Iowa House of Representatives had not yet acted on Representative Ellsworth's measure which would prohibit unlawful use, manufacture, possession or preparation of stench bombs, tear bombs or other liquid or gaseous obnoxious matter. Last week, a measure was introduced, aimed at non-theatrical showings, which would tax schools and other non-commercial institutions showing motion pictures.

The house judiciary committee of the Kansas legislature reported favorably on a bill which would allow Sunday showings.

In Kansas, the state affairs committee of the house has brought in a bill to reduce the number of inspectors employed by the state censor board, and to give the governor the right to name inspectors, who are now appointed by the censors, and to permit exhibitors to use slides to show the board's approval, instead of film tags as now required. A bill for a 2 per cent gross sales tax is before a special senate committee. An income tax bill has been approved by joint committees.

Maine killed in committee a state censorship proposal.

The Maryland legislative body has before it a group of film bills. The newest, introduced in the House of Delegates, would compel licensing, at $10 annually, of all projectionists, whether professional or amateur. Non-professionals would be forced to serve at least six months with professionals before they would become eligible for examination and licensing. The Better Business Bureau brands this bill as class legislation and is opposed to it. David McIntosh introduced a resolution in the senate asking for stricter state censorship, claiming the present measure is ineffectual. This action followed the senate finance committee's censuring of the board. Exhibitors still are watching the situation as regards proposed tax legislation, although Governor Ritchie is supposed to be in opposition to theatre taxes. Another tax bill would double license fees from the present scale, which is $300 annually.

A movement is afoot in Massachusetts to conduct a sweeping investigation of the state censorship situation. Representative Langone, Boston, filed a bill which would prohibit the licensing board of Boston to order a theatre closed without first obtaining approval from the city council. This action follows the agitation resulting from the closing last month of the Howard theatre.

A bill imposing a tax of one-fifth of a cent on each foot of film shown at all theatres has been thrown into the Missouri legislative hopper. The tax would affect all types of film and would be paid by the exhibitor. Exhibitors say they feel flattered that another bill prohibiting standing room has been introduced in the legislature. Exhibitors are fighting the luxury sales tax, which provides for a levy of 5 per cent on theatre admissions, among other items. Representative Keating, of Kansas City, Democratic floor leader, authored the bill.

Nebraska Kills Bills

Representative Adams' measure providing for state censorship still is pending, although another, which would prohibit the showing of women smoking, was tied in judiciary committee vote, which means it will have to be reintroduced if it is to be given further consideration. Recently, a third bill was introduced, requiring the employment of two operators in all booths.

No action has yet been taken in the New Hampshire legislature on a state censorship proposition.

Exhibitors in New York are alarmed at the progress being made by sponsors of a 10 per cent admission tax measure. The bill already has passed its second reading. Late last week, another anti-censorship bill was introduced, seeking repeal of the state censor law. Assemblyman Moffat's measure also would transfer the taxation of films to the tax department, with increases. He would charge license fees, instead of those now paid to censors, of $3 per 1,000 feet of negative and $2 per 1,000 feet of positive, with news, scientific and educational films exempted. Imposition of a 5 per cent tax on incomes from radio broadcasting enterprises was proposed by Senator Buckley. The New York Society for the Prevention of Cruelty to Children has filed protests with the legislature against passage of measures which would open theatres to unaccompanied children between 10 a. m. and 6 p. m.

Ohio film interests are continuing their fight against a proposed 10 per cent admission levy. The bill is scheduled to go to the floor shortly. Also, theatre interests are prepared to fight a two-men-in-the-booth proposition. Akron is considering taxation of vending machines in theatres. Amount of the license fee has not been determined.

There is little likelihood of either of Pennsylvania's state legislative bodies repealing the "blue" laws. Exhibitors are organizing a campaign against a bill which would require employment of two men in every projection room.

Amendments would be included in Utah's new sales tax measure.

The state legislature of Vermont killed a "blue" law repealer.

Representative Holt introduced a state censorship measure in West Virginia.

Possibilities of repealing Wisconsin's 84-year old "blue" laws, demanded last November in a statewide referendum, are considered remote.

Delaware Bill May Affect 100 Companies

More than one hundred motion picture corporations chartered in Delaware, and a number of radio and television companies, whose charters have become inoperative and void for non-payment of taxes or expired limitations, may be affected by one of the most important corporation bills of the present session of the Delaware legislature, a measure to make it easier to renew or revive charters which have been declared void. The bill was introduced late last week by Senator Griffenberg, at Dover, Del.

Under the provisions, a corporation seeking to revive its charter would be required to pay a sum equal to all franchise taxes and penalties due at the time its charter became inoperative. This sum shall not be greater than the amount of tax which would be payable on filing an original certificate of incorporation for a corporation having the same amount of authorized capital stock as the corporation seeking to renew or revive its charter had at the time its charter became inoperative. The certificate of renewal or revival and the proof of the payment to the state tax department would have to be presented to the secretary of state.

During the past two years, due to the economic conditions, principally, there has been an abnormal voiding of charters. It is intended that, through this bill, it shall be easier for corporations to renew their charters in Delaware when better conditions return, rather than having this done in other states.

The following motion picture, equipment, sound, radio and television corporations, which were chartered in Delaware, and whose char-

(*Continued on page 28*)

BROADCASTING COMPANIES FACING U. S. QUIZ ON RADIO DOMINATION

Last Congress Also Was Asked to Determine Whether Earnings Are Diverted to Meet RCA's Management Losses

by FRANCIS L. BURT

Washington Correspondent

An exhaustive investigation by a special Congressional committee, to determine whether National Broadcasting Company and Columbia Broadcasting System are operating to the detriment of the radio rights of the general public, may be pushed during the new special session if opportunity arises. The inquiry was sought by Congressman Louis T. McFadden (Rep.) of Pennsylvania in the closing days of the last Congress.

Representative McFadden is perhaps best known to the country as a bitter enemy of Herbert Hoover and author of two attempts to obtain his impeachment when he was president.

The special committee sought by Mr. McFadden in a resolution introduced in the House would be instructed to determine whether the management and conduct of the two broadcasting systems is properly in the public interest or whether, "as indicated by the disproportionate share of the total income from broadcasting privilege, these major organizations do tend to dominate the radio broadcasting field."

Would Study Use of Earnings

The investigation also would develop whether the earnings of National Broadcasting Company from "the sale of radio privilege or its related accessories, under license issued by the Federal Radio Commissioner" are properly applied for the public benefit or diverted to meet management losses of Radio Corporation or its subsidiary organizations in other fields.

"The two major broadcasting systems are known to own or operate directly less than 5 per cent of the total of more than 600 radio stations licensed by the Federal Radio Commission, and supply radio-program material through telephone-wire connections to less than 25 per cent of the total number of radio stations," Mr. McFadden declared in introducing his resolution, "but are known to have derived a gross income from the sale of radio privilege in the sum of $39,106,776 for the year 1932, and increasing sums in previous years, to wit: $35,791,999 for the year 1931, $26,615,746 for the year 1930, $18,729,571 for the year 1929, and $10,252,497 for the year 1928.

Cites Loss to Publications

"The two systems are known to operate separate 'artists' bureaus,' which are privately owned and managed departments for the placing of artist talent in radio, and these departments show further an additional income from commissions and fees, variously estimated in excess of $10,000,000 for the year 1932 and for proportionate sums in the several preceding years.

"These total sums are derived from sources which are properly in the public domain and are operated under gratuitous license and privilege from the Federal Radio Commission, and in opposition to and with resulting financial loss aggregating many millions of dollars to newspapers, magazines and periodicals, and the two broadcasting systems appear to derive a disproportionate share of the total earnings from radio broadcasting in comparison with their ownership of or service to the total number of radio stations licensed.

"The National Broadcasting Company shows income for the year 1932 from the sale of radio privilege in the sum of $26,504,891 and proportionately lesser sums in the several years preceding, and during the entire period of this enormous growth and constantly increasing income the National Broadcasting Company has continuously claimed 'no profit' from these operations."

"The National Broadcasting Company," McFadden said, "is a wholely owned subsidiary of the Radio Corporation of America, and various other subsidiary operations of the Radio Corporation of America in private business are known to have suffered serious financial losses and to be in a state of receivership, and it is known that certain members of the board of directors of the Columbia Broadcasting System are or have been also members of the board of directors of the Radio Corporation of America, National Broadcasting Company, or one of its related companies."

From Newsreels to the White House

MARVIN HUNTER McINTYRE *STEPHEN T. EARLY*

Two of President Roosevelt's new secretaries, who left the picture business for national politics, are Marvin Hunter McIntyre (left), veteran newspaper man who for many years was editorial representative in the nation's capital for Pathe News, and Stephen T. Early, who, until the fourth of March, had been in the same capacity for Paramount News Reel. Both have had long experience in Washington and are thoroughly familiar with the workings around the offices of the Chief Executive of the United States.

'Cavalcade' True to Britain, Says Press

Gratitude and regret are intermingled in the expressed reaction of the British press to Fox's "Cavalcade"—gratitude to Hollywood for finished production and regret that it could not have been made by the industry at home.

A "monument" to Winfield Sheehan, production executive, was the verdict of the *Film Renter* of London, and its editor, Ernest W. Fredman, put it this way: "You don't need to tell me that the genius behind this film was Winfield Sheehan, who pinned his faith to the picture and insisted upon it being British throughout, with the result that he has truly reaped a great triumph."

Campbell Dixon in the *Daily Telegraph* of London referred to the production as a "pageant of modern England." Edward Hodgson in the *Daily Express* commended the fact that "there is not the slightest hint of an American accent." Seton Margrave in the *Daily Mail* said something of the like when he called it a "picture which speaks with understanding." *Cinema* spoke of its "faithfulness of atmosphere, perfection of detail and sincerity of treatment."

THE CAMERA REPORTS

A "CAVALCADER." (Left) Was Margaret Lindsay, and thereby she gained the coveted title of "newest find," the accuracy of which she will attempt to prove in Warner's "Private Detective."

PIERCING. (Above) Is the type of beauty apparently characteristic of Kay Strozzi, who, from the stage, comes to a role in Warner's "Ex-Lady."

COUSIN CLARA. (Right) And her husband, Rex Bell, Hollywood-bound from Europe. With them: the Fox star's twin cousins, headed for school on the Coast.

SLIDE, JOE E., SLIDE! And Joe E. Brown apparently heard our plea, for look at that nice First National wardrobe uniform. But he managed to keep that mouth clean for lunch, here imbibed while Joe is making "Elmer the Great," assisted by Ernie Orsatti, Cardinals; Babe Herman, Cubs; Wally Berger, Braves.

ARCTIC MEMENTO. Set on a promontory of the Rink Glacier in Far Northern Greenland, is this statue of Carl Laemmle, erected at the most northerly point of the Universal film expedition making "S.O.S. Iceberg," in November, 1932. Inscribed upon the figure are these proud words: "It Can Be Done."

ACTION! As two planes, running wild in a great swing about the field, come together with disastrous results on the fair grounds set at the First National studio, where Richard Barthelmess' "Central Airport" is in the making. The carnival's revellers flee in all directions at the impact, while the debris of the crash is tossed high into the air.

RAGS TO RICHES. May yet be the destiny of Fox studio page boy "Bill" Tuttle, set for an art department job, with a pencil sketch of Janet Gaynor.

STOCK TO SCREEN. From a Honolulu stock company to Educational comedies came pert Billie Van Every.

A MINER. (Right) Is Ginger Rogers, by reason of her role in First National's "Gold Diggers of 1933." In an idle moment she chooses an ornate pedestal.

KNEE-HIGH. (Left) To the clay Diana of ancient Troy stands Ernest Truex, Broadway stage star, playing for Fox in "The Warrior's Husband."

BRITISH EXHIBITORS DROP "CO-OP" PROPOSAL; B & D PROFITS INCREASE

Company Almost Doubles Net with Policy of Producing Cheery Pictures That Help Public to Forget Its Troubles

A. Hitchcock, Who Directed First British Talker, Joins London Film; Companies Invading Hollywood for Talent

by BERNARD CHARMAN
London Correspondent

Following a commotion at a recent meeting of the Council of the Cinematograph Exhibitors Association, when a subcommittee recommended that no action be taken toward formation of a cooperative booking scheme, the Council has now decided gracefully to accept the advice. At its previous meeting the Council had referred the suggestion back to the committee with a request that it obey orders and get down to the preparation of such a scheme.

What the committee proposed at the latest session is that members of the CEA be asked whether they were willing to join a separate society to be formed for the purpose.

Council Washes Hands

This proposal the Council has agreed to, which means in plain words that it now washes its hands of the cooperative plan.

The special committee tabulated the objects of the proposed separate cooperative society as follows:

(a) To cooperate for the economic booking and distribution of films.

(b) To negotiate and arrange for the supply to members of materials, goods and services of any kind upon special and advantageous terms.

(c) To safeguard and protect the common interests of the members of the Society.

It recommended exhibitor control and popular election of the executive committee.

A warning of the gravity of the present decision was given by Mr. S. K. Lewis, a young but vigorous member of the Council, who said the committee had felt that if another scheme were put out and turned down, cooperative trading such as they visualized would be killed and could not be resurrected.

In any event, there does not appear to have been much ruffling of the smooth serenity of the Kinematograph Renters Society, whose fiat that its members shall refuse to do business with any cooperative trading concern still holds. Doesn't matter what society the exhibitors form, that's still going to be a stiffish hurdle to jump. Wonder whether we shall hear much more about cooperative trading?

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B. & D. Profits Increase

British & Dominions Film Corporation, producers of many British successes, announce a net profit on 1931-32 of £30,740. This compares with a profit of £17,000 during the preceding year, and shows a most satisfactory advance at a time when the tide of industry is universally considered to be running in the opposite direction.

When they signed up Tom Walls and Ralph Lynn, together with members of their stage team—all since gone over to Gaumont-British—B & D found a formula for getting at the box office in times of depression. With these players as a nucleus they built up a reputation for farce and easily digestible fare, which they have maintained right through.

Actual profit on trading during the twelve months was £67,113.

And next year's world distribution is assured by the company's tieup with United Artists.

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Hitchcock Joins London Film

A bombshell has been dropped in British production circles by the defection of Alfred Hitchcock from British International Pictures in order to sign up on a long-term contract with London Film Productions, a new British unit still less than a year old.

Only last year Hitchcock was appointed supervisor of productions to BIP. Not only is he regarded as one of the select band of class British directors, but he directed the first English talker, "Blackmail," and is credited with introducing to the screen many players who since have won international fame.

With London Films, the presiding genius of which is Alexander Korda, former Hollywood director, "Hitch" will work as a director, and it is stated that he also will occupy an executive position.

London Films also announced the signing up of a number of internationally famous stars, including Clive Brook, Leslie Howard, Charles Laughton, Roland Young and Elizabeth Bergner, the famous German actress.

The same thought has obviously also occurred to the Gaumount-British organization, as their engagement of Esther Ralston and Conrad Veidt for recent productions proved.

Even British International has come into line with this policy, as Arthur Dent brought back the signatures of Constance Cummings and Olive Borden.

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The C. E. A. Nominations

Two nominations have been made for the vice-presidency of the British Cinematograph Exhibitors Association for 1933-1934. One is John Harrison of Manchester, the other Sydney K. Lewis of Birmingham.

John Harrison is a bluff, straightforward member of the "old school." Sydney Lewis, on the other hand, is a mere lad—not yet 40. He is general manager of a small independent circuit and a volcano of energy.

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ARP Forms Renting Unit

ARP Studios, Ltd., formerly producing British pictures for Radio release, have formed their own renting unit, under the name of Associated British Film Distributors. Studios themselves will shortly be renamed ATP Studios (meaning Associated Talking Pictures, which supplants Associated Radio Pictures). Directors are Basil Dean, Reginald P. Baker and Stephen L. Courtauld (of the millionaire artificial silk family), all previously connected with ARP.

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The "Kine Year Book"

I have just received a copy of the 1933 edition of the "Kinematograph Year Book," the *vade mecum* of the British industry, now in its twentieth year of continuous publication. The contents of the current edition suggests that the Year Book is a more complete directory of the whole trade on this side than ever.

If one is allowed comparison, the "Kine Year Book" might be termed the "Motion Picture Almanac" of the British trade, for both serve an identical purpose in their respective spheres and cover their respective trades with a powerful magnifying glass.

The Year Book under notice is conveniently divided into sections covering such a diversity of subjects as: films trade-shown in the year, films registered, trade organizations, who's what in the trade, who's what in the studio, theatre circuits, an elaborated inventory of all theatres in the British Isles, and other directory material.

In addition, its reviews of the past year in Great Britain, U. S. A., Australia, Canada and India show a series of informative pictures. If the foreign reviews are of the high standard of the story of Great Britain, by S. G. Rayment (editor of the "Kinematograph Weekly"), they can be accepted as of the first order of authenticity.

The American who maintains an interest in the British industry will find that interest greatly stimulated through this volume. He will find a complete alphabetical list of all films trade shown in Britain up to the end of November, 1932, and he may be surprised to realize that more than 230 British productions were registered during the year.

Joe Brandt Named President Of Associated Publications

Joe Brandt, former president of Columbia, has joined Associated Publications as president, with headquarters at the company's New York offices. Ben Shlyen becomes vice president and continues as editor-in-chief and publisher.

Mr. Brandt's entry into the publishing field comes after 23 years in production and distribution. Many years ago, he was associated with *Billboard*, the *Dramatic Mirror*, *The White Rats* publication (now the N. V. A. Magazine) and *Universal Weekly*. Mr. Brandt had early training in the advertising business with Hampton Advertising. Following this he practiced law for two years. He joined Universal as publicity and advertising manager, later becoming general manager, and then formed his own producing company with Harry and Jack Cohn.

Warner 42nd Street Train In New York for Premiere

Coming from Hollywood the Warner "42nd Street Special" will arrive in New York Thursday. Stars on the train are Bette Davis, Joe E. Brown, Tom Mix, Glenda Farrell, Helen Vinson, Claire Dodd, Eleanor Holm, Preston Foster, Lyle Talbot, Laura La Plant and Leo Carillo, as well as chorus girls from the Warner film "42nd Street," which will open Thursday at the Strand.

With Tom Mix leading the cavalcade on his horse King, the "42nd Street Special" passengers will parade along 42nd street as part of the celebration of the 108th anniversary of the laying out of that thoroughfare. They will have their first birdseye view of the city from the top of the Chrysler Building; then there will be a lunch given at the Hotel Commodore in their honor by the 42nd Street Merchants and Property Owners' Association. The stars and chorus girls will make their headquarters in New York at the Hotel Ambassador.

Midwesco Circuit Files Bankruptcy Plea in Milwaukee

With a petition in bankruptcy filed last week in Milwaukee by Midwesco Theatres, Inc., the film industry saw the biggest bankruptcy action ever instituted in eastern Wisconsin. The Midwesco theatres, embracing 51 houses, were recently turned back by Fox to the Saxe interests for operation. Liabilities were listed in the petition at $1,535,167.34 and assets were given at $310,173.76. Unsecured claims totaled $1,436,280, and $3,052 in admission taxes is owed.

Actually, only about 14 of the 51 theatres are affected by the action, as the three companies recently organized by Thomas and John E. Saxe took back the houses they formerly controlled. The new companies are Saxe Management, Inc., Statewide Theatres Corp. and Wisconsin Amusement Enterprises Corp. Of the houses left to Midwesco, two are in Milwaukee, the Palace and Strand, both closed.

The first meeting of creditors of the circuit will be held in the Federal building at Milwaukee March 15. The theatre circuit has an interest in equipment and sound apparatus in more than 20 theatres throughout the state. Actual owners of the theatres will probably continue to operate them, it was reported, making arrangements with Julius J. Goetz for continued use of Midwesco equipment. Mr. Goetz was appointed receiver last week. Officials said the corporation and its subsidiaries had operated at loss of $900,000 in 1932.

The Saxe brothers are going ahead with plans for decentralization of the 51 former Midwesco houses. They are expected ultimately to retain only the houses they want. Saxe will continue to operate the Capitol and the Strand in Madison, the state capital. The Madison has reverted to Roy Cummings. Other houses reported to be turned back are the Plaza and Mirth in Milwaukee and the Park in Waukesha.

Among Midwesco assets are listed $98,500 due on open accounts, $77,332 cash in banks and $38,479 in machinery. The company had equipment in 14 theatres and it lists an unestimated interest in sound equipment in 21 houses. The receiver, Mr. Goetz, is reported to be studying the possibility of reopening the Palace and continuing the operation of the Strand in Milwaukee.

The bankruptcy petition was signed by H. J. Fitzgerald, vice-president, and Richard H. Brown, assistant secretary. The petition showed that among the assets there was no interest in the theatre properties other than $7,500 in real estate in Beloit, $38,479 for equipment and furnishings in 14 theatres and unknown interest in sound equipment in 21 theatres in Milwaukee and the state. One of the largest liability claims is for $141,861 by John H. and Lulu Herziger of Menasha on a land purchase contract.

On the heels of its voluntary bankruptcy action, Fox West Coast has launched a general move to return many theatres to their original owners. In Los Angeles, the first houses to go back this week were the Glendale and Adams, which revert to Lou Bard, the La Brea to Harry Chottner and the Balboa and Figueroa to Capitol Theatres, Inc.

Schedules of liability totaling nearly $25,000,000 are expected to be filed late this week in United States district court at Los Angeles. Wesco, the parent company, is believed to be the heaviest creditor with claims approximating $15,000,000. The case has been assigned to Samuel W. McNabb, referee in bankruptcy and former federal district attorney at Los Angeles. Included in the bankruptcy are 41 houses, 25 of them in Los Angeles territory, seven in Arizona, four in northern California and five in southern Oregon. Charles Skouras and John Treanor were appointed ancillary receivers for the Fox West Coast properties in northern California by the San Francisco courts.

Fox West Coast abandoned the publicity and advertising department at the home office this week. William T. Powers, formerly of Paramount, who has joined the Fox organization as legal adviser in the real estate department, is in Los Angeles at the present time. It is understood that he will concentrate upon the problem of effecting reductions in rents.

In Kansas City, reorganization of Fox Midwest administration departments got under way this week following the separation of the Midwest division from Los Angeles supervision. Operating control of the division has been turned over to Elmer C. Rhoden, with all departmental functions centered in Kansas City. The bankruptcy proceedings of the Fox West Coast Theatres will in no way affect the middle western unit, Mr. Rhoden declared this week.

Transfer of the auditing department from Los Angeles is now completed, with Charles Schaefer of New York as divisional chief auditor. Fox theatres in the St. Louis territory have been added to the group supervised by the Kansas City auditing department. Reorganization of the booking department has been brought about by the reduction in the number of districts from four to five. The same number of bookers are retained, but there has been a change in personnel. F. E. Ritter, formerly in charge of the statistical department, is handling bookings for the Topeka district. Martin Finkelstein is booking manager for the Kansas City and Springfield districts, now combined, and Edward Shanberg remains as booker for the Wichita sector. St. Louis bookings will continue to be handled in that city. Allan Karf, booker for outstate houses, has been transferred to Marshall, Mo., as city manager succeeding Frank J. Celoud. Other changes include: Willliam Wagner, Kansas City district manager, placed in charge of the Plaza, Kansas City, replacing L. M. Garman; H. E. Ulrich, Springfield district manager, now city manager at Salina, Kan.; T. S. Wilson, from Waldo, Kansas City, to Beyers, Excelsior Springs, Mo.; John W. Creamer, Salina, Kan., to Waldo, Kansas City; Phillip T. Hill, Bayers Excelsior Springs, to Fredonia, Kan., replacing Arthur LaSalle.

Fox Midwest is clear of either receivership or bankruptcy proceedings of Fox West Coast, because it is understood to be operating under a new holding company recently organized and is no longer a subsidiary of the Fox West Coast chain.

The Los Angeles receivership case has not affected theatres of the Intermountain division with headquarters in Denver. These theatres are affiliated with Fox West Coast.

Ancillary Receivers Named For RKO Thea. Operating Co.

In the RKO receivership actions, Samuel Kaufman, Newark, N. J., lawyer, and the Irving Trust Company of New York, were appointed ancillary receivers for RKO Theatre Operating Corp. The application was made by Jack Silberman, a New York bondholder, Franklin Investment Co. and Brattner and Pollock, owners of New Jersey theatres leased to RKO. The appointment was made by Federal Judge Guy L. Fake.

Appointment of Irving Trust was opposed by William Harris, counsel for Mr. Silberman, and by Andrew J. Steelman, chairman of the federal court procedure committee of the Essex County Bar Association. Mr. Harris declared a corporation was not an officer of the court and could not be appointed receiver, and that Irving Trust was not authorized to do business in New Jersey and could not act as receiver there. The court said that as the bank had been named primary receiver in New York, it would be named there.

An adjourned hearing of Orpheum circuit creditors was set for March 20 by Referee Oscar W. Ehrhorn.

Weiss Filming Negro Play At New York Atlas Studios

Weiss Brothers, independent producers, have secured the talking picture rights to the negro play, "Louisiana," now playing on Broadway, and written by J. Augustus Smith. The play was directed by Samuel J. Park, who will also direct the picture, in association with Arthur Heerl.

Production started Wednesday at the Atlas Sound Studios in New York, with the original colored cast. Mr. Weiss will supervise. Robert Mintz wrote the script.

B & K Receivership Petition Dismissed As Unwarranted

A petition asking equity receivership for Balaban & Katz Corp., which was filed in Chicago early last week by attorneys for Rose Philbrook, holder of a $1,000 bond, was dismissed Thursday by Federal Judge Wilkerson, who indicated that a plea from a single creditor against an admittedly solvent concern was insufficient to establish a request for receivership. Paramount-Publix Corp., now in receivership, owns 96 per cent of Balaban & Katz common stock. S. A. Karlin, Mrs. Philbrook's attorney, asked the court for permission to file an amended petition. The court withheld decision on the matter.

Meanwhile in New York, the Stock Exchange admitted to listing certificates of deposit issued by Chase National Bank for Paramount-Famous Lasky Corp. 20-year 5½s, due in 1950.

Creditors of Paramount Publix Saturday voted approval of continuance of the corporation's business. This action, which involved 50 or more creditors, was in accordance with a recommendation made by Adolph Zukor and Charles D. Hilles, co-receivers, in a report on the corporation's current position, which indicated, from unaudited balance sheets, that the corporation is in a liquid position.

Judge Samuel Seabury is counsel for a newly formed national committee of Paramount-Publix landlords. On the executive board are Bernard Rogers, New York; Gustave Frankel, Chicago; H. W. Holland, St. Petersburg, Fla.; A. B. Jones, New York, and Clarence P. Zieger, Hartford, Conn., with Reynold Goodman as executive secretary and offices at 70 Pine street, New York.

$150,349,815 Assets Reported

The receivers' report, 25 pages in length, included a tentative balance sheet, dated Dec. 31, 1932, which showed assets with a book value, after reserves, of $150,349,815, and liabilities, other than capital stock and surplus, of $47,826,890. Current assets included cash amounting to $711,381, accounts receivable, less reserve, of $754,536, and inventory of $1,409,653. Prior to the receivership cash had declined to $399,545. Total book assets of over $150,000,000 include $120,000,000 in advances to and investments in subsidiary and affiliated companies. Claims on the corporation's theatre subsidiaries represent most of this sum.

The receivers' report notes "relatively profitable" operations for production and distribution during 1930, a 14 per cent decline during 1931, without showing a loss for the year, and considerable improvement for the last half of 1932, following a further decline of 27 per cent in film rentals for the first half of the year. The decline was attributed to the poor quality of product released during that period. The report says that in spite of gross decreases attributable to prevailing economic conditions Publix operations were profitable during 1930-31 but suffered heavy cash drains, due to theatre purchasing agreements, in 1931-32. A 24 per cent gross decrease was noted last year, as compared with the preceding year.

Recommend Continuance

The receivers declared a forecast as to prospects of the corporation was impossible at this time, but they recommended continuance of the company's business in order that it might either be sold under more favorable conditions or completely reorganized.

Paramount Publix's loss for the nine months ending October 1, 1932, amounted to $7,553,411.18, before allowing for depreciation of fixed assets, and $15,857,344.17 after allowing for such depreciation, the report stated. Advances

(*Continued on page 28*)

ASIDES & INTERLUDES

FROM CAPITOL HILL WHEN THE INDUSTRY ATTENDED THE INAUGURAL

By JAMES CUNNINGHAM

WASHINGTON

MOTION PICTURES united with other great industries of the nation at Washington last Saturday noon, to salute Franklin Delano Roosevelt upon his inauguration as the thirty-second President of the United States. Its representatives from the studios in Hollywood and the home offices of New York, and from the exchanges and theatres of the cities in between, brought a message of goodwill from the art, and an expression of hope that soon the public confidence will be restored.

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Never before was the motion picture industry so widely represented at a presidential inaugural, the importance of which, according to veteran political students, superseded all others since Abraham Lincoln took the oath in 1861.

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National Democratic Treasurer Frank C. Walker, of Comerford's theatre circuit, led the largest delegation of film folk from New York.

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Strolling about the lobby of the Mayflower hotel, Mr. Walker reminisced with members of Mr. Roosevelt's official family, about the old days when he and the late Senator Thomas Walsh were members together of the Montana legislature. Walker had planned to see his old friend sworn in as President Roosevelt's attorney general. He, too, was stunned when he learned of Senator Walsh's sudden death on a train en route to the Capital.

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A dozen New York film executives were standing in front of the New Willard hotel on Pennsylvania avenue, awaiting the inaugural procession, when the zeppelin Los Angeles and 120 bombing and pursuit planes, arranged impressively in military formation, zoomed overhead on their way to the White House to salute the new Chief of the Armies.

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Charles Leo O'Reilly, president of New York's Theatre Owners' Chamber of Commerce, was on hand early Friday to attend the governor's ball that night. Saturday, he participated in the inaugural ceremonies, dressed in Tammany Hall's best style: silk topper, walking stick, morning coat and boutonniere.

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And while almost every one in town Saturday night was talking about the banking situation, $30,000 worth of fireworks was going up in smoke in celebration of the great event.

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Harry M. and Major Warner, staunch supporters of the Administration during the recent campaign, attended all of the important inaugural functions. Charlie Einfeld and Andy Smith, both home office executives, went along as aides-de-camp, and so did other Warner officials, including Harry Charnas, Jake Wilk, Joseph Hazen, of the legal department; Sam Sax, Vitaphone producer; Joseph Bernhard, "Skip" Weshner, Jules Levy, Moe Silver, Ralph Budd and Ed Selzer. Harry M. and Major Albert had boxes at the Inaugural Ball, and earlier were guests at Jim Farley's beefsteak.

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The influence of a new President is tremendous. Not in many years have so many picture people attended church together on a Sunday morn. They got up early to accompany Mr. Roosevelt to services at St. Thomas', which the Roosevelts attended some 20 years ago when he was assistant secretary of the navy. It was the first time in 30 years that a President of the United States had attended that church.

WASHINGTON TRIES TO CORRAL NEWSREELS

Boy Scouts and police, firemen, soldiers, sailors and marines, secret service men, street cleaners and whatnot were drafted at Washington last Saturday to assist in handling the crowds witnessing the inaugural ceremony and the parade which followed. Precautions such as had never been taken before were ordered to protect the life of the President against repetition of the Zangarra shooting at Florida a few weeks previous.

Included in the preliminary precautionary plan was the decision of Washington's officials to herd together all newsreel cameramen assigned to cover only the President, and place them on a single wooden platform several hundred feet from the official reviewing booth. Also, bars were placed against any newsreel photographer, or still cameraman, riding in the line of march.

Protests against the group platform idea were so vigorous that it was abandoned, and the cameramen were allowed to work independently, but none could go beyond a roped-off section, a few hundred feet from the President. Penalty for violation was cancellation of the special inaugural photographers' pass and probably a bit of roughing at the hands of the secret service men.

NEWSREEL men who were grinding away on the Capitol steps nearly caught the unusual picture of a President taking the oath while the Capitol's flags were at halfmast. The flags had been lowered in memorial to Senator Walsh. Mrs. Henry T. Rainey, wife of the new Speaker of the House, hastily summoned officials and for the duration of the ceremony, all Capitol flags, except that of the Senate, were raised to the top of the staff.

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Film folk of the south—Maryland, Washington and Virginia across the Potomac, said that conditions are much worse than officials in New York believe. The discussion had not progressed far before they had us believing that a few dollars in ready cash would buy a 600 seat theatre, two sugar-cured Virginia hams, a few hundred acres of fine farm land right in the line of the next flood, and an option on the Republican National Committee's campaign deficit thrown in for good measure.

▽

William R. Ferguson, who, with Eddie Carrier, supervised Metro's participation in the parade and subsequent festivities, heard one of the hundreds of souvenir-hawkers holler: "Twenty-dollar gold pieces for a dime." Mr. Ferguson, a true Scotchman, was ready to buy a carload. He thought somebody had gone off the gold standard, or sumpin'.

ARNERS had expected to be the sole representative of motion pictures in the inaugural parade. Unknown to the trade, Metro had obtained, quietly, a permit to participate with the local 400-piece children's band of Loew's Fox theatre, and also a battery of camera cars and the flashy studio train, which is now on a goodwill tour of the country.

The crowds—standing five and ten rows deep —cheered both divisions as they marched up Pennsylvania Avenue. Warners' float was called "Better Times" and carried no institutional advertising, either for the company or its motion pictures. "Commercializing the inauguration would not be dignified," said Harry M. Warner. As a matter of fact, commercial advertising was taboo, but, somehow, part of the Metro studio decorations which covered the company's trade-mark were blown away by the heavy wind as the caravan turned into Pennsylvania Avenue.

No one could mistake Metro's ballyhoo. When the long studio train puffed up the avenue, with railroad bell clanging wildly, the crowds in half a dozen spots broke through the heavy cordon of military and police, to inspect it at close range. Hundreds of amateur photographers clicked quickly; officials in the stands applauded enthusiastically, and even cops along the line stood at attention as the trainload of Metro beauties passed by.

▽

Someone in the Warner expedition brought to Washington the story about Tom Mix and a certain pesty young woman in Kansas City. When the Capital-bound train pulled into K. C., the stars were escorted to the Plantation Grill of the Muehlebach, where they were dinner guests. A woman who had partaken of too much stimulant weaved up to Tom and attempted to intrude into the group of notables at the table. "Hello, Tom, old dear," she babbled. "Shay, is it true that shumbody got your horse drunk here in Kansas City?" Mr. Mix gave the woman one cold, disapproving glance and pointedly replied: "No, madame, my horse knows how to behave himself!" And was her face as red as her eyes!

▽

Irving Goodfield, of Apeda studios in New York, which services many of the large film companies, supervised a battery of still cameras which shot activities along Pennsylvania avenue.

▽

Jesse H. Jones, Texas capitalist and financier of many motion picture theatres in that state, sat in on the Tresury meeting Sunday at which the decision was made to declare a national moratorium. Mr. Jones is a member of the Reconstruction Finance Corporation.

▽

The newsreels are said to have spent between $85,000 and $105,000 to cover the event, dispatching entire crews from throughout the East and using dozens of planes to rush through negatives and prints. Like others, the Fox and Hearst combined New York and Washington staffs were on hand. They released a special one-reel picture, which this week took the place of the usual Wednesday release. Special lithographs for theatres were supplied well in advance.

▽

George Dorsey, Pathe cameraman stationed behind the Presidential stand on the Capitol steps, discovered Secretary of the Treasury Woodin seated on the step beside

(Continued on following page)

ASIDES FROM THE INAUGURATION

(Continued from preceding page)

his tripod, during the President's speech. Unable to reach his appointed seat, Secretary Woodin stood by the camera and assisted Dorsey by pointing out, from a manuscript he carried, what portions of the speech were vitally important for the reel.

▽

Metro's Eddie Carrier purchased two crates of oranges which were to be tossed to the crowds from the studio train as a symbol of California. When Eddie heard about the banks closing Saturday morning, he cancelled that plan and kept the oranges for future breakfasts.

▽

Comparatively few business men stayed in town over the weekend. Scores of picture people joined the crowds which followed Al Smith back to New York beginning 6:30 Saturday evening. They seemed to be more interested in the banking situation at home than in the Inaugural Ball, which not even President Roosevelt attended.

▽

The newsreels of the inaugural were the first sound pictures of a Presidential inauguration ever shown. Sound for newsreels was in an embryonic state at the last inaugural four years ago.

▽

Heavy Phil Di Angelis, who billposts for most of the large motion picture companies in New York, rode triumphantly into the parade on a full-blooded Democratic Donkey. Mr. Di Angelis later admitted that this was more Democratic than democratic. He rode only half a mile when the "donk" caved in under Phil's 290 pound pressure.

▽

Exhibitors are not alone in labor troubles. Carpenters employed to build the stands were paid $11 a day. They were offered $8 but refused to work and the municipal officials were compelled to pay the higher scale, depression or no.

NOT TO BE OUTDONE by Cowboy Tom Mix, who rode the full length of the parade on his new white pony, funny Eddie Dowling got himself a large brewery nag, and, bedecked more formally than Mr. Mix, in silk top hat and striped trousers, galloped heavily past President Roosevelt's reviewing booth, which, incidentally, was enclosed with bullet-proof glass to protect the Executive from any further Zangarra incident.

When Mix reached Mr. Roosevelt, he left the procession, and, riding up to within a few feet of the President, bowed gracefully. The horse did likewise, bending on both knees. Mr. Roosevelt was obviously quite impressed. Mr. Dowling's stallion, however, was not so accomplished, nor polished, and Eddie rode right by, eager to leave well enough alone.

Mr. Dowling participated prominently in the Roosevelt campaign last fall, as head of entertainment activities.

▽

Both national exhibitor organizations had official representation: Chairman Abram F. Myers, for Allied States Association, and Michael J. O'Toole, for the MPTOA.

▽

The film group stopping at the New Willard hotel was one of the first to learn, on Saturday, that the Administration was about to declare a national banking holiday. This was not officially announced until some 24 hours later, on Sunday evening.

▽

One of the few who sat in the special Presidential reviewing stand was Nate Golden, assistant chief of the Motion Picture Division of the Department of Commerce.

▽

Film executives of the East who were not in Washington Saturday night were frolicing at the Motion Picture "Inaugural Ball" at New York's Waldorf-Astoria. And, while the new President was receiving congratulations of film folk at Washington, ex-President Hoover was resting quietly, and comparatively alone, on an upper floor of the Waldorf, above the din of the crowd at the ball.

▽

The newsreels guarded their strategy for covering the event as jealously as opposing generals, and when it was all over, new records had been shattered and Cameraman Jess Kizis, of Truman Talley's Fox staff in New York, was lying in an emergency hospital, crippled. It appears that Mr. Kizis, flying in a blimp, lost two fingers when, throwing a can of film to the ground to a waiting messenger, a back wash from one of the propellers threw him off his balance and he fell into the whirling blade. The crew in the blimp applied a tourniquet to stop bleeding and Kizis flew through the entire inauguration ceremony, staying in the air for an hour after the accident in order to complete his pictures.

▽

Paramount News explained the importance of the newsreel pictures of the inauguration to Europe, and the French Line agreed to hold up the sailing of the steamer Paris from noon on Saturday until three o'clock. This allowed Paramount to use an amphibian, fly out from New York and overtake the Paris at sea, where a complete negative for Europe was dropped aboard.

▽

Exhibitors on hand were quite envious over the ticket sell-out in all reviewing stands, both public and private. Tickets were priced from $2 to $7 in the official stands, while owners of private buildings, residences and the like, charged $10 each for seats in stands which they had erected in front of their properties. The official stands were built by merchants of the town, who contributed $100,000 for the purpose. They were reimbursed later, however, proportionately, with money collected from tickets. *(Photo below by Apeda)*

METRO'S STUDIO TRAIN WHEN IT PASSED THE CAPITOL IN THE INAUGURAL PROCESSION

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Out All Night

(Universal)

Comedy

Fun, intimate and intriguing, is the big audience appealing angle. Comedy, ranging all the way from a subtle brand, through hokum side issues to slapstick variety, is the dominating highlight. Yet the show is so constructed and situations and dialogue are so presented that a novel brand of suspense is equally important. All expertly combined, they provide a laugh-provoking yarn that held the preview crowd's interest so that even in the slower moments they were on the alert for the next exciting development, indication that this latest Summerville-Pitts romance episode should experience little difficulty in becoming popular in both big city and small town houses.

All the players have important roles, while sympathy is gathered to the wistful Ronald-Bunny duo, eternally bedeviled by the loving mother. Based on the idea that her husky mature son is still a weakling baby, Mrs. Colgate continually doses him with medicine. The picture moves into a department store where the mother, ably and hilariously aided by the "sell-at-any-price" merchant, Rosemountain, rigs Ronald in an overcoat that fits him like a circus tent would a dwarf.

Accidentally meeting Bunny, the store child matron, love dawns for Ronald, but the path of romance is anything but rosy as the mother sits in and dominates all meetings. Their marriage is a catastrophe for her, but when she shows up in the honeymooner's paradise to share their nuptial happiness, laughter is intense, and it breaks all bounds when after an unending evening in which Bunny's faith in love is sheatered, Ronald goes to bed with a hot water bottle and she packs up her duds (mostly nighties) and goes back home.

The locale shifts to a big city's Chinatown, where Kate and Arnold frame a gag to have Bunny abducted by a gang of highbinders before Ronald's eyes. Leaping from his invalid's chair, much to his startled mother's amazement, Ronald first discovers he possesses a terrific punch. Raging through the dens, underground passages, trap door rooms and whatnot, kayoing one "hard guy" after another, he "saves" the girl from a horrible fate. Plenty of fun, fear, fright, terror and action, which the audience understands is all a joke, characterize these scenes which give Ronald the courage to throw off his mother's benighting yoke and starting for Niagara Falls and a real honeymoon with Bunny.

Chief selling points are: Summerville and Pitts at their best; rib-tickling comedy; the mother-in-law complex—an idea which suggests a natural showmanship line, "she went on her son's honeymoon"—entertainment for the whole family.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Sam Taylor. Original story by Tim Whalen. Screen play, dialogue and continuity by William Anthony McGuire. Photographed by Jerry Ash. Release date, April 13, 1933. Running time, 72 minutes.

CAST

Ronald Colgate	Slim Summerville
Bunny	Zasu Pitts
Mrs. Colgate	Laura Hope Crews
Kate	Shirley Grey
Rosemountain	Alexandar Carr
David Arnold	Rollo Lloyd
Tracy	Gene Lewis

Children—
Mary Jane Temple, Billy Barty, Philip Purdy

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned. —THE EDITOR

Murders in the Zoo

(Paramount)

Thriller

If your audiences are favorably inclined towards melodramatic horror pictures, "Murders in the Zoo" should hit them in the right spot. It's an out and out shocker. There is but little mystery. It stresses to the utmost every attempt to inspire fear, thrills and terror. Presenting its villain as a calculating, ruthless killer, a clever discoverer of horrible methods of slaying his victims, no novel means of raising goose-flesh and provoking shrieks has been overlooked, apparently. Comedy relief is offered; romance and love interest are of secondary importance, serving principally as the basis for further shocks; sympathy for any of the characters is stimulated by audience anticipation as to whether, when and how they may be killed. The title is a direct tip-off as to locale and theme.

Gorman's first victim dies in the jungle, devoured by tigers, after Gorman has sewed up his mouth as a penalty for becoming unduly affectionate towards Evelyn. Hewitt is the next victim. He, too, is suspicioned, rightly, by Gorman of becoming enamored of Evelyn. He dies by a snake bite during a dinner in the Zoo. Evelyn is next. After learning how her husband killed Hewitt—the severed head of a mamba snake—she is on the way back to the zoo with her evidence. Alligators account for her as Gorman stands by. Gorman tries to kill Dr. Woodford after Woodford has ascertained that the span of the real mamba's fangs do not check with the record of the wound on Hewitt's leg. An antidote which Woodford has concocted, administered by Jerry, saves his life.

Trapped in the Zoo as Jerry causes a general alarm to be sounded, Gorman frees all the animals. He backs into a boa constrictor's cage and is crushed to death.

The comedy part is presented by Yates as press agent for the Zoo. Other angles are the interest that accrues to Professor Evans, curator, in his efforts to save the collection of animals for the city's children; the accepted romance between Woodford and Jerry.

It's pretty strong. There is no doubt that it packs a certain entertainment punch. The men in the preview audience seemed to appreciate the ruthless Gorman and the comic Yates, with the animal element. The women, as could be expected, did the gasping, and according to their comments they seemed to agree that it was a little too brutal for feminine appreciation. While the youngsters probably will want to see it, you will have your problems in presenting it to them in such a way that parents will not come back with objections. However, by concentrating on announcements that emphasize the thrill, terror and melodrama of the show, you can count on capturing the interest of the thrill seekers and at the same time those who are not so strong for this type of picture will know what to expect.

The picture suggests ample opportunities for startling exploitation in which ideas based on snake and alligator angles can get you away from the lion-tiger exhibitions which may have become too common through their use in connection with other current animal pictures.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Edward Sutherland. Written by Philip Wylie and Seton I. Miller. Photographed by Ernest Haller. Release date, March 17, 1933. Running time, 55 minutes.

CAST

Peter Yates	Charlie Ruggles
Eric Gorman	Lionel Atwill
Jerry Evans	Gail Patrick
Dr. Woodford	Randolph Scott
Roger Hewitt	John Lodge
Evelyn Gorman	Kathleen Burke
Professor Evans	Harry Beresford
Dan	Edward McWade

Broadway Bad

(Fox)

Drama

With Joan Blondell and Ricardo Cortez for the marquee, and Ginger Rogers and Adrienne Ames in support, and a combination of gold-digging show girls, penthouses and mother love for story theme and catch lines, "Broadway Bad" contrives to be moderately entertaining, reasonably well constructed. Its appeal necessarily is more definitely to the feminine patronage, with an emphasis on the behind-the-scenes show angle, the broad-mindedness of Cortez important as a possible means of attracting a sizable representation of the other sex.

This must rank as regular run film fare, having but little to bring it above the average in construction, performance, story or development. The work of Miss Blondell and Cortez merits attention, Cortez being particularly smooth in his performance. Where Miss Blondell has her friends her name will of itself attract a goodly portion of patronage.

Attracting the attention of Cortez, millionaire and show backer, she is given a chorus opportunity. In a hasty affair, she marries Allen Vincent, wealthy college boy, who later misunderstands the attention of Cortez, not knowing she is married, pays to her. A divorce is obtained, Miss Blondell goes in for gold-digging on a large and successful scale, while the notoriety resulting from the divorce brings her name to top lights on the musical stage.

Upon her hidden child she lavishes all the affection possible, until Vincent, in a crooked deal, and in need of money, attempts blackmail, tries to take the child from her by legal means on the grounds of unfitness, when she becomes

(Continued on page 24)

Coming To Chase Those Blues Away

The team that has always made money for you—the team that has had easily the greatest publicity and popularity over a period of years—this time having the added attraction of the beautiful Maureen O'Sullivan!

GEORGE
SIDNEY — **CHARLIE**
MURRAY

COHENS AND KEL

!

STEP OUT WITH UNIVERSAL

With Andy Devine, Frank Albertson, Shirley Grey. Story by Homer Croy and Vernon Smith. Produced by Carl Laemmle, Jr. Directed by George Stevens. Presented by Carl Laemmle.

LYS IN TROUBLE

JANUARY BOX OFFICE CHAMPIONS

● Of the seven productions rating mention as the Box Office Champions for January, five are straight dramas of distinctly serious appeal emotionally. Of the remaining two, one is a musical extravaganza with comic qualities represented by the star (Eddie Cantor). Only one comes under the usual classification of comedy. Two pictures tied for third place ("A Farewell to Arms" and "Silver Dollar"), while two others ("The Sign of the Cross" and "They Just Had to Get Married") turned in grosses ranking each as fifth.

STRANGE INTERLUDE

MGM

(1) From the stage play by Eugene O'Neill. Directed by Robert Z. Leonard. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Photographed by Lee Garmes. Film editor: Margaret Booth. Cast: Norma Shearer, Clark Gable, Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall and Mary Alden.

ANIMAL KINGDOM

RKO RADIO

(2) Directed by E. H. Griffith. From the play by Philip Barry. Screen play by Horace Jackson. Photographed by George Folsey. Cast: Leslie Howard, Ann Harding, Myrna Loy, Neil Hamilton, William Gargan, Henry Stephenson, Ilka Chase, Leni Stengel, Donald Dillaway. Released December 23, 1932.

A FAREWELL TO ARMS

PARAMOUNT

(3) From the story by Ernest Hemingway. Screen play by Benjamin Glazer and Oliver H. P. Garrett. Directed by Frank Borzage. Photographed by Charles Lang. Cast: Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Phillips, Jack LaRue, Blanche Frederici, Henry Armetta, George Humbert. Released October 28, 1932.

SILVER DOLLAR

FIRST NATIONAL

(3) Based on the book by David Karsner. Screen play by Carl Erickson and Harvey Thew. Directed by Alfred E. Green. Photographed by James Van Trees. Film editor: George Marks. Art director: Robert Haas. Cast: Edward G. Robinson, Bebe Daniels, Aline McMahon, Jobyna Howland, DeWitt Jennings, Robert Warwick, Russell Simpson. Released December 3, 1932.

THE KID FROM SPAIN

UNITED ARTISTS

(4) Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar and Harry Ruby. Directed by Leo McCarey. Dance numbers by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photographer: Gregg Toland. Cast: Eddie Cantor, Lyda Roberti, Robert Young, Ruth Hall. Released November 17, 1932.

SIGN OF THE CROSS

PARAMOUNT

(5) Directed by Cecil B. DeMille. From the play by Wilson Barrett. Screen play by Waldemar Young and Sidney Buchman. Photographed by Karl Struss. Cast: Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton, Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl.

HAD TO GET MARRIED

UNIVERSAL

(5) Directed by Edward Ludwig. Screen play by H. M. Walker and Gladys Lehman. Added dialogue by Clarence Marks. Photographed by Edward Snyder. Cast: Slim Summerville, Zasu Pitts, Roland Young, Robert Greig, Veree Teesdale, Fifi Dorsay, C. Aubrey Smith, David Landau, Elizabeth Patterson. Released January 5, 1933.

the fighting mother, about to be bereft of her offspring. In court the judge is about to award the child to its father, Vincent, when she declares it not his but that of Cortez, a misrepresentation in which Cortez, seated among the spectators, acquiesces with a nod. Case dismissed, and the rest is left to the imagination.

Miss Blondell is here seen in a somewhat different role than her audience expects for her, that of a mother, with the gold-digging pursued relentlessly only as a means of providing the best of care for the child. This becomes an angle worth capitalizing in selling the picture. There is nothing here that could interest children.—Aaronson, New York.

Produced and distributed by Fox. Directed by Sidney Lanfield. Story by William R. Lipman and A. W. Pezet. Screen play by Arthur Kober and Maud Fulton. Cameraman, George Barnes. Soundman, Donald Flick. Art director, Gordon Wiles. Release date, February 24, 1933. Running time, 59 minutes.

CAST

Tony Landers	Joan Blondell
Craig Cutting	Ricardo Cortez
Flip Daly	Ginger Rogers
Aileen	Adrienne Ames
Bob North	Allen Vincent
Joe Flynn	Phil Tead
Charley Davis	Francis McDonald
Lew Gordon	Spencer Charters
Big Fella	Ronald Cosbey
Robert North, Sr.	Frederick Burton
Bixby	Margaret Seddon
Darrall	Donald Crisp

What Price Decency?

(Equitable)

Drama

This picture, from the newly formed subsidiary of Majestic Pictures, offers little of merit, and can be considered as a possibility for exhibition in only the more inconspicuous of the smaller houses of the country.

The New York theatre which played the film utilized a method of lobby advertising stressing the "spiciness, the daring," the so-and-so of the picture's theme. Nothing more unjustified by actual content could readily be imagined. This instance is here mentioned merely to indicate what not to do in selling the picture.

It is true that the girl in the case, played with a valiant effort to appear reasonable by Dorothy Burgess, is initially understood to be a street walker, but that in no sense justifies the use of the term "spicy" or any similar implication. A boat she is on moves out before she can get off. She believes she is married to Alan Hale, who tries hard to be a brutal Dutch pearl gatherer—and thief—in Africa. Taking her there and treating her with all the disrespect to be traditionally expected of the fictional brute, she languishes, sighs, curses her luck and her supposed husband, until Walter Byron, in shining putttees and Irish brogue, arrives on the scene, entrances the girl in a ridiculous scene in the "parlour" of the mosquito ridden, damp and fictitious-looking shack, and plans to take her away to happiness.

Of course he does that, after she has thrashed her husband with a great whip he used on his natives, and he with an accurately tossed native spear in his midriff, and blinded by the lash, overturns an oil lamp, while the couple go on to happiness.

The girl, refusing to go with Byron because she believes she is married to Hale, is indicated as striving, despite temptations, to establish for herself a right to decency. That is the only feasible selling line in the story, the cast names, of course, being inconclusive from a box office standpoint. A tiny monkey, Zeppo by name, takes histrionic honors. There is no good reason why the youngsters should be disturbed at their games.—Aaronson, New York.

Produced and distributed by Equitable Pictures, Inc. Direction, screen play and dialogue by Arthur Gregor. Photography by Chester Lyons. Sound engineer, Earl Crain. Film editor, Otis Garrett. Release date, March 1, 1933. Running time, 60 minutes.

CAST

Norma	Dorothy Burgess
Klaus Van Leyden	Alan Hale
Tom O'Neil	Walter Byron
Pimo	V. Durant
Matizzi	Henry Durant
Zeppo, the Monkey	Himself

A Kiss Before the Mirror

(Universal)

Drama

Being straight drama, story interest is the outstanding factor in "A Kiss Before the Mirror." Because of the moralistic motivating theme, the show is essentially for adults. More than anything else it is a woman's picture, yet by cagily capitalizing on the elements that intrigue feminine patrons, points that will stimulate the curiosity of men can be brought out.

Trailing his wife to her lover's apartment, Walter kills her. Immediately he surrenders to the police. His lawyer friend, Held, offers his services as attorney and after much prying learns the complete reason for the crime. Relating the crime to his own wife, Maria, Held is amazed to see her going through the same routine—making herself alluring and beautiful—as he had learned from Walter that Lucy had done before the killing.

Strangely affected by the coincidence and further upset when Maria insists that he remain at home while she goes out, he follows her and sees her in a clandestine meeting with her lover. He covers up his knowledge, but insists that his wife accompany him to the courtroom. Fearful that her husband has found out something, Maria is highly nervous. Held presents his argument to the jury. Dramatically he bases his plea on the "unwritten law," the right of a man to protect the sanctity of his home. Climaxing his argument, he suddenly pulls a pistol. Maria screams and faints. Walter is acquitted. Husband and wife are reconciled.

Audience interest will be centered in the drama. This can probably be best brought home by a straight-from-the-shoulder campaign, one that takes every advantage of the popular idea of the unwritten law. This can be further strengthened by adapting the idea of Held's jury plea for his friend, while having his own wife on trial. It might be interesting to adapt the Paramount gag of "The Woman Accused" and break the picture after the pistol pulling incident and give the audience a minute to form its own opinion as to what is going to happen.

Nancy Carroll, Paul Lukas and Frank Morgan naturally are the names to use, but selling the story on as personal direct basis as possible looks to be the best way of exciting interest.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by James Whale. Story by Ladislaus Fodor. Screen play by William Anthony McGuire. Photographed by Karl Freund. Release date, March 30, 1933. Running time, 67 minutes.

CAST

Maria Held	Nancy Carroll
Walter Bernstoff	Paul Lukas
Held	Frank Morgan
Lucy Bernstoff	Gloria Stuart
Hilda	Jean Dixon
Schulz	Charles Grapewin
Lucy's lover	Walter Pidgeon
Maria's lover	Donald Cook

Racetrack

(World Wide)

Drama

There is punch, a number of laughs and a sob or two here which combine to make this good entertainment, lively fare, a picture which they all may see without let or hindrance, and most of them enjoy. It is more readily adaptable for the lesser house, but there it should perform satisfactorily from the financial standpoint.

There is ample room for ballyhoo in the theme, its background and the human interest involved. The picture gains immeasurably through its quality of being rather more than a racetrack story of horses, action and track machinations, though those factors have provided an opportunity, not neglected, for several fast action sequences among the ponies and their jockeys. It is, at the same time, a story of an orphaned boy, befriended and adopted by a not too scrupulous bookie, who makes every effort to keep the lad straight and finally takes drastic measures to insure his future, not on the racetrack.

Competently has the atmosphere of the paddock, the races, the thronging excited crowds been instilled into the picture, making for an appealing background. The lobby may well be decorated in keeping with that background, transformed into a replica of the track, the box office an entrance gate.

The names are reasonably good, led by Leo Carrillo, in his familiar characterization of the Italian, this time as a bookie, the accent providing amusement through his garbling of the English language. Junior Coghlan is the boy, Lee Hammond, Carrillo's partner. Satisfactorily Kay Hammond, Huntley Gordon and others support them.

There should be a real play for child patronage, since the story prominently features the boy, and the film's atmosphere, action are of the type to arouse the interest, insure the enjoyment of every boy. The other angles offer an opportunity to appeal to adults, particularly the feminine contingent. The family may see the picture.—Aaronson, New York.

Produced by World Wide Pictures. Distributed by Fox Film Corporation. Directed by James Cruze. Story by J. Walter Rubin and Wells Root. Release date, February 25, 1933. Running time, 78 minutes.

CAST

Joe	Leo Carrillo
Jackie	Junior Coghlan
Myra	Kay Hammond
"Horseface"	Lee Moran
Attorney	Huntley Gordon
Mr. Ryan	Wilfrid Lucas
Judge	Joseph Gerard

There Goes the Bride

(Gaumont British)

Comedy

[*The review below, recently received from Bernard Charman in London, becomes particularly pertinent with the opening of the picture at the Roxy in New York this week.*]

Take the plot of "Monte Carlo," twist it about a little, alter the settings and cast it with English players, and, voila!—"There Goes the Bride." And, if the analogy is to be continued, there is little to choose between them in standard of excellence. Audiences whose tastes run in the direction of light comedy, with a sprinkling of music to bring out the full flavor, will find this one much to their liking: it is, in fact, good film fare.

The British studios lately have shown a distinct leaning toward this type of production. One of the secrets of their success is the choice of players, especially girls. A more suitable choice of lead than Jessie Matthews (one of London's best known stage exponents of musical comedy) would be hard to find

You will have no difficulty in exploiting a story which treats of a bride running away on her wedding day, with all the attendant excitement of the hunt for her as well as her own adventures with the handsome man she meets on the train.

Mr. Director de Courville contantly is knocking the audience's funny bone with unexpected touches. By this means, and with the energy of the actors, the speed of the action is well sustained; it is no exaggeration to say that there is not a dull frame in the whole 7,200 feet of the film. You've every reason for promising your customers plenty of laughs.—Charman, London.

Produced jointly by British Lion Film Corporation and Gainsborough Pictures. Directed by Albert de Courville. Photography by Mutz Greenbaum. Music by Fred Raymond and Noel Gay. Running time, 79 minutes.

CAST

Annette	Jessie Matthews
Max	Owen Nares
Cora	Carol Goodner
M. Marquand	Charles Carson
Rudolph	Basil Radford
Housekeeper	Winifred Oughton
Chauffeur	Jerry Verno
Jacques	Roland Culver
Alphouse	Jack Morrison
Pierre	Max Kirby
M. Duchaine	Gordon McLeod
Mme. Duchaine	Mignon O'Doherty

BRING THEM BACK BY THE MILLION!!

(No. 712 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

I CAN HARDLY WAIT UNTIL YOU SEE "BE MINE TONIGHT."

I AM THRILLED TO THE BOTTOM OF MY HEART TO BE THE ONE WHO offers it to you. Universal never scooped the whole industry so completely as it did when it bought the rights to "one of the grandest talking pictures" in the history of the business.

JUST AS CHAMPAGNE IS SUPERIOR TO BEER, SO IS "BE MINE TONIGHT" superior to the vast majority of picture entertainment.

IN FACT, WALTER WEBSTER, ONE OF THE HARDEST-TO-PLEASE AND one of the most famous critics in the world, so far lost himself after seeing "Be Mine Tonight" that he wrote these words about it:

"I COMMEND TO YOUR ATTENTION TODAY ONE OF THE GRANDEST talking pictures any one of us is likely to see. In the past four years we have had a number of outstanding talking pictures, but none in the same class as 'Be Mine Tonight'."

YOU NEVER HEARD OF THE LEADING MAN BEFORE, BUT YOU AND your fans will "discover" him and tell the world about him.

AS FOR THE LEADING YOUNG WOMAN, MR. WEBSTER SAYS OF HER, "She is a girl of nineteen who is a discovery of discoveries."

HE FURTHER SAYS, "THE DIRECTOR IS A YOUNG RUSSIAN EXILE WHO tomorrow will be famous."

THIS PICTURE SIMPLY TURNS YOUR OLD, PRECONCEIVED IDEAS OF entertainment upside down. You don't have to try to fool anyone about it. You can tell everybody that the cast is unknown, but that you want all of your regular customers to participate in the discovery of delicious new screen attractions.

ONCE MORE LET ME QUOTE FROM MR. WEBSTER, AND PLEASE WEIGH every word carefully: "This film is both distinguished and different. It may very easily turn out to be the one inspiring production for which the film world has been looking to restore to full vigor the presently somewhat diminished zest of film-going."

WHAT GREATER PROMISE COULD ANY PICTURE HOLD OUT TO THE people who yearn for the new, the different, the better?

BRING THEM BACK BY THE MILLION . . . BRING THEM BACK WITH something which will fire them with the old interest in movies.

DO IT WITH "BE MINE TONIGHT."

The Voice of the Vatican

(Universal)

Lenten Special

Designed as a special short subject appropriate to the current Lenten season, and understood available now at all Universal exchanges, this material is of real interest to those whose leanings are in the Vatican direction. Shown are the Vatican grounds, its railroad, picturesque Swiss Guards, the visit of Mussolini, King Victor Emmanuel and the Queen, following the signing of the famed Lateran Treaty, making the Papal state independent. At the dedication of the Vatican's short wave radio station, Marconi's speech is followed by a short talk by the Pope. Interesting is the working of the famed mosaic experts, in the school reestablished recently by Pope Pius. In certain sections, this may warrant special billing.—Running time, 10 minutes.

Vintagers' Festival in the Palatinate

(Mary Warner)

Diverting

The mind of the American public should feel strangely drawn to the subject matter of this German-produced short, released in this country by Mary Warner. It goes into scenically effective detail in the making of wine, that ripe vintage often of the grape. Superimposed titles and the absence of German dialogue serve to make the film adaptable to any theatre. As a travelogue type of short, it is interesting material.—Running time, 10 minutes.

Screen Souvenirs

(Paramount)

Fair

A flash of the inaugural parade for President McKinley is a highlight of this screen souvenir. Another interesting shot is that of the old-time Long Island firemen marching, resplendent in their helmets and long frock coats. The usual comedy finish, this one starring Francis X. Bushman, is not particularly funny. The off-screen dialogue is not up to its usual standard, possibly because the subject does not give much opportunity for cleverness.—Running time, 10 minutes.

So This Is Harris

(RKO Radio)

Musical Comedy

Phil Harris, band leader and one of that contemporary species of humanity, the crooner, herein takes the spotlight, surrounded by dancing couples, dancing chorus girls, and the comedy provided by Walter Catlett. Catlett's wife raves about Harris, while Catlett just raves. Catlett meets Harris on the golf links, likes him and Catlett takes over a girl waiting to meet Harris. Harris is sent to take care of the girl's friend, and it is not until later that Catlett discovers the other girl is his wife. A long short, it has moments of comedy, attractive tunes and girls and crooning for those that like it.—Running time, 28 minutes.

Block and Tackle

(MGM)

Graphic

Slow motion and standard speed, abetted by characteristic Pete Smith dialoguing, reveal many of the intricacies of modern football line work, which the ordinary gridiron fan misses in his anxiety to follow the man with the ball. Dick Hanley's coaching school and the Northwestern University football team, featuring its big star, "Pug" Rentner, are the media used to show the necessity of smart blocking and tackling in making spectacular football look good. How various trick plays get under way and go through are graphically illustrated. Running time, 12 minutes.—McCarthy, Hollywood

Hunting Trouble

(Universal)

Slapstick

Louise Fazenda makes frantic efforts to be amusing, and succeeds to a certain extent, but the whole piece is an interminable round of slapstick. If your audience likes that sort of thing, this comedy will go over. Miss Fazenda gets a dog for her husband's birthday and he and the butler overhear her conversation, think she has a lover. Dog stealers appear and the hectic, gun-shooting pursuit roars through the house to an expected conclusion.—Running time, 20 minutes.

Hollywood on Parade

(Paramount)

Weak

Another in an often interesting series, this one shows lack of imagination. With "Skeets" Gallagher at the microphone, a number of dance orchestras are introduced for no reason and in a manner which strains for humor. One orchestra plays a Russian "overture" amid falling snow. Costumes are in keeping. Three of the four Marxes, who have been known to be very funny, spend a few minutes "sleeping" in deck chairs on the beach, slapping each other a dozen times and concluding with resounding dives into a nearby pool.—Running time, 10 minutes.

Leningrad—The Gateway To Soviet Russia

(MGM)

Interesting

Interesting after the fashion of the travel short is this subject of the well-done FitzPatrick Traveltalk series. In closeup and otherwise are pictured the scenes and representative individuals who people the vast city which once was St. Petersburg. Stately palaces and churches, now museums; modernistic apartment houses, children half-dressed for reasons of health in nurseries are seen. The last vestige of the Czarist regime appears in the old droshky drivers, in their ancient vehicles, too old to adjust themselves to a new era.—Running time, 9 minutes.

Women's Work

(Educational)

Fair

There is of course particular appeal for women in this subject of the Hodge Podge series, in which the roving camera has recorded, with reasonable diversification, the manner in which the feminine element of various nations chiefly employs its time. Greater effect might well have been achieved by a more complete concentration on the work of certain groups, rather than the numerous and necessarily hasty glimpses afforded. However, the subject is of reasonably general interest. Running time, 9 minutes.

An Old Spanish Custom

(MGM)

Intense

Pictured with dramatic execution is the national sport of nearly all Spanish countries, the bull fight. Slow motion emphasizes the skill of the matadors as they gracefully dodge the onrush of the great bull, the while enraging the animal with their flaunting capes. Seen also are the training school for the young matadors and the farm where the bulls are brought to the proper weight and ferocity for the ring. The accompanying explanation is rendered by Ralph De Alberich, with a marked Spanish accent to his English and a measure of humor well spoken and well placed.—Running time, 10 minutes.

TRAVELERS...

Harry Cohn, Columbia president, plans to leave Hollywood for New York over the weekend.

Edward Alperson, Skouras film buyer, and J. J. Sullivan, Fox West Coast buyer, arrived on coast.

Spyros Skouras was due in Los Angeles from New York.

Mary Boland, Paramount player, will soon return to coast.

William Scully, MGM sales executive, is touring exchanges.

Eddie Bonns returned to New York from Florida.

Aileen Pringle arrived in New York from Coast.

Carl Lesserman, Warner midwest district manager, arrived in New York.

Al Lichtman, United Artists' general manager, returned to New York from exchange tour.

Harry Rosenquest, Vitaphone sales executive, left New York for midwest tour.

Guthrie McClintic, producer, left for Europe.

Charles Riesner, MGM director, arrived in New York from Culver City.

James, Lucile and Russell Gleason left for Europe.

Frank Borzage, director, returned to Coast via Panama Canal.

Phil Reisman, of RKO, arrived in Miami from New York.

Tom Connors left New York on tour of Metro's southern exchanges.

Irving Thalberg, Norma Shearer, Helen Hayes and Charles MacArthur are due in New York from Metro's Culver City studio.

Eric Pommer returned to Europe after conferences with S. R. Kent.

Ernst Lubitsch, Paramount director, is in New York from Coast.

Mannie Silverstone, in charge of sales control in the United Artists foreign sales department, left for Cristobal, Canal Zone, to become treasurer and assistant to the manager of the United Artists branch there.

Samuel L. (Roxy) Rothafel left for Corpus Christi, Texas, to recuperate from his illness.

Boris Karloff, Universal player, left for England for a six weeks' visit.

John R. Freuler left for Hollywood.

Mort Spring is making a tour of Central and South America by plane.

Eddie Pardo, vaudeville and musical comedy star, is in New York from the Coast.

Charles Kurtzman, formerly general manager of the original Roxy, is in New York.

George Brown left for a cruise in southern waters.

A. H. Schwartz is back in New York from a Florida vacation.

Joe Vogel, of Loew's, is in Florida.

William A. Johnston, who was editor and publisher of *Motion Picture News*, is in New York.

Si Willis, actor, left New York for Hollywood via Havana and the canal.

Bankruptcy Bill Is Law; Corporation Relief Dropped

With the corporation relief provision eliminated by the Senate, the bankruptcy bill is now law, signed by Herbert Hoover as one of the last acts of his administration. The bill was rescued from the legislative jam of the last Congress at closing, but after passing in the House it had been emasculated of its plan for reorganization of corporations unable to meet their debts. The measure provides for reorganization of railroads and extends relief for farmers.

NO MONEY

yet

NEW YORK DUG UP

$89,931

IN 4 DAYS

(MARCH-2-3-4-5)

to see

"KING KONG"

AT RADIO CITY

SETTING A NEW ALL-TIME WORLD'S RECORD FOR ATTENDANCE OF ANY INDOOR ATTRACTION

COOPER-SCHOEDSACK PRODUCTION . . RKO RADIO PICTURE

B & K Receivership Petition Dismissed

(*Continued from page* 16)

to and investments in subsidiary and affiliated companies are listed as follows:

Balaban & Katz, $20,000,000; Dent Theatres, $1,750,000; Olympia Theatres, $10,000,000; Publix Enterprises, $15,000,000; Minnesota Amusement Co., $2,500,000; Publix Northwest Theatres, $5,000,000; Saenger Theatres, $7,500,000; Famous Players Canadian Corp., $17,000,000; Pencom Corp. (holding stock of the Comerford-Publix Corp. and Comerford Publix Theatres), $6,000,000.

Dent Theatres, Inc., showed a loss in operations, after all charges, of approximately $122,300 during 1932. Famous Players Canadian Corp. showed a preliminary profit of $154,989 last year. The Pencom Corp. showed a loss of $562,696; Olympia Theatres is now in receivership; Publix Enterprises, Inc., is in bankruptcy and the Minnesota Amusement Co. is in receivership. Publix Northwest Theatres, Inc., showed a loss of $1,501,710 after all charges during 1932. The Saenger Theatres are in receivership.

Among the accounts receivable, the report stated, there is a claim for $456,210 against Fox Film Corp. for leases of west coast theatres dated in 1930. The report declares that in the receivers' opinion this account cannot be collected without litigation.

The company's balance sheet shows liabilities, including accounts payable other than to subsidiary and affiliated companies and purchase obligations, amounting to $2,649,417, including a disputed tax claim of nearly $300,000. Purchase money obligations aggregated $2,068,784. This is primarily a balance owing on the stock of the Olympia Theatres, Inc., and approximately $1,000,000 of the sum was payable within the present year. Funded debt, represented by the two debenture issues of the corporation aggregated $25,043,000. Contingent liabilities include $13,368,932 to 12 banks on the notes of Film Production Corp.

Economies of $23,047,000 were reported made during 1932. Largely through the elimination of surplus employment and salary reductions. Weekly costs of home office and field operations were $59,000 in December, 1931, $34,000 in 1932 and is less now, the creditors were told.

Mr. Hilles revealed that negotiations for the retransfer to Paramount Publix of the $13,000,000 bank loan account are under way due to the opinion of counsel for the receivers that assumption of the account by Paramount Pictures Corp., newly organized subsidiary, might be construed to give the bankers a preference over other creditors of Paramount Publix.

The corporation owns the stock of 450 theatre and theatre holding companies and has an interest in more than 1,100 theatres in the United States, 175 in Canada and 26 in other parts of the world, the report said.

Robert S. Levy's suit to cancel the allegedly fraudulent conveyance by Paramount Publix Corp. to Film Production Corp. of all its "quick" assets, 23 feature pictures and the proceeds from rentals on these films, will go to the New York Appellate division within several days. Samuel Zirn, counsel in the Levy action, interrupted Mr. Hilles' reading of the report with an attempt to obtain replies to 15 questions from Mr. Zukor, which, he said, had remained unanswered since they were first mailed to Mr. Zukor some time ago. Most of the questions had to do with internal financial transactions of Paramount and with Mr. Zukor's personal financial interest in the company. Mr. Zirn said that his client, Mr. Levy, would later attack the Paramount receivership as "collusive and improper" and would contest the qualification of Mr. Zukor for the post of permanent receiver. Mr. Levy, who is a holder of Paramount-Publix gold bonds, and is suing in that capacity, has filed notice that he is appealing to the appellate division from the order entered in the case February 3 by Supreme Court Judge Richard P. Lydon. Mr. Levy's objections were enumerated by him as follows:

1. Failure to appoint a temporary receiver for the 23 films, their rentals and profits therefrom.

2. Failure to enjoin Paramount Publix, temporarily, pending trial, from paying to its banker-creditors the proceeds from rentals of the films.

3. Failure to enjoin the Chase National Bank from committing any action which might impair the value of the protective provisions in favor of the bondholders, contained in the original trust indenture, dated Aug. 1, 1930.

4. Denial to the plaintiff of the right to examine Adolph Zukor, president, and other officers of Paramount Publix before trial of Levy's action.

5. Permission to Paramount Publix to pay interest to all the 12 banks to which it owes money, pending trial of the action.

The report of the receivers states that there are pending seven suits attacking the transfer of the 23 pictures. Six of them are in state courts and one is in federal court.

Mr. Hilles indicated that the industry looks for no further theatre chain bankruptcies and that the bankruptcy of Publix Enterprises was the last of the big ones. George Topliff, the Irving Trust receiver appointee in Publix Enterprises, is understood to be hopeful of salvaging an important majority of the theatres through bankruptcy reorganization. Meanwhile, all operation will continue in a normal manner. A meeting of creditors of Publix Enterprises, scheduled for this week at the offices of Henry K. Davis, referee in bankruptcy, was adjourned Tuesday to March 20 by Referee Davis.

In New Orleans, protective committees were formed last week for the deposit of three classes of Saenger bonds. This action was said to be the result of appointment of E. V. Richards as receiver for Saenger Realty Corp., following a petition by Paramount Distribution Corp. which claimed $33,000 in film rentals. Saenger Realty Corp. is said to have outstanding obligations amounting to $1,000,000. The protective committees will handle the deposit of the 6½ per cent serial gold bonds of Saenger Realty issued for the Saenger theatre at Mobile, the 6½ per cent serial gold bonds for the New Orleans Saenger theatre and the 6½ per cent gold bonds, series A and B, of Saenger Theatres, Inc. W. G. Austin, an accountant, was appointed receiver for the Mobile interests in Mobile federal court this week.

In Chicago this week, Balaban & Katz directors omitted the regular dividend of $1.75 on their preferred stock. At a meeting of the directorate board, membership was reduced from nine to five, leaving a revised roster including Barney Balaban, John Balaban, Charles McCullough, Walter Immerman and Sam Dembow, Jr.

The first meeting of Publix-Ohio creditors, for the purpose of proving claims and appointing a trustee, will be held in Toledo at United States district court March 13, according to a notice mailed by Fred H. Kruse, referee in bankruptcy.

The first meeting of creditors of A. H. Blank Theatre Corp. of Nebraska and Publix-Nebraska, Inc., will be held March 14, Herman Aye, referee, announced at Omaha.

Wampas, on Coast, Elect George Landy as President

George Landy was elected president of the Wampas, Coast organization, at the annual meeting held last week. Other officers elected were: Lincoln Quarburg, vice president; Sam Cohn, second vice-president; Teet Carle, secretary; Andy Hervey, treasurer; Roland McCurdy, sergeant-at-arms. Directors include John LeRoy Johnston, Joseph Reddy, George Thomas, Phil Gersdorf, Wilson Heller, John Miles, Frank Whitbeck (ex-officio).

Liner to Carry Film to Mussolini

At a party to be given on board the Italian liner, Rex, to 300 guests, which will include members of the press and Italian ambassador and consul, immediately following the world premiere of "Mussolini Speaks!" at the New York Palace on Friday night, a chromium metal case containing a print will be given into the captain's care for presentation to the Italian leader.

Delaware Bill May Affect 100 Firms

(*Continued from page* 11)

ters have automatically become inoperative, may be affected. Manv have headquarters in New York and scores have been inactive.

Colorart Pictures Corp., Ltd., Columbia Theatres Corp., Equitable Pictures Corp., Equity Pictures Corp., Audio Pictures Corp., American Sound Pictures Corp., American Sound Recording Corp., American Sound Studios, Inc., Alden Film Co., Inc., Artkino Famous Pictures Corp., Cinemacolor Corp., East Coast Theatres Co., Etoile Theatres Operating Co., Inc., Exhibitor's Film-sound Service, Inc., Expo Film Corp., of America, Famous Sound Studio Corp.

Cinema Transforming Screen Corp., Inc., Filmograph Corp., of America, Filmlab, Inc., Fine Arts Pictures, Inc., Ltd., First Eastern Film Corp., Floridian Pictures, Inc., General Audiophone Corp., General Amusements Corp., General Amusement Enterprises, Inc., George R. Riley's Feature Film Corp., Greater Union Films, Inc., International Film Co., Inc., Inter-Allied Theatre Industries, Inc., International Motion Picture Distributors Corp., International Talking Films, Inc., International Talking Pictures, Inc., Mayflower Pictures Corp., National Chain Theatres Corp.

National Film Corp., National Theatres Corp., Ohio Amusement Co., Ohio Theatres, Inc., Pacific Far West Pictures, Inc., Paramount Products, Inc., Peacock Motion Picture Corp., Peerless Projector, Inc., Photo-Sound Holding and Operating Co., Picturetone Theatres Corp., Reelsound Pictures, Inc., Sono-Art Pictures, Inc., Sound Pictures' Accessories, Inc., Talking Picture Advertising Corp., Theatre Sales Corp., Theatre Sound Equipment Co., Tru-Color Pictures Inc., Trutone Pictures, Inc.

Universal Loud Speaker Screen Co., Universal Sound Products Corp., United Film Industries, Inc., United States Talking Film Corp., United Television Corp., York Theatres Co., Inc., Affiliated Amusement Corp., Ambridge Amusement Co., Amusements Operating Corp., American Opera Co., Inc., American Phototure Co., American Play Group, Inc., American Players of Shanghai, China, Inc., Bingaman Studio, Inc., Boston Heights Amusement Co., Camera Projector Corp., Chester Amusement Co., Color Cinema Co., Columbia Grand Opera Co., Ltd., Consolidated Amusement and Steamboat Corp., D'Annunzio Theatre, Inc., Delaware Amusement Co., Delaware County Amusement Co., Dramaograph Motion Picture Vending Corp., Embassy Amusement Enterprises, Inc., Foto-Print Corp.

Franklin Amusement Corp., Franklin Amusement Co., Harmony Amusement Enterprises, Inc., Harry Biben Vaudeville Agency, Inc., International Sports and Amusement Co., J. L. Gorris Amusement Co., Kline Amusement Co., L'Esperance Amusement Corp., Lafayette White City Amusement Enterprises Inc., Latlip Attractions, Inc., Lincoln Irving Theatres, Inc., Little Theatre Association, Inc., Long Island Theatres Co., Inc., Mack Theatres, Inc., Marcus Hook Amusement Co., Mid-Continent Theatre Corp., Motion Picture Congress of America, Inc., Motion Picture Research Laboratory, Inc., Motion Pictures Poster Corp., Motion Picture Theatre Supply Co., Motion Picture Finance Corp., Motion Picture Theatre Guild, Inc., Movigraphs, Inc., Multi-Selecto Phonograph, Inc., Musical Discs, Inc., McBride Studios, Inc.

National Vision-Tone Distributing Corp., Northwest Amusement Co., Inc., Notes Amusement Corp., Oldtrails Photogramas, Inc., 101 Ranch Show Co., Oxford Theatre Co., Photomovette, Co., Inc., Photocolor Corp., Phono-Kinema, Inc., Phono-Kinema (Foreign) Syndicate, Inc., Picart Studios, Inc., Postergraph, Inc., Projections DeLuxe, Inc., R. W. Smith Amusement Co., Ritner Amusement Co., Sounderton Amusement Co., South Jersey Amusement Co., Souther Photomaton Co., Speakeophone, Inc., Talk-A-Phone Co., Inc., Theatre Ad Mat Service, Inc., Theatrical Mechanical Association, No. 95 of Wilmington, Delaware.

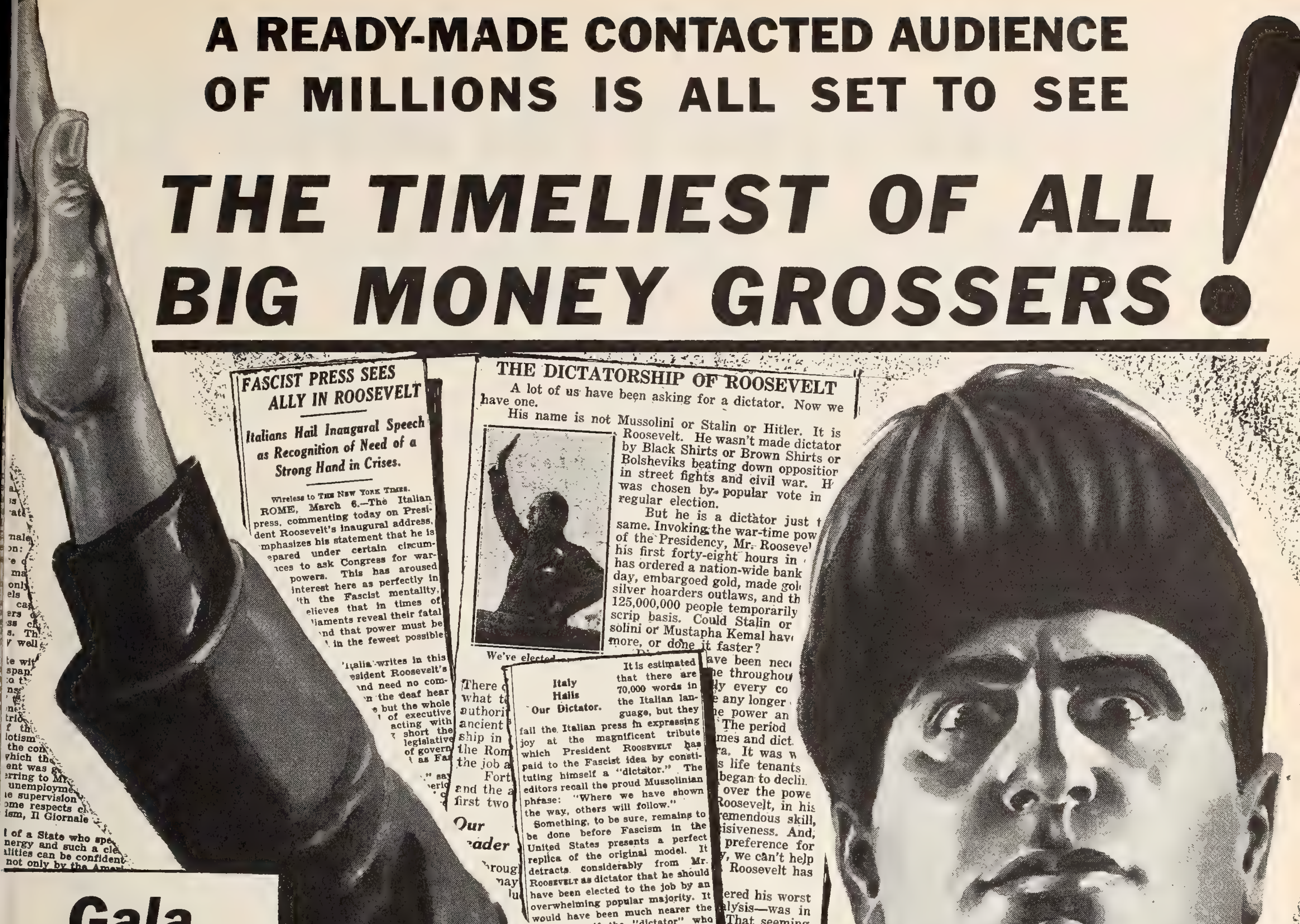
Tone-O-Graph, Inc., Translaphone Corp., United Motion Picture Vending Machine Corp., of America. Weiland Theatres, Inc., West's World's Wonder Shows, Inc., Wondersigns Corp., Advertisers Broadcasting Corp., Aero Radio Corp., American Radio Products Corp., Angus Radio Corp., of America, Associated Radio Corp., Automative Radio Corp., Buckingham Radio Corp., Cleartron Radio Tube Co., Inc., Coin Radio Corp., Consolidated Radio Corp., Continental Broadcasting Corp., Dixie Radio Corp., Electric Holding Corp., Electric Utilities Corp., Federal Radio Broadcasting Corp., General Radio Corp., Indestructible Phonograph Record Corp., International Mutual Broadcasting Association, Inc., Intercity Radio Telegraph Co., Marvin Radio Tube Corp., Pennsylvania First National Corp., Power Tubes Corp., Radio Allied Industries, Inc., Radio Construction Corp., Radio Products Corp., Radio Vending Corp., Scherling Radio Tube Corp., Silver-King Radio Corp., Sylvania Radio Co., Inc., Symphonic Radio Corp., of America, Universal Telephone Utilities Corp., United States Radio Equipment Co., and Walbert Radio Corp.

Cooper Signs Year Contract

Merian C. Cooper, recently named executive vice president in charge of RKO Radio production, has signed a one-year contract.

A READY-MADE CONTACTED AUDIENCE OF MILLIONS IS ALL SET TO SEE

THE TIMELIEST OF ALL BIG MONEY GROSSERS!



FASCIST PRESS SEES ALLY IN ROOSEVELT

Italians Hail Inaugural Speech as Recognition of Need of a Strong Hand in Crises.

Wireless to THE NEW YORK TIMES.
ROME, March 6.—The Italian
press, commenting today on Presi-
dent Roosevelt's inaugural address,
mphasizes his statement that he is
epared under certain circum-
nces to ask Congress for war-
powers. This has aroused
interest here as perfectly in
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THE DICTATORSHIP OF ROOSEVELT

A lot of us have been asking for a dictator. Now we have one.

His name is not Mussolini or Stalin or Hitler. It is
Roosevelt. He wasn't made dictator
by Black Shirts or Brown Shirts or
Bolsheviks beating down oppositior
in street fights and civil war. H
was chosen by popular vote in
regular election.

But he is a dictator just t
same. Invoking the war-time pow
of the Presidency, Mr. Roosevel
his first forty-eight hours in
has ordered a nation-wide bank
day, embargoed gold, made gol
silver hoarders outlaws, and th
125,000,000 people temporarily
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solini or Mustapha Kemal hav
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Italy Hails Our Dictator.

It is estimated that there are 70,000 words in the Italian language, but they fail the Italian press in expressing joy at the magnificent tribute which President ROOSEVELT has paid to the Fascist idea by constituting himself a "dictator." The editors recall the proud Mussolinian phrase: "Where we have shown the way, others will follow."

Something, to be sure, remains to be done before Fascism in the United States presents a perfect replica of the original model. It detracts considerably from Mr. ROOSEVELT as dictator that he should have been elected to the job by an overwhelming popular majority. It would have been much nearer the
eal thing if the "dictator" who
ued the bank-holiday proclama-
on March 5 had been HERBERT
instead of FRANKLIN ROOSE-
That act should have been
on March 4 by Mr.
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to escort
Park.

Gala
PREMIERE
RKO
PALACE
N.Y.
March 10th
$1.65 top

MUSSOLINI SPEAKS!

Described and Interpreted by Lowell Thomas

A COLUMBIA *Special* PRODUCTION

THEATRE RECEIPTS

Theatre receipts for the calendar week ended March 4, 1933, reached a total of $1,264,210 from 123 houses in 20 major cities. This figure, compared with that of the previous calendar week, ended February 25, of $1,364,258, indicated a decrease of $100,048 for the week. No new high individual theatre records were established during the more recent period, while 12 new low figures were recorded.

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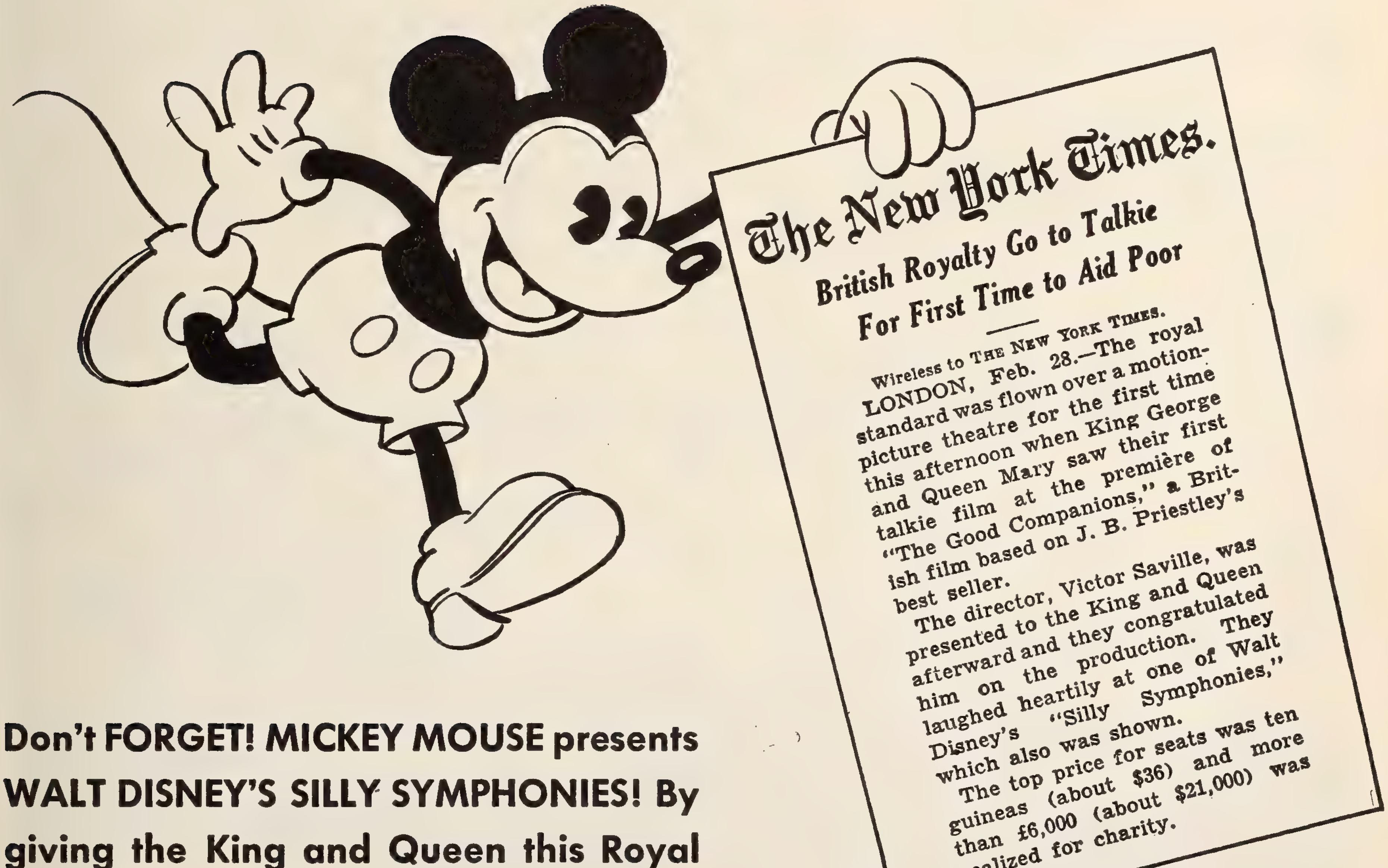
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1931 to date)**
Boston							
Fenway	1,800	30c-50c	"Hard to Handle" (W. B.) and.. "Ladies They Talk About" (W.B.) (25c-50c)	11,000	"Dangerously Yours" (Fox) and.. "Deception" (Col.)	12,000	....
Keith's	3,500	30c-50c	"The Great Jasper" (Radio)......	16,500	"Topaze" (Radio)	18,000	High 12-5 "Frankenstein"................ 27,000 Low 3-25-32 "Explorers of the World". 16,000
Keith-Boston ..	2,900	25c-50c	"Private Jones" (U.)	15,500	"Child of Manhattan" (Col.)......	16,000	High 4-9-32 "Steady Company"......... 26,800 Low 3-2-33 "Private Jones"............ 15,500
Loew's Orpheum	2,200	25c-50c	"Clear All Wires" (MGM).......	16,000	"What! No Beer?" (MGM)....	17,500	High 1-24 "Hell's Angels"............... 32,500 Low 3-2-33 "Clear All Wires".......... 16,000
Loew's State....	3,700	25c-50c	"Clear All Wires" (MGM)......	17,500	"What! No Beer?" (MGM)....	19,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 3-2-33 "Clear All Wires"........ 17,500
Majestic	1,800	50c-$1.50	"Cavalcade" (Fox) .... (5th week)	10,000	"Cavalcade" (Fox) .... (4th week)	12,000	....
Metropolitan ...	4,350	35c-65c	"The King's Vacation" (W. B.)	36,000	"The Woman Accused" (Para.)..	38,000	High 1-31 "No Limit".................... 44,500 Low 7-4 "I Take This Woman"........ 30,000
Paramount	1,800	30c-50c	"Hard to Handle" (W. B.) and "Ladies They Talk About" (W.B.)	16,000	"Dangerously Yours" (Fox) and.. "Deception" (Col.)	17,000	....
Buffalo							
Buffalo	3,500	30c-55c	"She Done Him Wrong" (Para.)..	17,800	"State Fair" (Fox)	24,800	High 3-28 "My Past" .... 39,500 Low 2-10-33 "Frisco Jenny"............ 10,000
Century	3,000	25c	"Whistling in the Dark" (MGM). and "The Mysterious Rider" (Para.)	5,100	"Kongo" (MGM) and "Face in the Sky" (Fox)	6,000	High 2-14 "Cimarron" .... 25,600 Low 12-9-32 "Rain" 4,700
Erlanger	1,400	55c-$1.65	"Rasputin and the Empress"...... (MGM)	12,400	....		....
Great Lakes ...	3,000	25c-40c	"The Big Drive" (First Div.)....	8,900	"Sign of the Cross" (Para.)....	12,300	High 8-8 "Politics" .... 35,100 Low 2-10-33 "Hot Pepper"............... 5,800
Hippodrome	2,100	25c	"Secret of Madame Blanche".... (MGM) and "Infernal Machine" (Fox)	6,200	"Son-Daughter" (MGM) and.... "He Learned About Women" (Para.)	5,900	High 2-14 "Free Love" .... 26,300 Low 7-16-32 "New Morals for Old".... 4,200
Hollywood	300	25c-40c	"With Williamson Beneath the .. Sea" (Principal) and "The Ringer" (First Div.) (25c)	1,000	"Bezimienni Bohaterowie" (Capital) (10 days)	1,400	....
Lafayette	3,300	25c	"Air Hostess" (Col.) and........ "Obey the Law" (Col.)	7,300	"The Death Kiss" (World Wide) and "The Crusader" (Majestic)	6,800	High 4-11 "Ten Cents a Dance"........ 24,100 Low 2-10-33 "Hypnotized" and "Trailing the Killer" 5,100
Chicago							
Chicago	4,000	35c-68c	"42nd Street" (W. B.)..........	44,000	"The Woman Accused" (Para.)..	37,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-22-32 "The Match King"........ 20,000
McVickers	2,284	25c-50c	"Ladies They Talk About" (W. B.)	7,500	"Parachute Jumper" (W. B.)....	6,500	High 2-7 "Doorway to Hell" .... 38,170 Low 2-10-33 "Hello, Everybody"......... 5,500
Oriental	3,940	35c-68c	"State Fair" (Fox)..............	21,000	"20,000 Years in Sing Sing"...... (F. N.) (2nd week)	9,000	High 3-7 "My Past" .... 46,750 Low 12-22-32 "Secrets of the French Police" 13,000
Palace	2,509	35c-75c	"Private Jones" (U.)	22,000	"Topaze" (Radio)	23,000	High 4-2-32 "Cheaters at Play"........ 33,000 Low 12-15-32 "False Faces" 14,000
Roosevelt	1,591	25c-55c	"Luxury Liner" (Para.)..........	6,200	....		High 4-11 "Dishonored" .... 30,350 Low 3-3-33 "Luxury Liner"........... 6,200
United Artists .	1,700	35c-68c	"Sign of the Cross" (Para.)......	16,000	"Hallelujah, I'm a Bum" (U.A.).. (2nd week)	5,000	High 3-21 "City Lights" .... 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	15c-35c	"Infernal Machine" (Fox) and.... "Exposure" (Tower) (25c-35c)	1,800	"Dangerously Yours" (Fox) and.. "West of Singapore" (Monogram)	7,500	High 1-30-32 "Hell Divers"........... 26,000 Low 3-3-33 "Infernal Machine" and "Exposure" 1,800
Mall	753	15c-25c	"Hello, Everybody" (Para.).......	1,050	"Whistling in the Dark" (MGM)	1,500	....
Ohio	1,500	50c-$1.50	"Cavalcade" (Fox) .... (2nd week)	6,500	"Cavalcade" (Fox) .... (1st week)	10,500	....
RKO Palace....	3,100	25c-65c	"Topaze" (Radio)	10,000	....		High 5-2 "Laugh and Get Rich"...... 40,000 Low 2-11-33 "Child of Manhattan".... 8,000
State	3,400	25c-50c	"She Done Him Wrong" (Para.)..	10,500	"Sign of the Cross" (Para.)......	20,000	High 12-5 "Possessed" .... 30,000 Low 3-3-33 "She Done Him Wrong".. 10,500
Stillman	1,900	25c-35c	"Tonight Is Ours" (Para.)......	5,100	"Secret of Madame Blanche".... (MGM)	5,500	....
Warner's Lake..	800	25c-50c	"Mystery of the Wax Museum"..	3,000	"The King's Vacation" (W. B.)..	6,100	High 10-3 "Five Star Final"........... 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Aladdin	1,500	55c-$1.65	"Cavalcade" (Fox) .... (2nd week) (55c-$1.10)	7,000	"Cavalcade" (Fox) .... (1st week)	10,000	....
Denham	1,700	15c-25c	"Self-Defense" (Monogram) and.. "Iron Master" (Allied)	3,000	"Unholy Love" (Allied)..........	3,100	....
Denver	2,500	25c-50c	"Secret of Madame Blanche".... (MGM)	7,000	"Sign of the Cross" (Para.)......	12,500	High 8-8 "Politics" .... 25,000 Low 3-2-33 "Secret of Madame Blanche" 7,000
Huffman's Rialto	900	20c-40c	"Dangerously Yours" (Fox)	2,750	"Laughter in Hell" (U.).......... (3 days) "Nagana" (U.) .... (4 days)	1,200 1,500	....
Orpheum	2,600	25c-40c	"42nd Street" (W. B.)...........	18,500	"The King's Vacation" (W. B.)..	13,500	....
Paramount	2,000	25c-40c	"What! No Beer" (MGM).....	7,000	"Frisco Jenny" (F.N.) .... (3 days) "20,000 Years in Sing Sing"...... (F. N.) (4 days)	2,750 3,500	High 1-10 "Hell's Angels" .... 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-40c	"So This Is Africa" (Col.)........ (15c-40c)	5,400	"Topaze" (Radio)	5,200	....
Fisher	2,700	15c-40c	"The Kid From Spain" (U. A.)..	4,300	"Whistling in the Dark" (MGM) (25c-40c)	3,300	....
Fox	5,100	15c-40c	"Infernal Machine" (Fox)........ (15c-50c)	8,900	"Dangerously Yours" (Fox)......	11,400	....
Michigan	4,000	25c-50c	"The Woman Accused" (Para.)..	13,300	"Employees' Entrance" (F. N.)..	12,600	....
United Artists..	2,000	25c-50c	"20,000 Years in Sing Sing"...... (F. N.)	4,100	"The Kid From Spain" (U. A.).. (3rd week)	4,400	....

FRONT PAGE NEWS FIT FOR A KING!

This article appeared on the front page of the NEW YORK TIMES and on the front page of practically every newspaper in the world.



The New York Times.

British Royalty Go to Talkie For First Time to Aid Poor

Wireless to THE NEW YORK TIMES.
LONDON, Feb. 28.—The royal standard was flown over a motion-picture theatre for the first time this afternoon when King George and Queen Mary saw their first talkie film at the première of "The Good Companions," a British film based on J. B. Priestley's best seller.

The director, Victor Saville, was presented to the King and Queen afterward and they congratulated him on the production. They laughed heartily at one of Walt Disney's "Silly Symphonies," which also was shown.

The top price for seats was ten guineas (about $36) and more than £6,000 (about $21,000) was realized for charity.

Don't FORGET! MICKEY MOUSE presents WALT DISNEY'S SILLY SYMPHONIES! By giving the King and Queen this Royal Treat, he becomes, by appointment...

The Mouse of Parliament!

UNITED ARTISTS PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	55c-$1.65	"Cavalcade" (Fox) (7th week)	6,696	"Cavalcade" (Fox) (6th week)	16,400	**High 7-31 "Trader Horn" 36,000** **Low 10-31 "Yellow Ticket" 9,000**
Pantages	3,000	25c-40c	"Infernal Machine" (Fox) and "Sailor Be Good" (Radio)	4,350	"Face in the Sky" (Fox) and "Goldie Gets Along" (Radio)	5,000	**High 4-30-32 "Careless Lady" 22,400** Low 2-15-33 "Vampire Bat" and "Devil's Playground" 4,100
W. B. Hollywood	3,000	25c-50c	"Ladies They Talk About" (W.B.)	13,700	"The King's Vacation" (W. B.)	10,500	**High 2-7 "Little Caesar" 30,000** **Low 11-7 "Honor of the Family" 7,000**
Indianapolis							
Apollo	1,100	25c-40c	"State Fair" (Fox) (3rd week)	2,000	"State Fair" (Fox) (2nd week)	5,000	**High 6-13 "Daddy Long Legs" 10,000** **Low 8-20-32 "Jewel Robbery" 2,500**
Circle	2,800	25c-35c	"Sign of the Cross" (Para.)	2,500	"Mystery of the Wax Museum" (W. B.)	5,000	**High 2-14 "Cimarron" 13,000** Low 3-3-33 "Sign of the Cross" (Second run) 2,500
Indiana	**3,300**	**25c-40c**	"20,000 Years in Sing Sing" (F.N.)	5,000	"The King's Vacation" (W. B.)	8,000	**High 1-17 "Her Man" 25,000** Low 3-3-33 "20,000 Years in Sing Sing" 5,000
Lyric	**2,000**	**25c-40c**	"Broadway Bad" (Fox)	4,500	"Smoke Lightning" (Fox)	7,000	
Palace	2,800	25c-40c	"Clear All Wires" (MGM)	3,500	"What! No Beer?" (MGM)	6,000	**High 5-2 "Trader Horn" 22,000** Low 3-3-33 "Clear All Wires" 3,500
Kansas City							
Apollo	1,150	**50c-$1.00**	"Cavalcade" (Fox) (2nd week)	3,500	"Cavalcade" (Fox) (1st week)	4,000	
Mainstreet	3,049	25c-50c	"Topaze" (Radio) (25c-40c)	4,700	"Penguin Pool Murder" (Radio)	10,500	**High 1-9-32 "Peach o' Reno" 25,500** Low 3-2-33 "Topaze" 4,700 (First week of straight film policy.)
Midland	4,000	25c	"Clear All Wires" (MGM) (7 days and Sat. midnite show)	8,000	"What! No Beer?" (MGM) (7 days and Sat. midnite show)	8,000	**High 1-5-33 "Strange Interlude" 30,000** **Low 12-8-32 "Man Against Woman" 6,000**
Newman	2,000	25c-50c	"42nd Street" (W. B.) (7 days and Sat. midnite show)	16,000	"She Done Him Wrong" (Para.) (7 days and Sat. midnite show)	10,200	**High 2-27-32 "Shanghai Express" 25,000** **Low 12-8-32 "Evenings for Sale" 5,000**
Uptown	2,000	25c-40c	"Dangerously Yours" (Fox)	2,600	"State Fair" (Fox) (3rd week)	4,200	**High 1-10 "Girl of the Golden West" 8,000** **Low 5-21-32 "Lena Rivers" 2,000**
Los Angeles							
Loew's State	2,416	25c-40c	"The Kid From Spain" (U. A.)	20,500	"Secret of Madame Blanche" (MGM)	14,500	**High 10-25 "Susan Lenox" 39,000** **Low 3-5-32 "The Silent Witness" 6,963**
RKO	**2,700**	**25c-55c**	"Topaze" (Radio)	5,800	"Lucky Devils" (Radio) and "Follow the Leader" (Para.)	4,000	
W. B. Downtown	**2,400**	**25c-50c**	"Ladies They Talk About" (W.B.)	11,500	"The King's Vacation" (W.B.)	12,100	**High 2-7 "Little Caesar" 27,000** **Low 4-23-32 "Destry Rides Again" 6,200**
W. B. Western.	**2,400**	**25c-45c**	"The King's Vacation" (W. B.)	5,300	"Mystery of the Wax Museum" (W. B.)	4,800	
Minneapolis							
Century	1,640	25c-40c	"The Woman Accused" (Para.)	4,500	"Hard to Handle" (W. B.)	4,500	
Lyric	1,238	25c-40c	"Crime of the Century" (Para.)	2,000	"What! No Beer?" (MGM)	2,000	**High 5-30 "Kiki" 4,000** **Low 1-24 "Men on Call" 1,200**
RKO Orpheum	2,900	25c-50c	"The Kid From Spain" (U. A.)	7,000	"Topaze" (Radio)	8,000	
State	2,300	25c-55c	"State Fair" (Fox)	8,000	"Sign of the Cross" (Para.)	7,500	**High 1-2-32 "Sooky" 10,000** **Low 12-24-32 "Rain" 6,000**
Montreal							
Capitol	2,547	25c-60c	"Tonight Is Ours" (Para.) and "Hello, Everybody" (Para.)	10,500	"Animal Kingdom" (Radio) and "Penguin Pool Murder" (Radio)	11,000	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"Milady" (French)	2,500	"Les Trois Mousquetaires" (French)	3,000	**High 1-17 "Office Wife" 10,000** **Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre" 1,800**
Loew's	**3,115**	**25c-75c**	"Billion Dollar Scandal" (Para.)	12,500	"Under-Cover Man" (Para.)	14,000	**High 4-2-32 "Fireman, Save My Child" 16,500** **Low 7-18 "Stepping Out" 9,000**
Palace	**2,600**	**25c-75c**	"The King's Vacation" (W. B.)	11,500	"Sign of the Cross" (Para.) (2nd week)	12,500	**High 4-2-32 "One Hour With You" 19,500** **Low 12-23-32 "Life Begins" 8,500**
Princess	**2,272**	**25c-60c**	"After the Ball" (British) and "The Missing Rembrandt" (British)	8,000	"Hallelujah, I'm a Bum" (U.A.) and "Breach of Promise" (World Wide)	10,500	**High 4-1 "City Lights" 22,500** **Low 12-23-32 "The Crusader" and "Hearts of Humanity" 6,000**
New York							
Astor	1,120	**55c-$2.20**	"Rasputin and the Empress" (MGM) (10th week)	7,160	"Rasputin and the Empress" (MGM) (9th week)	9,639	**High 1-2-32 "Hell Divers" 24,216** **Low 11-14 "The Champ" 18,759**
Cameo	**549**	**25c-75c**	"Topaze" (Radio)	4,700	"The Big Drive" (First Div.)	5,700	
Capitol	4,700	**35c-$1.65**	"Ladies They Talk About" (W.B.)	37,704	"What! No Beer?" (MGM) (2nd week)	43,019	**High 1-9-32 "Mata Hari" 110,466** **Low 2-2-33 "Whistling in the Dark" 23,600** **High 1-3 Newsreels 9,727** **Low 11-3-32 Newsreels 5,200**
Embassy	598	25c	All Newsreel	6,305	All Newsreel	6,819	
Gaiety	**807**	**55c-$1.65**	"Cavalcade" (Fox) (8th week)	12,250	"Cavalcade" (Fox) (7th week)	12,700	
Mayfair	2,300	35c-85c	"Dangerously Yours" (Fox) (9 days)	9,250	"Nagana" (U.) (8 days)	10,000	**High 12-12 "Frankenstein" 53,800** **Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600**
Palace	2,500	25c-75c	"Sailor Be Good" (Radio)	6,500	"Lucky Devils" (Radio)	5,800	
Paramount	3,700	35c-99c	"King of the Jungle" (Para.)	38,700	"She Done Him Wrong" (Para.) (2nd week-8 days)	66,800	**High 2-7 "Finn and Hattie" 85,900** Low 2-2-33 "Hello, Everybody" 15,600
Rivoli	2,103	40c-85c	"Perfect Understanding" (U. A.)	23,100	"Hallelujah, I'm a Bum" (U.A.) (2nd week-6½ days)	12,100	**High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100** Low 7-29-32 "Igloo" 8,000
RKO Music Hall	5,945	35c-$1.65	"Our Betters" (Radio)	91,499	"The Great Jasper" (Radio)	89,631	
RKO Roxy	3,700	35c-$1.65	"Rome Express" (U.) (6 days)	29,387	"The Face in the Sky" (Fox)	29,077	
Roxy	6,200	25c-35c	"The Man Who Won" (Powers)	21,000	"The Ghost Train" (Gaumont-British)	21,150	**High 1-1-32 "Delicious" 133,000** **Low 1-26-33 "Air Hostess" 9,100**
Strand	3,000	25c-85c	"Blondie Johnson" (F. N.)	18,634	"Mystery of the Wax Museum" (W. B.) (8 days)	21,023	**High 1-17 "Little Caesar" 74,821** **Low 4-2-32 "The Missing Rembrandt" 8,012**
Winter Garden	1,949	25c-75c	"Grand Slam" (F. N.) (2nd week)	7,500	"Grand Slam" (F. N.) (1st week)	9,500	**High 9-19 "Five Star Final" 59,782** **Low 1-19-33 "Hypnotized" 3,299**

NEWS PICTURES

FOX MOVIETONE NEWS—No. 47—Roosevelt names leading aides—New auto speed record set at Daytona Beach, Fla.—Mrs. Hoover christens warship at Newport News, Va.—Beauty contest held at Miami—Japan celebrates Empire anniversary.

FOX MOVIETONE NEWS—No. 48—Al Smith tells Senate how to help business—Daredevils race in snow storm in France—British royalty boost trade.

HEARST METROTONE NEWS—No. 246—Racing autos buck blizzard in France—Senate hears Al Smith's plan on depression—Hold carnival at Nice, France—Brookline, Mass., has largest collection of small books—Motor boat race at Winter Haven.

HEARST METROTONE NEWS—No. 247—Entire reel consists of Franklin D. Roosevelt's inauguration at Washington, D. C.—Hoover and Roosevelt ride to Capitol—Chief Justice Hughes administers oath of office—Roosevelt delivers inaugural address—Hoover departs from Washington—Roosevelt reviews parade.

PARAMOUNT NEWS—No. 61—Hold beauty contest at Miami—Former Gov. Smith outlines to Senate his idea on economic recovery—Work begins on world's largest span in San Francisco.

PARAMOUNT NEWS—No. 62—Inaugurate sanitarium for poor kids at Hyeres, France—Nation mourns Chicago's Mayor—Seals roped by cowboys on Catalina Island—Henry T. Rainey named speaker.

PATHE NEWS—No. 62—Track meet held in New York—New members join Roosevelt's cabinet—Aircraft carrier launched at Newport News, Va.—Hold beauty pageant at Coral Gables.

PATHE NEWS—No. 63—Roosevelt inaugurated President in Washington—Society youngsters fight at Palm Beach, Fla.—Frank Buck leaves New York for jungles—Ski jumpers perform at Lake Placid.

UNIVERSAL NEWSPAPER NEWSREEL—No. 124—Work starts on Golden Gate bridge—Spahi troops observe end of Ramadan fast at Compiegne, France—Notre Dame starts football practice at South Bend.

UNIVERSAL NEWSPAPER NEWSREEL—No. 125—Entire reel consists of Franklin D. Roosevelt's inauguration at Washington, D. C.—Roosevelt arrives at White House—Taking oath of office.

THE NEWS FROM WABASH AVENUE

CHICAGO

Clarence Phillips, for five years with Columbia, has been promoted to short product manager of the local exchange by William Brumberg. Phillips succeeds Nate Blumstein, who has been transferred to New York, where he has been placed in charge of short product for Manhattan.

▽

Harry Buckley, vice-president of United Artists, was in Chicago last week to confer with Eddie Grossman.

▽

The case of Fred Oser and six other operators against Tom Maloy and officials of the operators union is still in the courts, a hearing being scheduled before Judge John P. McGoorty on March 15.

▽

J. D. Williams, vice-president, and William M. Vogel, secretary, of the newly formed First-choice Pictures, were in town in connection with a franchise deal for this territory.

▽

In a realignment of territory, George B. West, manager of Exhibitors Screen Service, announces the following districts assigned to various sales representatives: Chicago: Eddie Brichetto; Wisconsin: Jack O'Toole; Kentucky; E. M. Fife; Illinois and Indiana: Clyde Elliott; St. Louis: M. J. Dunne; Kansas City: V. L. Schram; Minneapolis: O. Florine; Michigan: Charles Powell.

▽

Max Weisfeldt, special representative of Jack Cohn of Columbia, was in the city in connection with important plans for the presentation of "Mussolini Speaks."

▽

G. R. Batcheller and Morrie Cohn, producers of Chesterfield Pictures, stopped in to chat with Henri Ellman on the way from the production center to Broadway. Mr. Batcheller announced the completion of the full program of twelve Chesterfield features on the 1932-33 lineup.

▽

The receivership petition of Rose Philbrook, holder of a $1,000 note of Balaban & Katz, was short and snappy at the hearing before Federal Judge Wilkerson. The petition for receivership was denied. B. & K. attorneys alleged that the petitioner had come into possession of the note only five days before the filing of the suit and had acquired it for $290.

▽

Fred Martin is ensconced behind a desk at the United Artists exchange where he is the new office manager.

▽

William Brumberg says that the demand for the special trailers loaned by Columbia for "The Bitter Tea of General Yen" worked out so successfully the practice is being instituted again for the new Wheeler-Woolsey picture, "So This Is Africa."

▽

E. W. Johnson, who has been covering northern Illinois for Columbia, has resigned on account of illness. He has been succeeded by Alex H. McLaughlin, well known here.

HOLQUIST

Sues Frank Buck on Film

Edward Anthony, collaborator of Frank Buck in the book, "Bring 'Em Back Alive," has brought suit in Brooklyn supreme court against Mr. Buck to recover two per cent of the profits earned by the film adaptation of the book, released by RKO.

WELL EARNED LEADERSHIP
GENERAL FOODS CORP.
for improving and standardizing the
QUALITY of FOODSTUFFS
CONSOLIDATED
for improving
and standardizing the quality of
FILM PRINTS
CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-40c	"Mystery of the Wax Museum" (W. B.)	3,400	"Ladies They Talk About" (W.B.)	3,200	High 2-7 "Illicit" 11,000 Low 2-18-33 "Secret of Madame Blanche" 2,900
Criterion	1,700	10c-55c	"42nd Street" (W. B.)	5,500	"She Done Him Wrong" (Para.)	5,200	High 2-21 "Cimarron" 15,500 Low 2-11-33 "Hello, Everybody" 3,000
Liberty	1,500	10c-35c	"Blondie Johnson" (F. N.) (4 days)	1,200	"Smoke Lightning" (Fox) (4 days)	1,100	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and Drums of Jeopardy" 900
			"As the Devil Commands" (Col.) (3 days)	1,000	"Laughter in Hell" (U.) (3 days)	1,200	
Mid-West	1,500	10c-55c	"So This Is Africa" (Col.)	4,200	"State Fair" (Fox) (8 days)	8,500	High 9-19 "Young As You Feel" 11,000 Low 1-21-33 "Bitter Tea of General Yen" 2,900
Warner	1,800	55c-$1.65	"Cavalcade" (Fox)	3,000	....		....
Omaha							
Orpheum	3,000	25c-50c	"Rome Express" (U.) (3 days)	5,500	"Man Against Woman" (Col.) (3 days)	6,000	High 2-14 "Cimarron" 25,550 Low 2-10-33 "They Just Had to Get Married" and "No Other Woman" 8,500
		25c-40c	"So This Is Africa" (Col.) (4 days)	5,000	"Topaze" (Radio) (4 days)	3,350	
Paramount	2,900	25c-50c	"State Fair" (Fox)	11,750	"The Kid From Spain" (U. A.)	9,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"Afraid to Talk" (U.) (5 days) (15c-25c)	1,350	"Cavalcade" (Fox) (55c-$1.10)	2,500	High 3-14 "Trader Horn" 10,000 Low 2-10-33 "The Devil Is Driving" and "The Intruder" 1,000
World	2,500	25c-40c	"Hot Pepper" (Fox) and "Central Park" (F. N.)	6,250 —	"20,000 Years in Sing Sing" (F.N.) and "Infernal Machine" (Fox)	5,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	25c-50c	"No Man of Her Own" (Para.) (6 days)	2,500	"Fast Life" (MGM)	2,200	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	40c-55c	"Rockabye" (Radio) (6 days)	11,500	"The King's Vacation" (W. B.) (6 days)	11,500	....
Earle	2,000	40c-65c	"Employees' Entrance" (F.N.) (6 days) (35c-65c)	14,000	"Ladies They Talk About" (W.B.) (6 days)	17,000	High 1-5-33 "Breach of Promise" 29,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Broadway Bad" (Fox) (6 days)	17,500	"State Fair" (Fox) (2nd week-6 days)	18,500	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-50c	"Whistling in the Dark" (MGM) (6 days)	3,500	"Animal Kingdom" (Radio) (6 days)	5,700	High 5-2 "City Lights" 8,000 Low 2-16-33 "Parachute Jumper" 2,800
Keith's	2,000	15c-35c	"Strange Adventure" (Monogram) (6 days)	7,000	"Officer 13" (Allied) (6 days)	6,200	High 1-30-32 "Arrowsmith" 27,000 Low 2-23-33 "Officer 13" 6,200
Locust	1,400	55c-$1.65	"Cavalcade" (Fox) (4th week-6 days)	8,500	"Cavalcade" (Fox) (3rd week-6 days)	10,000	....
Stanley	3,700	40c-55c	"Secret of Madame Blanche" (6 days)	10,500	"Island of Lost Souls" (Para.) (6 days)	12,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	30c-55c	"Hello, Everybody" (Para.) (6 days)	8,000	"Son-Daughter" (MGM) (6 days)	8,000	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Broadway	1,912	25c-40c	"State Fair" (Fox) (2nd week)	6,000	"State Fair" (Fox) (1st week)	8,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Liberty	1,800	15c-25c	"She Done Him Wrong" (Para.) (2nd week)	1,500	"She Done Him Wrong" (Para.) (1st week)	2,000	....
Oriental	2,040	25c-35c	"Mystery of the Wax Museum" (W. B.)	2,300	"The King's Vacation" (W.B.)	3,000	....
Rialto	1,400	15c-25c	"Life Begins" (F. N.)	1,800	"Cavalcade" (Fox) (55c-$1.10) (11 days)	6,000	High 3-21 "Trader Horn" 12,000 Low 2-10-33 "Billion Dollar Scandal" 1,000
RKO Orpheum	1,700	25c-55c	"So This Is Africa" (Col.)	9,500	"Child of Manhattan" (Col.)	8,500	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-40c	"Secret of Madame Blanche"	2,100	"Hallelujah, I'm a Bum" (U.A.)	2,300	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Embassy	1,380	25c-50c	"The Old Dark House" (U.)	4,000	"Explorers of the World" (Raspin)	5,000	....
Filmarte	1,400	25c-50c	"Yorck" (Protex)	1,600	"Soviets on Parade" (Kinematrade) (2nd week)	2,150	....
Golden Gate	2,800	25c-65c	"Private Jones" (U.)	18,075	"Child of Manhattan" (Col.)	20,000	High 2-9-33 "The Mummy" 25,500 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Sign of the Cross" (Para.)	15,500	"State Fair" (Fox) (2nd week-10 days)	20,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
St. Francis	1,435	50c-$1.50	"Cavalcade" (Fox) (2nd week)	9,500	"Cavalcade" (Fox) (1st week)	12,500	....
United Artists	1,200	25c-50c	"Madame Butterfly" (Para.)	5,200	"Hallelujah, I'm a Bum" (U. A.) (2nd week)	6,500	....
Warfield	2,700	35c-90c	"Ladies They Talk About" (W.B.)	19,000	"Hard to Handle" (W. B.)	24,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 2-9-33 "Second Hand Wife" 14,000
Seattle							
Blue Mouse	950	25c-55c	"Hard to Handle" (W. B.)	3,750	"Mystery of the Wax Museum" (W. B.)	3,750	....
Fifth Avenue	2,750	55c-75c	"Sign of the Cross" (Para.) (2nd week)	6,000	"Sign of the Cross" (Para.) (1st week)	12,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 2-11-33 "Island of Lost Souls" and "Employees' Entrance" 5,500
Liberty	2,000	10c-25c	"Flaming Guns" (U.)	4,250	"Man Against Woman" (Col.)	4,250	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Metropolitan	1,400	50c-$1.00	"Cavalcade" (Fox) (8 days)	6,500	....		....
Music Box	950	25c-55c	"The Half-Naked Truth" (Radio)	4,000	"The King's Vacation" (W. B.)	4,750	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3.000
Paramount	3,050	25c-55c	"Hello, Everybody" (Para.)	6,000	"She Done Him Wrong" (Para.)	7,500	High 1-10 "Paid" 18,000 Low 3-3-33 "Hello, Everybody" 6,000
Washington							
Columbia	1,232	25c-40c	"Handle With Care" (Fox)	3,000	"Whistling in the Dark" (MGM)	3,000	....
Earle	2,323	25c-66c	"The Woman Accused" (Para.)	19,000	"Blondie Johnson" (F. N.)	15,500	....
Fox	3,434	25c-66c	"What! No Beer?" (MGM)	24,500	"Island of Lost Souls" (Para.)	21,000	....
Loew's Palace	2,363	35c-55c	"Hallelujah, I'm a Bum" (U. A.)	11,750	"State Fair" (Fox)	17,500	....
Metropolitan	1,600	25c-55c	"The King's Vacation" (W. B.) (2nd week)	3,800	"King's Vacation" (W. B.) (1st week)	9,000	....
Rialto	1,900	25c-55c	"Private Jones" (U.)	4,000	"Private Jones" (U.) (2nd week)	8,500	....
RKO Keith's	1,832	25c-55c	"Topaze" (Radio) (2nd week-3 days)	3,000	"Topaze" (Radio) (1st week)	9,000	....
			"No Other Woman" (Radio) (4 days)	4,000			

WHAT THE PICTURE DID FOR ME

Allied

THE BOILING POINT: Hoot Gibson, Helen Foster—Good Western. If anybody has got the blues they should see this western. Recording not so good. Played Feb. 17-18. Running time, 54 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

SPIRIT OF THE WEST: Hoot Gibson—Hoot's best story to date. You won't blush when the children come out. Played Feb. 17-18.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray—A mighty fine little picture. This is the kind of air picture that the big producers have been calling specials. Has a fine story, a great bunch of fine actors, plenty of thrills, and is a far better than average program picture. We have had all of the air pictures that our town will absorb, so did not do so well with this one, but if your people will go for an air picture try and get them out to see this one. It's a fine show. Couple of pretty raw scenes between Todd and Murray. The dialogue smokes a couple of times. Played Feb. 21. Running time, 67 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

DECEPTION: Thelma Todd, Leo Carrillo—Terrible title and terrible business. Had some lovers of wrestling sport interested enough to come out but the ladies must have all played bridge or jig-saw puzzles, for our crowd looked like a private stag party on this one. Running time, 65 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

McKENNA OF THE MOUNTED: Buck Jones—Excellent western in sound, story and photography; has plenty of appeal for advertising in Canada. Business above average. Played Jan. 26-27-28.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, Constance Cummings—The present normal business on this, no extra. Everyone liked it we know. Especially liked was Tracy. Guess most folks not much interested in politics though. They don't relish being told face-to-face what a bunch of dumbbells we seem to be. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE WESTERN CODE: Tim McCoy—A splendid western picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE WESTERN CODE: Tim McCoy, Nora Lane—Another Tim McCoy western. Just as good as the ones before. Plenty of action and gunplay. Played Feb. 11.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

First National

BLONDIE JOHNSON: Joan Blondell, Chester Morris—A good show with a new slant on the racket. Blondell comedy great. Chester Morris gives a good performance. Does not come up to standard but Blondell has a good following and should go over. No trouble here. Played Feb. 22-23. Running time, 65 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

CENTRAL PARK: Joan Blondell—Joan Blondell great. If they have all the stories in Hollywood they claim they have, I don't know why they used this one.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

CENTRAL PARK: Joan Blondell—We did a very poor business with this one, but those who came thought it fairly good entertainment. It's plenty exciting in spots, has some good acting but never gets above the program class, and it's just another picture that runs less than one hour. Played Feb. 22-23. Running time, 55 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

EMPLOYEES ENTRANCE: Warren William, Loretta Young—Good picture. Should do good any place where they like Warren William. In this town they do not care for him. Loretta Young very good. One thing about First National pictures, they have very good music in their pictures. For a comeback for Alice White she is very good. She has started out good, if she will only keep it up. Played Feb. 13-14. Running time, 74 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

EMPLOYEES ENTRANCE: Warren William, Loretta Young—A very good picture from First National. William as the hard boiled department store owner was about the meanest man that ever lived. Young and Alice White played their parts well. Picture pleasing. Played Feb. 15. Running time, 72 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

FRISCO JENNY: Ruth Chatterton—This brings our "Ruthie" right back to the hearts of her countrymen. At last she has a story worthy of her ability. Hope the Brothers keep Ruth out of that sophisticated stuff and think they will after her work in this. Played Feb. 17.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

THE MATCH KING: Warren William—Fell below our present usual business. William the whole show. Usual type story and well liked by those who ventured out. Lili Damita didn't impress much. Hasn't any appeal to classify it as a "special" at all. Running time, 76 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE MATCH KING: Warren William—A good big picture. Interesting story and well produced. Satisfied all we got. Played Feb. 19-20.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

SILVER DOLLAR: Edward G. Robinson—A swell show. Robinson is a wonder. Really a four-star picture. Bebe Daniels not so "hot." Running time, 65 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

SILVER DOLLAR: Edward G. Robinson—Certainly a great picture by a great artist. A 100 per cent satisfaction. Played Feb. 12-13.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THEY CALL IT SIN: Loretta Young, George Brent—A very good entertaining ipcture. The stars and cast extra good. Satisfied all. Played Feb. 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Got them in on Sunday. Why say any more.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—This brought increased attendance, both adults and children. The critics could pick this to pieces but our audience ate this up with relish to the last crumb. Delightful nonsense, clean and wholesome. Cleverly and artistically done.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Fox

CALL HER SAVAGE: Clara Bow—Drew a little better than usual business for today. Brought out a few folks (older ones) who wanted to see Clara again. Story overlooked and not commented on because Clara carries the whole show in great style. Many comments that it's well that Clara is back all right. Was surprised that we didn't get more younger couples. Running time, 82 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

CALL HER SAVAGE: Clara Bow—Here is a fine picture, and Clara Bow certainly played the part assigned to her in the manner it should have been played. But I am sorry to have to report that Clara staged no comeback at the box office for us. We did a very poor business. When you play "Call Her Savage" get behind it for you have a great show, and it's not a "raw" picture. Played Feb. 18-19. Running time, 88 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

CALL HER SAVAGE: Clara Bow—The best patronage drawing production we have had for many weeks. I call it a knockout. Good for any class of patrons. Played Feb. 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small county patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Bela Lugosi—This picture is well done but the magic stuff is a little impossible and stretches the imagination a lot. Despite the fact that it was plugged on the radio it did only ordinary business. They must have been listening in on the radio when we played it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DOWN TO EARTH: Will Rogers, Irene Rich—Our usual midweek kind of business but no draw. We didn't see many of our young folks out. Just the older folks who undoubtedly liked Rogers very much, not as an actor but for the man he really is. Story well liked. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE GOLDEN WEST: George O'Brien—One nice piece of entertainment, if your crowd doesn't like pictures depicting loose morals and vulgarity glorified. Play it any Friday and Saturday.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

HOT PEPPER: Edmund Lowe, Victor McLaglen, Lupe Velez—The next amendment in our constitution should be one prohibiting any film company from making such a picture as "Hot Pepper." Let no one tell you that this is another "What Price Glory" or "Cock-Eyed World." It's just a lot of rawness that should never have been released. We did a fair business first day and it died on us the next two and were we glad of it. Would advise your seeing this before playing it. It's a tough baby for a small town. Played Feb. 24-25. Running time, 75 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—Infernal is righto. It should have been sent to the inferno instead of released. Fox is so busy making "specials" it looks like they are sluffing any old thing off for regular releases. Maybe after Mr. Kent gets his house in order things will be different. Played Feb. 11.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—This will probably rank as the weakest picture on the entire Fox program. Absolutely void of any picture entertainment. Push it on for one night and let it go at that. Just a waste of film. Played Feb. 21-22. Running time, 60 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

INFERNAL MACHINE: Chester Morris, Genevieve Tobin—A one-day program picture. Some action and some comedy. Not a screamingly funny picture as producers try to convey. Played Feb. 21-22.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ME AND MY GAL: Joan Bennett, Spencer Tracy—A very good show with some very good wisecracks which is suitable for this town. Usual Tuesday, Wednesday and Thursday crowd. Played Feb. 21-22-23.—Mrs. Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

RACKETY RAX: Victor McLaglen—Poor draw. Fact is, seems mighty hard to get anything that is a good draw right now. A real novelty, funny picture. Has music, girls and hilarious football sequences, a lot of settings to marvel at but heaviest draw was among the young couples. Will please if you can get them in but we sure couldn't. Running time, 65 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

SHERLOCK HOLMES: Clive Brook—Good picture that drew a fair business. The English accent is a little hard to understand at times, but the picture has plenty of action and suspense. Played Feb. 15-16.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family patronage.

SIX HOURS TO LIVE: Warner Baxter—Rather sad but drew well and pleased. Second day held up to average.—G. Cary, Strand Theatre, Paris, Ark. Family patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Pretty fair picture. Hardly as good as other pictures of this pair, but still will get by. This team is a little over-rated in my opinion. Janet is a good girl, and Charles is a good boy, but what of it. They don't seem to get any extra dough, and I haven't seen any of the cash customers getting excited about them. Just a couple of good players, and draw just an average business, so are worth only an average price. Charles has had a haircut and it makes a just improvement in his looks. Janet still has the Scotch accent she acquired in "Delicious." "Tess" is okay, but not big. Played Feb. 17-18.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A number of good comments and a fair crowd. Cold weather hurt our attendance but the picture deserves extra billing and a good spot. It really pleases and they don't hesitate to break the news.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Compares very favorable with the old Mary Pickford silent version. It is all that one could desire from this story. Some critics seem to think that this story is worn out hokum, but our patrons did not think so. There is a little monkey in this picture that deserves special mention. It adds a comedy touch that is highly enjoyable. You can play this any day of the week and get behind it in a big way. We had the best Sunday and Monday with this in a long time.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

TOO BUSY TO WORK: Will Rogers, Marian Nixon—Rogers is well liked and he had good support in Marian Nixon, but I am of the opinion that they like Bill better in a comedy role than this one. He has a certain draw at the box office, but they are used to seeing him in a wisecracking role and this one is pathos with some comedy due to the dialogue. Incidentally this picture was made before as "Jubilo the First" that brought Bill to the screen.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TOO BUSY TO WORK: Will Rogers—Drew well and pleased both days. We did not have to hide when they came out. Fathers and mothers brought their children. Mr. Rogers is doing his part to keep clean screens going. Played Feb. 22-23. Running time, 70 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Majestic

CRUSADER: All star—A mighty good picture. Satisfied all that saw it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HEARTS OF HUMANITY: Jean Hersholt, Jackie Searle, Claudia Dell—Don't fail to play this one. Everybody liked it. Played Sunday to good business. —Paul J. Oresic, Grace Theatre, Milwaukee, Wis. Neighborhood patronage.

PHANTOM EXPRESS: Sally Blane, William Collier, Jr., J. Farrell Macdonald—A mighty good action picture. Story good and splendid cast of oldtimers. If one of the big companies had this one it would have been sold as a special.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

PHANTOM EXPRESS: William Collier, Jr., Sally Blane, J. Farrell Macdonald—One of the best railroad pictures produced. Played to splendid business on Sunday. Everyone well satisfied. Recording O.K.—Charles Washicheck, Pearl Theatre, Milwaukee, Wis. Neighborhood patronage.

Metro-Goldwyn-Mayer

BLONDIE OF THE FOLLIES: Marion Davies, Robert Montgomery—We got a good letting alone on this one. We would have had just as many people out during a real blizzard as came to see this one. Fair picture but sure no draw. Running time, 90 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

DIVORCE IN THE FAMILY: Jackie Cooper, Lois Wilson—Once more we drew heavy with the kids but not the adults. Picture should have appealed to adults too but we couldn't make them believe us so they stayed home or elsewhere. Jackie is his usual wonderful self with Lewis Stone as great as ever. Story was above the heads of most kids too. Running time, 82 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

FAITHLESS: Robert Montgomery—Raw. The guy that picks these stories must have always lived in Hollywood.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

FAST LIFE: William Haines—Has everything a picture should have. Entertainment and not so much action. Was a big relief.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

FAST LIFE: William Haines, Madge Evans—A very good action picture. Cliff Edwards is very good. In fact he almost steals the show. Pleased our small crowd. Haines just don't seem to draw here any more. Played Feb. 6-7.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

FLESH: Wallace Beery—Poor title. Poor story. Did not get them in. Pleased the men. Not for Sunday. Not the type part for Beery. Played Feb. 19-20. Running time, 75 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

FLESH: Wallace Beery, Karen Morley—Another Beery hit, as good as "The Champ." The ending somewhat spoils the show. Business only fair. Just can't get them in on a real good picture. They sure missed a treat here. Played Feb. 20-21.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

GRAND HOTEL: All star—Drew fair crowds but brings forth the usual complaint—not a small town picture. Played Feb. 14-15-16.—Mrs. Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

SON DAUGHTER: Ramon Novarro, Helen Hayes—A very, very rotten picture. Why they put a great actress like Helen Hayes and an actor like Novarro in such a bad story has got us all guessing. Pay for it and dump it. You will make money. Our worst business in months. Played Feb. 13-14.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

WHAT! NO BEER?: Buster Keaton, Jimmy Durante—A great disappointment to the patrons. Not much comedy. Not much business. Not much story. Durante "bellowed" from start to finish and nothing could stop him. Running time, 60 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

Monogram

LUCKY LARRIGAN: Rex Bell—A good western. This star is a comer.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YOUNG BLOOD: Bob Steele—Not much of a western. His worst we have played. Played Feb. 18.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

Paramount

THE BIG BROADCAST: All star—Perfect entertainment for these days of depression or any other days. Highbrow critics may not include this among the year's ten best but from our honest to goodness entertainment standpoint this should head the list. The recording in this is almost perfect. Recording as fine as this should help to bring musicals back in a big way. Business on this good considering the Michigan bank holiday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THE BIG BROADCAST: Radio stars—This one will cure that sick box office. Paramount gave us a real show in this one. Audience delighted. Girls raved about Bing Crosby, saying wasn't he just deliciously luscious, how he could do this and how he could do that, but Stuart Erwin stole the picture. This is a fast coming boy and did you notice how much he resembles Will Rogers. Get on this picture. It gets the grapes. Everything and more than you expect.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

BILLION DOLLAR SCANDAL: Robert Armstrong—I considered this as good entertainment and will please the majority but will only draw fair business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EVENINGS FOR SALE: Herbert Marshall, Sari Maritza—Here's a peach of a show. Clean and clever. All four main characters are excellent. Special mention to Mary Boland. She is fine. Played Feb. 16-17. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin —I could write, act, direct and photograph a better picture in my sleep. Running time, 65 minutes.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin: —Just fair and not as many laughs as they would have you to believe or promised. Ran as an owl show and they couldn't kick because we didn't charge them any extra. Played Feb. 25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HELLO, EVERYBODY: Kate Smith—I hear this one died badly in the big spots. However while we did not clean up on it I'll say it satisfied all our patrons. Paramount, knowing Kate Smith's limitations, very cleverly built a story to suit her and it went over nicely with us. Played Feb. 12.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

HOT SATURDAY: Nancy Carroll—Good enough but can't be boosted. Ordinary program picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

IF I HAD A MILLION: Gary Cooper, Wynne Gibson—For some reasons this picture was not liked. Whether it was because it was a series of characters depicted with what they would do with a million dollars and not a connected story was the cause, I can't say but it flopped very badly. Then again they tore your heart out in the old woman's home sequence. It seems that they want happy pictures and while there was some small bits of comedy it did not help much. The picture is a finished production of its kind. All do fine work in their roles but it did not click and that is the proof of the pudding.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IF I HAD A MILLION: All star—Here's something different and should be good entertainment for the majority. Personally liked it very much and would place it above average program. However, not a special. We have had some say it was great. Others did not care for it. You can't please all. Played Feb. 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

ISLAND OF LOST SOULS: Charles Laughton—In my opinion the poorest picture from Paramount this season. A hideous story in which beasts are made into humans. The makeup of the characters are terrible. How anyone can enjoy this is beyond me. No excuse for making a production of this kind. Played Feb. 10-11.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marion Nixon—From every angle a fine audience picture. You really see something. It strikes you deep if you have been around any or if you like sports. Story is grand and plenty of everything. Thanks, Paramount, for this good show.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

NIGHT AFTER NIGHT: George Raft—A very good picture with plenty of good actors. Mae West is a knockout with Alison Skipworth doing very well. It built up on the second night and ain't that something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NO MAN OF HER OWN: Clark Gable—My first picture with Gable and to be frank I'm disappointed in him. A few of the ladies think he is "just wonderful," but I said a "few." The picture is fairly good, but did less than average business for me. The men folks did not care for it, but the ladies said "lovely."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family patronage.

SHE DONE HIM WRONG: Mae West—A story of "Ye Olden Times" and a very interesting picture. Mae West is wonderful as a bad baby who gets her men. Cary Grant is very good also.—**Cecil Ward,** Roxy Theatre, Martinsville, Va. Small town patronage.

TONIGHT IS OURS: Claudette Colbert, Fredric March—This combination of stars should draw extra business in any theatre. But under present conditions nothing seems to do it. A finely produced and well acted picture. Ladies especially will like it. Beautiful settings, music and clothes. Played Feb. 16-17. Running time, 65 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

THE WOMAN ACCUSED: Cary Grant, Nancy Carroll—Looks like ten more famous authors could not save this and as a draw it just wasn't. No kicks, but no raves. Just fair. Cast was good and direction good with what was offered to work with. The horsewhipping scene at the finish, while of 1910 vintage, was good. Played Feb. 19.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

RKO

COME ON DANGER: Tom Keene—Extra good western, well made and directed, good cast. Fair business for these times. Played Feb. 21-22.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THE CONQUERORS: Ann Harding, Richard Dix —A few who never come were out for this one on the second night. Weather still very cold and snowy but the Sunday crowd was larger than the few preceding. Lots of favorable comments came in. Played Feb. 12-13.—Mrs. Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

GHOST VALLEY: Tom Keene—Usual draw and mystery mixed in with western story. Running time, 60 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

HELL'S HIGHWAY: Richard Dix—Fine entertainment for a prison story. Gave good satisfaction to those that like this kind of pictures. The star always good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOLD 'EM JAIL: Wheeler & Woolsey—This picture is simply filled with real laughs. Fast comedy that gets over. A wow good for the blues. You can't go too strong on this. It is the big laugh show.—Ned Pedigo, DeLuxe Theatre, Garber Okla. General patronage.

THE LOST SQUADRON: Richard Dix, Ann Harding—An air story supreme. (Due to the good opinion previously stated in this section.) I went after this heavy. Every one was delighted. Played Feb. 2-3-4. —V. W. Fisk, Blue Water Theatre, Kincardine, Ont., Can. Small town patronage.

THE MOST DANGEROUS GAME: Joel McCrea, Leslie Banks—It would be impossible to make a more horrifying picture. Some liked it. Some did not, but if you want thrills this has 'em. Played Feb. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE HALF-NAKED TRUTH: Lee Tracy—Fair.—R. W. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

THE SPORT PARADE: This one runs fifty-four minutes, and a lot of the shots look like newsreel shots. It's a fairly good little picture of sport events with a rather nice little love story. You can get it by on a week night or for double program. Played Feb. 24. Running time, 54 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

STRANGE JUSTICE: Marian Marsh, Reginald Denny—Just a program picture, suitable for your double program or low admission night. This one did not draw or please. RKO is giving us a lot of weak box office pictures this year. It would seem that they have lost the knack of turning out good pictures. Someone in New York or Hollywood had better get wise or it will be hard to sell RKO product next year. Played Feb. 17. Running time, 74 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WAY BACK HOME: Phillips "Seth Parker" Lord —An old picture but a good one. Seth Parker and his Jones Port friends sure give plenty of entertainment in this one. Everyone liked this. Audience applauded this one. Played Feb. 13-14-15.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

Tiffany

GET THAT GIRL: Richard Talmadge—A good cast wasted in a poor picture. Dick's stunts are good as ever but they are photographed in the dark, and the story doesn't hold together. Played Feb. 18-19.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL FIRE AUSTIN: Ken Maynard—Business a little off on this. Average western. Played Feb. 11-12.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN CALLED BACK: Conrad Nagel—Nice story. Sound good and excellent photography but did not draw. Played Jan. 30-31-Feb. 1.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

STRANGERS OF THE EVENING: Zasu Pitts, Eugene Pallett—A little on the gruesome side and not suitable for children. Didn't draw. Pitts shines to advantage in this picture. Had plenty of laughs. Played Feb. 16-17-18.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

TEXAS GUN FIGHTER: Ken Maynard—Good western and drew well. Played Jan. 5-6-7.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

United Artists

SCARFACE: Paul Muni, Ann Dvorak—A perfect picture in every respect. Pleased 100 per cent. Pretty strong stuff for the kiddies. My only criticism is that I paid about twice what it was worth to me. Played Feb. 25-26.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SKY DEVILS: Spencer Tracy, William Boyd—Excellent air story with plenty of comedy and stunt flying, no dull moments. Sound and photography excellent. Played Jan. 19-20-21.—V. W. Fisk, Blue Water Theatre, Kincardine, Ontario, Can. Small town patronage.

Universal

THE ALL AMERICAN: All star—This production is not entirely a football picture. It has all kinds of entertainment, and will please all classes of patrons. Good for any town any place. Played Feb. 25. —George Lodge, Green Lantern Theatre, Claymount, Del. Small county patronage.

BACK STREET: John Boles, Irene Dunne—"Back Street" is a far cry from "Rio Rita" and "Cimarron," the pictures that made these two fine stars. How the mighty have fallen. Second day drew nothing which shows that bad living has no place on the screen or elsewhere. Played Feb. 20-21. Running time, 88 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

THE FOURTH HORSEMAN: Tom Mix—This old-timer always gets them in. Have shown every Mix picture since he first went in the flickers and expect to show him just as long as he can saddle a horse. This was a very pleasing well acted western.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

HIDDEN GOLD: Tom Mix—Not a bad western. Should do good any place. Tom is very good, he goes over very good with the kids. This picture should do good where they like westerns. It does not reach his last picture, but it should do business if it is sold as a gangster picture. Played Feb. 10-11. Running time, 54 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

MY PAL THE KING: Tom Mix—Absolutely no draw at receipts. Kids, yes, lots of them, but no adults. And great picture for children. Believe westerns are sure slipping now that folks are picking their shows so carefully. Running time, 65 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

NAGANA: Tala Birell, Melvyn Douglas—This makes a good Saturday show for the small town. Plenty of action, wild animal fights galore and native dances. Trailer on this misleading. Love story not so hot. Good kid entertainment. Played Feb. 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE OLD DARK HOUSE: Boris Karloff—Universal can not forget that they made "Frankenstein" and every picture they cast this star in is a little more of a horrible makeup than the last. They are getting fed up on this horror stuff. We played this as a blind program, not telling them what the picture was and we feel that we cheated them as not 50 per cent of the audience liked it. Now they have "The Mummy" and in prospect "The Invisible Man." Karloff is a good character actor and we have had him in support where the makeup was natural and he was liked, but Universal with a few more like "The Dark House" will kill him off for any potential draw that he might have.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAYBE IT WAS A MAIL HOLIDAY

We knew "Jaysee" shouldn't have done it. As soon as Jenkins labeled himself the "HERALD'S Vagabond Colyumnist" it was bound to happen. His latest literary lilt has gone vagabond too, somewhere in the mails. The Colyum will be with us again next week.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—One of the best country pictures we ever played. Pleased them all and that is something nowadays. Played Feb. 21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Warner Brothers

HARD TO HANDLE: James Cagney—I still think I could pick better stories than this. Good show though.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—A real treat in pictures. Play this and you are sure to be pleased. We have to give it to Warner Bros. and First National for making good pictures, although the ending spoils this picture to a great extent. Played Feb. 8-9.—Cecil Ward, Roxy Theatre, Martinsville, Va. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—Another good box office picture from Warner Brothers. It gave satisfaction and drew well above average business. Would advise playing this one and getting behind it with all you have. In fact, I would advise any exhibitor who has not bought Warner-First National this year to get busy and sign a contract, for they are making good box office pictures without spending a million doing it. Therefore, they can sell them to exhibitors where they can also make money with them. Played Feb. 17-18-19. Running time, 90 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—I was surprised that this picture did not do more business after the publicity it has received on the front pages of the papers. It's a great picture and tells a wonderful story. Give it your best days and play it up big. My personal opinion is that it would do 25 per cent more business if it had a happy ending. Exhibitors should be given a choice of having a happy or unhappy ending. I heard fifty people say how much better it would be if the story had been changed just a little. Everyone knows that Burns has been pardoned, and outside of Georgia, is a free man. The ending left a bad taste and lessened the value for one evening's entertainment. But in spite of this it's a great picture, so go after the business. Played Feb. 12-13-14.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Family patronage.

JEWEL ROBBERY: William Powell, Kay Francis —Here is highclass robbing brought down to date. I imagine film censors had a few puzzling moments deciding what to do about it seeing that the robber did not get his just desserts. But it is all done in a classy manner and not to be taken seriously and it made diverting amusement for most patrons. Business average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LADIES THEY TALK ABOUT: Barbara Stanwyck, Preston Foster—An excellent show with comedy and good music. Magazines unjustly criticized this show. Stanwyck and Foster great. Lillian Roth gives required personality (dimples and all). Patrons well pleased. Play this one. Played Feb. 20-21. Running time, 64 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

LAWYER MAN: William Powell—Poor draw for business. Guess a bad title but excellent program picture. Pleased those we could entice to come see it. Running time, 68 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

RIDE 'EM COWBOY: John Wayne—Played this at our little western theatre and drew usual business. Sure pleased the lovers of this type movie. Running time, 58 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

STRANGER IN TOWN: Chic Sale, Ann Dvorak—Very good picture. Pleased everyone. Played Feb. 14-15.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

World Wide

BREACH OF PROMISE: Chester Morris, Mae Clarke—Picture very good, nice story, but somehow it did not appeal to the people in this town but should do good any place where they like such a type of a picture. This is a hard town to please. Good sound in this picture. World Wide is coming up in the world with their pictures. If they keep it up they will be on top. Played Feb. 15-16. Running time, 60 minutes.—Wm. Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

HYPNOTIZED: Moran and Mack—Not so hot. They came to see Moran and Mack and to hear some Two Black Crows stuff but it isn't here. Not much for drawing power and they sell it as a special. I'm going to ask for my money back. Played Feb. 20-21.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXAS BUSSIES: Bob Steele—Better than other Steeles and a good western. There is more than just ordinary western fare worked in and the horse race seemed to give the chewers and spitters a thrill. An old Ford and two old timers injected considerable comedy. Played Feb. 24-25. Running time, 57 minutes. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHISTLIN' DAN: Ken Maynard—Will please the western fans and that's about all you can say for these boys. Now and then along comes a really good western but the majority are just fair. They don't make you any enemies and always draw a good crowd.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Short Features

Columbia

LAUGHING WITH MEDBURY IN WILD WEST: Too silly to be any good.—Cecil Ward, Roxy Theatre, Martinsville, Va.

SEEING STARS: Krazy Kat—A good cartoon.—Cecil Ward, Roxy Theatre, Martinsville, Pa.

Educational

ALWAYS KICKIN': The Gleason's—A good two-reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HOLLYWOOD LIGHTS: Good comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

ALUM AND EVE: Zasu Pitts, Thelma Todd—Not as good as usual.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

TOWED IN A HOLE: Laurel and Hardy—Just a Laurel and Hardy comedy. Too much of the same thing. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

Paramount

BETTY BOOP'S BAMBOO ISLE: Cartoon—Very good cartoon with Hawaiian music and "hula" dancer what can dance.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SCREEN SOUVENIR: Plenty of kick to these and more so if you can "remember when."—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO

FISH FEATHERS: Edgar Kennedy—A very funny comedy. Two reels. Better than the average.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

OFFICER SAVE MY CHILD: Slim Summerville—Usual standard laughs from Slim. Most folks like him but a few say they can't laugh at him. This hits his average. Running time, 17 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Warner Vitaphone

BOSKO'S BRAWBACK: Looneytune—Another good cartoon with burlesque football as theme. Running time, 6 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

HEY, HEY, WESTERNER: A pip. Made a great Sunday program.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

THREE'S A CROWD: Merry Melodies—Here's a very good and unusual cartoon. Causes plenty of wonderment as to how it's done. Running time, 6 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Serials

Universal

AIR MAIL MYSTERY: James Flavin, Lucille Browne—Very poor serial. Repeats too much of former chapter.—J. O. Smith, Dixie Theatre, Lineville, Ala.

HEROES OF THE WEST: Noah Beery, Jr.—Twelve chapters. Universal knows how to make good serials. All you have to do, to realize this, is run a few serials that are made by other companies. We have only shown the first chapter of this one and it got off to a great start and looks like an extra good serial for Saturday shows. Running time, 20 minutes each chapter.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 163:—(A) Name some of the troubles encountered which may be charged directly to poorly made film splices. (B) Why is it of especial importance that all emulsion be scraped away from around the sprocket holes when making splices? (C) Just how much cement should be used when making a splice? (D) Too little cement won't do, of course. Is the use of too much cement objectionable? If so, why?

Answer to Question No. 156

Bluebook School Question No. 156 was: "(A) Dale Danielson asks why flicker is more noticeable from a 25-cycle arc than from two-wing shutter interruptions when running at normal projection speed? (B) Tell us just what a watt represents and why it represents it. (C) In connection with Section A of this question, tell us just why rapidity of light interruptions have an effect upon flicker.

The list of correct answers is very short this week. Very few were able even to make a good try on Sections A and C. Among those who made the grade I have included Danielson, though he did not try to answer his own question he made good on the others and naturally could not be expected to answer his own. P. W. Edwards, T. L. Mannerly and D. T. Rizley sent excellent answers to Question 155 too late for consideration. Those answering No. 156 correctly are G. E. Doe, S. Evans and C. Rau, Lester Borst, J. Wentworth, P. W. Edwards, T. Van Vaulkenburg, Dale Danielson, C. Biggers, J. Lane, H. D. Schofield, H. B. Coates, and H. D. Cylor, H. D. Davis and W. Sullivan (answering as a unit), A. Burt and M. L. Mastbaum, O. Garling and B. Diglah, and D. R. Peters. This is the shortest list in two years. But they were pretty tough questions.

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We will listen to Cylor, Davis and Sullivan on Section A. They say, "This is something which puzzled us as well as Brother Danielson for a long while. We think we now have the correct solution, chiefly because there seems to be no other reasonable one. Certain it is that while the difference between true 25-cycle alternation low points, and shutter blade light interruptions, as per the question, is only as 48 and 50 per second. Still we believe there may be a decided difference in effect for the reason that whereas the shutter blades open and close the lens very quickly, the alternations each start at zero voltage, rising gradually, though of course very rapidly, up to maximum, where it remains only for the smallest imaginable space of time (possibly one-millionth of a second), again sinking gradually to zero in e. m. f.

"Studying these effects it would seem that while we must agree that the action of the alternation low points and the shutter blade interruptions are approximately equal in time spacing, the effect upon the eye might and probably would be quite different, the arc low points being less dark but of longer total duration, hence more visible."

I have studied this matter many times during past years and listened patiently to many arguments thereon, arriving finally at the conclusion that this must be the correct explanation of the matter. G. E. Doe, K. Dowling and T. Van Vaulkenburg all expressed the same view, as follows:

"Shutter blades complete the cut-off and readmit the light much more quickly and completely than do the alternations of an arc. The difference, it is believed (not measured in time between cut-offs, but in the effect of the cut-offs themselves) causes the alternations to be visible when the shutter cut-offs are either less so or wholly obliterated."

▽

(B) It was hard to select the answer to be published but I believe that of G. E. Doe will perhaps serve best. He says, "The watt is the unit of electrical energy. It represents the amount of work one ampere will accomplish working under one volt of pressure. It is calculated by multiplying the number of amperes flowing by the voltage impressed at the point where the work is done. It represents electrical energy for the reason that it is the product of the two working elements, viz., amperes and volts."

(C) J. Wentworth, P. W. Edwards and D. R. Peters express the same thought in almost the same form of words, as follows: "For the reason that the human eye will only transmit to the brain a certain definite number of impressions of light changes per second, the number varying rather widely in accordance with the amount of change in brilliancy. Above the number of variations visible at any given brilliancy value the light spaces merge into one another, so that they constitute, for all practical purposes, constant visibility, the darker spaces being wholly obliterated. It then follows that for constancy of visible light, where light variations or interruptions occur, the variations must occur at a speed in excess of the power of the eye to perceive them."

Again may I warn you, gentlemen? Place your name and the number of the question being answered at the top of the first page. This saves a lot of time and trouble where so very many answers are being handled. I must therefore insist upon it. The work is very trying at best and you should be willing to make it as easy as possible. I shall in future disregard any answer not marked as above indicated.

Uniform Projector Aperture Results

A theatre survey has been completed by the Academy's Technical Bureau to ascertain how generally the change to the uniform projector aperture, made last year, has been effected throughout the country and whether the new practice has resulted in more accurate framing and in economies from the simplification of aperture equipment.

Dirt on Aperture Plate: Majority of studios reported they had been troubled by dirt on upper and lower edges of new aperture plates, but nearly all stated that a slight chamfering of these edges had eliminated the trouble. The following additional steps were taken by some studios: (a) Adjusting a .007" clearance between aperture plate and pressure plate. (b) Use of non-magnetic metal aperture insert. (c) Frequent renewal of plating as soon as wear becomes apparent.

Reflection from Sled Runner: Replies indicated that what trouble had been present due to reflection of light kicking back from sled runner of Mitchell camera movement had been eliminated by painting bevelled edge of aperture plate, or by a .002" curvature of sled runner on sound track side of movement. One studio found it necessary to paint the inside face of the aperture plate, into which the pressure plate rollers have their bearing.

Difficulty in Reversing Scenes: Difficulty with reversing scenes was cited. With silent picture, or with old full frame aperture it was customary to reverse scenes when necessary (for instance, to show a train entering from the left which was photographed as entering from the right) by turning the nagative over in printing. The matting off of the sound track area in the new aperture made it necessary to use optical printing in order to reverse scenes. This was taken into account by the committee when the aperture dimensions were set, but it was considered that the advantages of matting off the sound track in the camera instead of in the printer outweighed the disadvantages of optical printing for the comparatively infrequent reversal of scene. The replies to the survey further supported this position.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

PROVE YOUR METTLE—OR QUIT!

ANYONE CAN ACT like a "big shot" when times are flush and the good, old dough-re-mi is rolling into the box office . . . but . . . let the good times slip around that corner and you find yourself face to face with brutal . . . cold . . . hard conditions. . . . Then you'll soon find out whether your insides are made up of guts or just plain sawdust. . . .

Although it is only three days since the bank holiday hit New York, we have already formed some pleasant and unpleasant opinions about managers whose reaction to this latest crisis showed them up in their proper light. . . . Those who have the ability and stamina to face times like these are still smiling. . . . Still battling along the front-line trenches for that elusive dollar. . . . Still plugging along and spreading a note of cheer and optimism that should make the other eggs look like mud. . . .

If you ever concealed a streak of yellow under that stereotyped grin, it will come to the surface now . . . and if you can't take it, you'll soon let that fact also become well known to yourself and those around you. . . .

Out of this mess of finances . . . scrip . . . worthless checks and terrible business conditions there will emerge the leaders of tomorrow. . . . No, we're not going into a song and dance. . . . We're merely putting our thoughts into cold type so that he who runs can read . . . and . . . keep on running . . . while those who stay to face the music and the firing squad bid the "overnight" showmen "good riddance." . . . And go right on running their theatres as they should be run. . . We need good men . . . men with the ability and will to accomplish real things in the face of overwhelming odds and men who can hurdle what we once thought were insurmountable obstacles . . . and land on both feet. . . . So, brothers . . . if you can't take it . . . scram. . . .

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LAY OFF SUPERLATIVES!

AND now, on the subject of institutional advertising, it might not be amiss to ask you to give this angle much, much more thought that you have been in the past. Using a little of your budget to talk about your theatre might prove a welcome relief to every theatregoer in your town after the endless stream of adjectives and superlatives about this "great" and that "greater" picture.

As one patron remarked, sitting behind me at an uptown movie the other night during the screening of a trailre, "My God, every picture made is the greatest, according to these trailers." To which we muttered an "amen."

Surely there are some features of your theatre worthy of talking about besides the picture itself. One of the most impressive plays for patronage waged on the West Coast Circuit during H. B. Franklin's regime, was in connection with selling the theatre and its manifold comforts and service and NOT the picture show.

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IDLE CHATTER!

CAN you picture an exhibitor registering a complaint with an exchange because they failed to send out a checker for a percentage picture? . . . and it was on a holiday too? ? ? ? They ought to take that exhib to a doctor and have his head examined . . . Not that an exhib would cheat the exchange on a percentage picture . . . Hell no . . . (not much) . . .

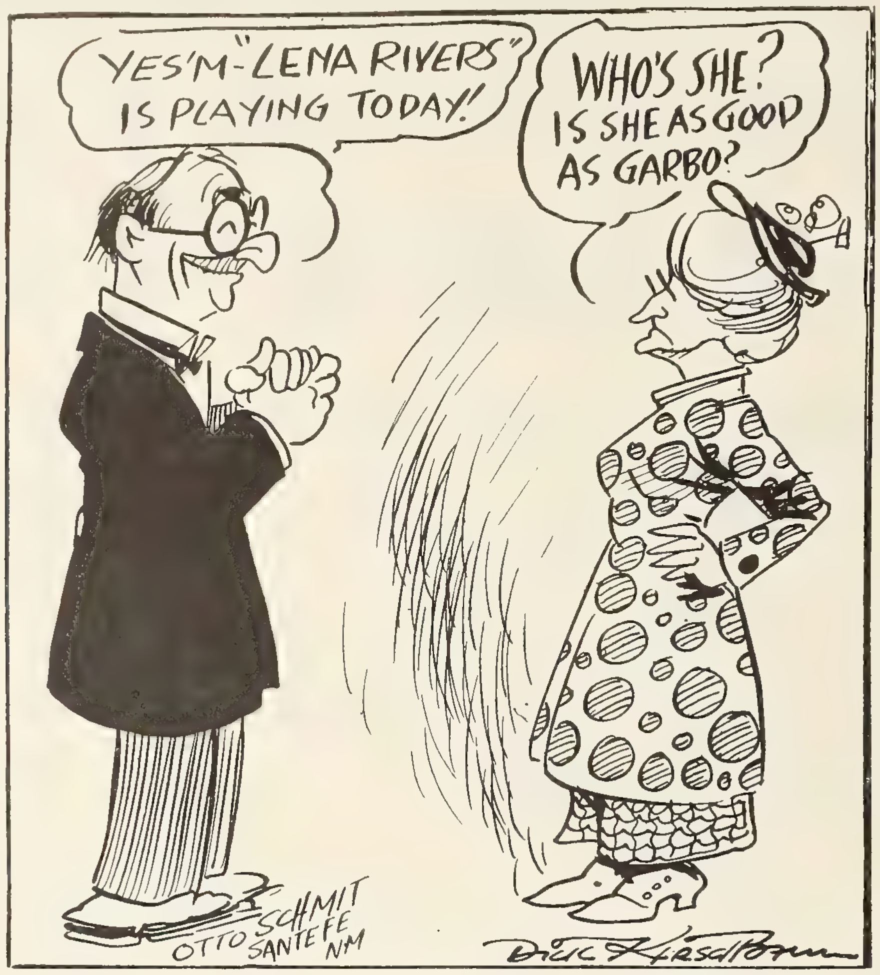
It may surprise a whole lot of people to learn that the best paying and most congenial circuit outfit to work for in the Metropolitan area is the Randforce Company . . . operated by Sam Rinzler and Louis Frisch . . . and are we tickled to further announce that they are getting their money's worth . . . and more . . . out of everyone of those decently-paid managers . . . (Other circuits please note) . . .

As mentioned last week . . . "NOW," the R. K. O. house organ, makes its reappearance after a brief lapse . . . and we greet it with open arms. . . . "NOW" may be dubbed a bit "Ritzy" . . . but it gets its message over while avoiding the pitfalls of cold . . . hard . . . type.

Here we are back again in the throes of Lent . . . once a terrible bugaboo . . . but now losing its hold because showmen are getting hep to ways and means of keeping up box office pep notwithstanding the brief absence of those who observe their Lent quite religiously. . . . Our own special contributor . . . Ira Glucksman . . . gave you enough ammunition to fight off three Lent attacks in the issue of Feb. 18th. . . . Just in case you failed to take time out to read it through we're suggesting that you pull down that issue and get busy . . . there still remains time to wade through the "Fearful Forty Days" and come out smiling. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


YES'M-"LENA RIVERS" IS PLAYING TODAY!
WHO'S SHE? IS SHE AS GOOD AS GARBO?
OTTO SCHMIT SANTE FE NM
Dick Kirschbaum

Just a "fount" of information, is what we should name our foremost showmen. All they need learn is how to keep their temper and show that stock smile. Especially when those intellectual patrons shoot these answers at them.

ANTIQUE CAR USED BY LEW HARRIS TO BALLYHOO PICTURES

In addition to managing the Fox-Egyptian Theatre out in Delta, Colo., Lew Harris does a bit of occasional ballyhooing in a "Model T" he keeps expressly for this purpose.

Either it was a dark day or else Lew's camera was a little out of focus, for a snapshot he sent along showing the car pressed into service on "Phantom President" is not quite sharp enough to give his fellow Club members a slant on how he looks in the driver's seat. The body and hood of car were painted with theatre copy in the well known collegiate style.

Lew is another man who believes an old Ford makes an effective bally and he's also one of those managers who doesn't mind jumping into the ballyhoo man's place when an emergency arises. We're sorry his photo won't reproduce well enough to present evidence of his act and will look for better results next time. In the meantime, continued success to Harris.

RINZLER CONSTRUCTED ATTRACTIVE DISPLAY AT VERY SMALL COST

Construction of attractive yet economical displays by many managers on the Randforce Circuit, Brooklyn, N. Y., is again evidenced in one recently made for "They Call It Sin" by J. Rinzler, manager of the Marcy Theatre.

It was fashioned in step effect, each step carrying the cutout names of principal players in the cast. Between the first and last names appeared star-heads of the players and each step was illuminated from flasher lights in the interior. The display was topped off with a sign carrying title and playdates. The last step carried the title of the added feature, a western picture. The entire display set Rinzler back only $1.25.

We have a photo of the display described above, but it's altogether too dark for good reproduction. Interested Club members, we believe, will get the idea from the description and here's thanks to Rinzler for his contribution. Next time maybe he will have better luck with his camera.

SELLING "42ND STREET"

No showman need go hunting for ideas when preparing to sell Warner Bros.' "42nd Street." The only physical effort on your part should be to secure their unusual press book on this attraction. From that point you have only to select those suggestions contained in that book to make your theatre's engagement of "42nd Street" a box office winner.

All too rarely do we find the opportunity of waxing enthusiastic over a press sheet, but here is one that leaves little or nothing to the imagination. Page after page is crammed full of carefully thought-out ideas to bring business to the box office; newspaper ad suggestions that are bound to make your ad campaign really reflect the box office strength of the picture itself. Any one of them can be adapted to suit practically every type of theatre. And there is a noticeable lack of silly gags.

We congratulate those responsible for this fine piece of work and so will every showman who uses it all through his planning for a campaign that MUST bring dollars to the box office. Pick up a copy the next time you visit your local W. B. exchange or write for it well in advance of your play dates, for we know you will find everything you can hope for in the way of sensible merchandising for a picture worthy of the best efforts you ever gave to any campaign. "CHICK"

MERCHANTS AND LODGE HELPED GENTES WHEN STAGING XMAS PARTY

Theatre, merchants and a fraternal organization tied up to give the more unfortunate youngsters of Woonsocket, R. I., where E. E. Gentes manages the Laurier Theatre, a Xmas party that the kiddies are still talking about.

Gentes had 1,200 tickets printed and distribution was taken care of by the fraternal order, at which place the kiddies met to form for a parade to the theatre. An escort of motor cycle police headed the line of march to the theatre and as each youngster entered the house he or she was greeted by Santa Claus and given a bag of candy. During the special performance over 200 toys, donated by the merchants, were awarded in the usual give-away fashion. At the close of the performance the management made a brief Xmas good cheer speech and sent the kids home with smiles on their faces.

That was a nice gesture Gentes made to youngsters who seldom have an opportunity to witness a motion picture show and he will undoubtedly be repaid many times over when conditions right themselves. The families in poor circumstances today are not always going to be that way and they'll surely recall this good deed when pay envelopes again make appearance.

ROUND TABLE BIOGRAPHIES

Floyd W. Davis, manager of the Fox-Rex Theatre, Clay Center, Kas., began his career in showbusiness fifteen years ago as an usher and worked his way up the ladder to the post of assistant city manager of the Fox-Dodge, Crown, Cozy and Beeson Theatres, Dodge City, Kas. In addition to ushering, he held down the jobs of doorman and projectionist before entering the managerial end of the game. He has worked for Midwest Theatres, Inc., and later on with Fox, when the Midwest firm was taken over by Midwesco.

Floyd W. Davis

Davis was born in McPherson, Kansas, and was educated in the public and high schools of his home town. He is married, the father of three children and a member of the Rotary Club and the American Legion. During the late war he saw service as an instructor. Apparently he entered the theatre business at the close of the war and we have his word for it that he's in it for keeps.

A few photos enclosed with his biography data show that he is adept in the art of making portable lobby displays. One we have on hand is of a re-vamped insert frame, which can be placed most anywhere. He generally used two of these in corners of the stair landing. Another, of one-sheet size, can also be placed anywhere. Flitter and hand-lettering make the pieces unusually attractive. We also note from still another photo that Floyd dug up one of those life-sized horse models, which used to be so conspicuous in the pre-auto days, to use as a lobby display for "County Fair." We'll tell you more about his work in future issues.

"The Showman's Calendar"

MARCH

16th	Conrad Nagel's Birthday West Point Academy Established—1802
17th	St. Patrick's Day Death of Confucius (D.E.I.) British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jennings Bryan Born—1860
21st	First Day of Spring
22nd	Emancipation Day (Puerto Rico) Maryland Day Joseph Schildkraut's Birthday
23rd	Joan Crawford's Birthday Anniversary of Patrick Henry's Speech
25th	El Brendel's Birthday
27th	Gloria Swanson's Birthday
28th	Louis Wolheim's Birthday
29th	Warner Baxter's Birthday John Tyler (Tenth President) Born—1790
30th	Alaska Purchased—1867 Seward Day (Alaska) Maryland Settled—1634 Metropolitan Museum of Art Opened in New York—1880
31st	Eddie Quillan's Birthday

APRIL

1st to 8th	National Baseball Week
1st	All-Fools' Day Wallace Beery's Birthday Harry Greene's Birthday Leon Janney's Birthday
2nd	Samuel Morse's Death—1872 U. S. Mint Established—1792

CARL SHERRED NOW AT STRAND THEATRE IN CUMBERLAND, MD.

It's mighty gratifying to again get a line on Carl B. Sherred, whose contributions in the past have been of invaluable aid to this department. He is managing the Strand Theatre down in Cumberland, Md., a house taken over by Paramount Publix last November, and now that he is located in a good spot we'll hope to receive a lot more show-selling data from this Club member.

We have a photo at hand showing a fine cut-out frame novelty made on "Mummy," but owing to lack of bright light in the lobby when the shot was taken it will not reproduce to advantage. However, it's easy to see that the display set off the Strand's handsome lobby and the fellows who made it are certainly due words of praise. Sherred and his crew gave this one the works as far as exploitation was concerned and their efforts yielded outstanding returns for a three-day engagement.

Sherred has with him Reginald E. West, formerly with Charles Carroll at the Academy of Music, New York City, and Frank Florentine, one of the best poster artists in showbusiness. We'll be right on their heels until they shoot along some samples.

Seems as though several of our best members are heading down into Maryland and Delaware. First it was Sherred and now Rosenthal who migrates from upper New York State. Oh, well; seems as though they get all the good breaks anyhow—north in the summer and south in the winter.

STORY OF A CLEVER SCOUNDREL WHO'D STEAL A
JOAN BLONDELL CHESTER MORRIS
Blondie Johnson
EQUAL EASE!
RKO Radio Pictu
YOU'LL SHAKE WITH LAUGHTER- and SHIVER WITH EXCITEMENT...!
"OH SWEETHEART, ARE YOU SCARED?"
WHISTLING in the DARK
Ernest TRUEX Una MERKEL
JOHN MILJAN
EXPRESS
JOHN BARRYMOR
DOUBLE FEATURE
Eddie CANTOR
The KID FROM SPAIN
LYDA ROBERTI
CONSTANCE
Benne
ROCKA
JOEL McCREA
PLAZA

UTA AD MAT SERVICE
"It's to your AD-vantage"

There's gold behind your marquee lights!

Such investment should be protected by effective and economic newspaper advertising!

U. T. A. AD MAT SERVICE renders complete newspaper campaigns on all feature pictures released by the major companies. ALSO—

A GENERAL SERVICE shipped monthly—which includes seasonal and attention-getting ad layouts and slugs designed to meet the modern requirements of newspaper advertising.

ECONOMY— THE NEW LOW CONTRACT PRICE or 1933 CLUB PLAN places U. T. A. Service within the advertising budget of every theatre using newspaper space.

Centralized service conserves time, eliminates inconvenience and insures prompt delivery, to your desk, of your complete newspaper requirements.

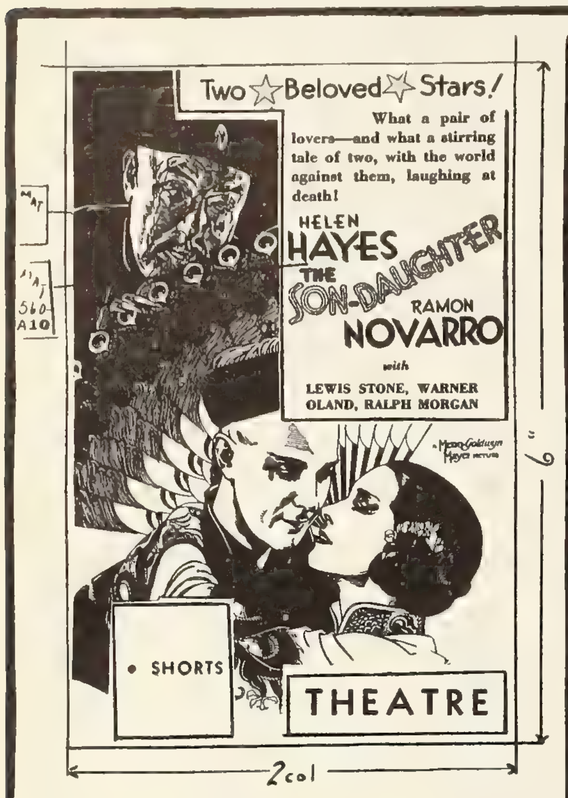
Write for details before procuring your next newspaper campaigns.

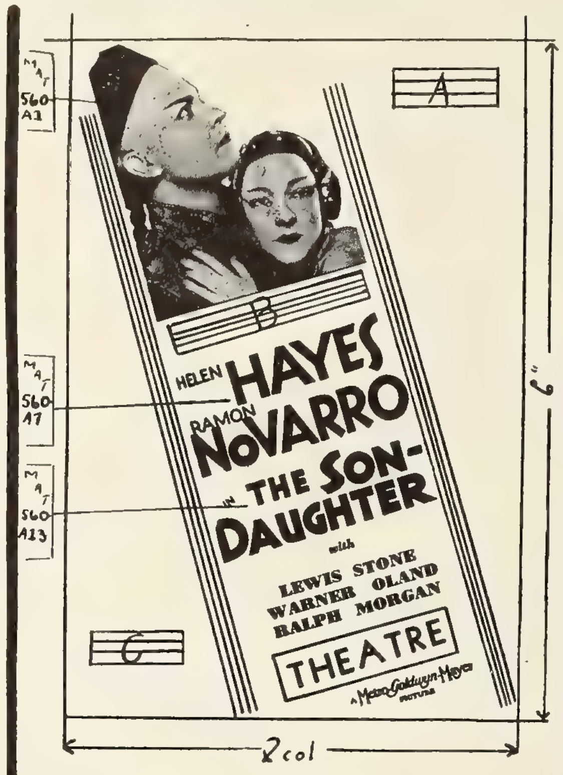
UNITED THEATRE ADVERTISERS
330 WEST 42ND STREET, NEW YORK CITY

EXCHANGE MATS AND ADVERTISING

Drawn by EDDIE HITCHCOCK

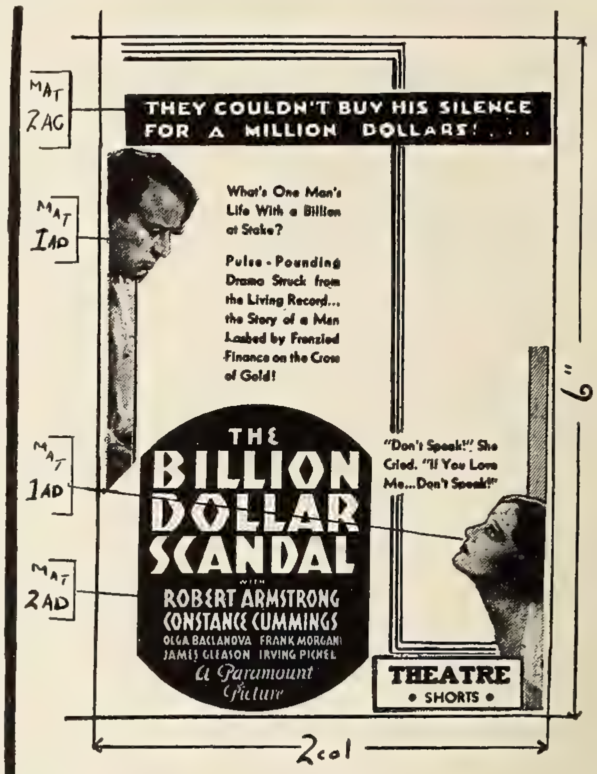
(See Opposite Page)

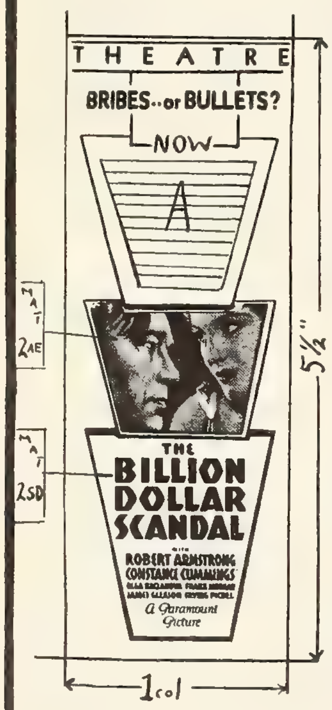

Two Beloved Stars!
What a pair of lovers—and what a stirring tale of two, with the world against them, laughing at death!
HELEN HAYES
THE SON-DAUGHTER
RAMON NOVARRO
with LEWIS STONE, WARNER OLAND, RALPH MORGAN
A Metro-Goldwyn-Mayer picture
• SHORTS
THEATRE
MAT
MAT 560 A10
6"
2col


MAT 560 A1
A
B
HELEN HAYES
RAMON NOVARRO
in THE SON-DAUGHTER
with LEWIS STONE WARNER OLAND RALPH MORGAN
THEATRE
A Metro-Goldwyn-Mayer picture
C
MAT 560 A7
MAT 560 A13
6"
2col

COPY B TO FILL

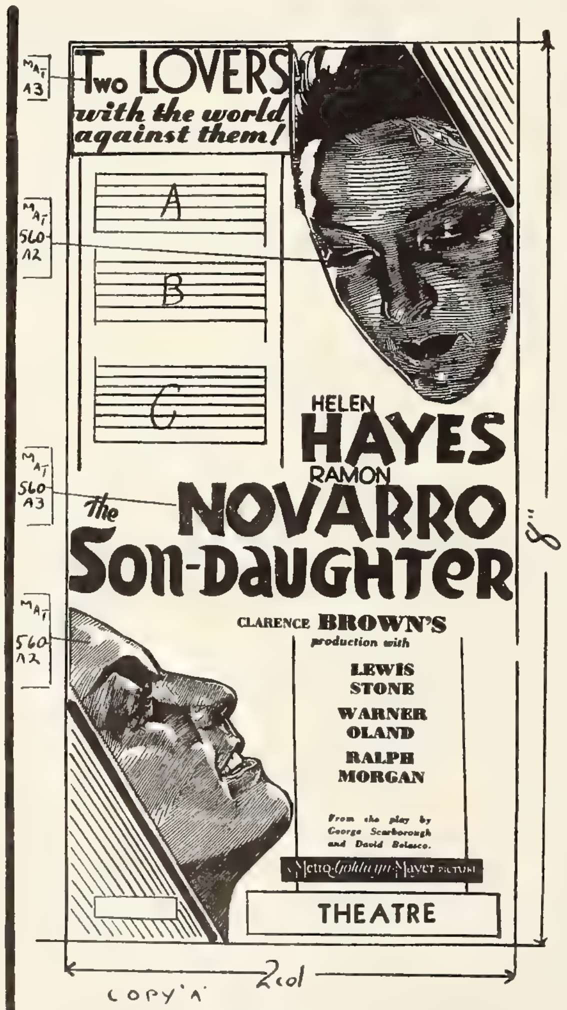
Sold to the highest bidder . . . *while she yearned for the touch of her lover's lips!*


MAT 2AG
THEY COULDN'T BUY HIS SILENCE FOR A MILLION DOLLARS! . . .
MAT 1AD
What's One Man's Life With a Billion at Stake?
Pulse-Pounding Drama Struck from the Living Record... the Story of a Man Lashed by Frenzied Finance on the Cross of Gold!
MAT 1AD
MAT 2AD
THE BILLION DOLLAR SCANDAL
with ROBERT ARMSTRONG CONSTANCE CUMMINGS
OLGA BACLANOVA FRANK MORGAN JAMES GLEASON IRVING PICHEL
A Paramount Picture
"Don't Speak!" She Cried. "If You Love Me...Don't Speak!"
THEATRE
• SHORTS •
6"
2col


THEATRE
BRIBES..or BULLETS?
NOW
A
MAT 2AE
MAT 2SD
THE BILLION DOLLAR SCANDAL
ROBERT ARMSTRONG CONSTANCE CUMMINGS
A Paramount Picture
5½"
1col

COPY "A" TO FILL

Hell Popped When Frenzied Finance Faced the Dazzling Spotlight of Exposure!


MAT A3
Two LOVERS with the world against them!
MAT 560 A2
A
B
C
HELEN HAYES
RAMON NOVARRO
MAT 560 A3
The Son-Daughter
CLARENCE BROWN'S production with
LEWIS STONE
WARNER OLAND
RALPH MORGAN
From the play by George Scarborough and David Belasco.
Metro-Goldwyn-Mayer picture
MAT 560 A2
THEATRE
8"
2col

COPY 'A'

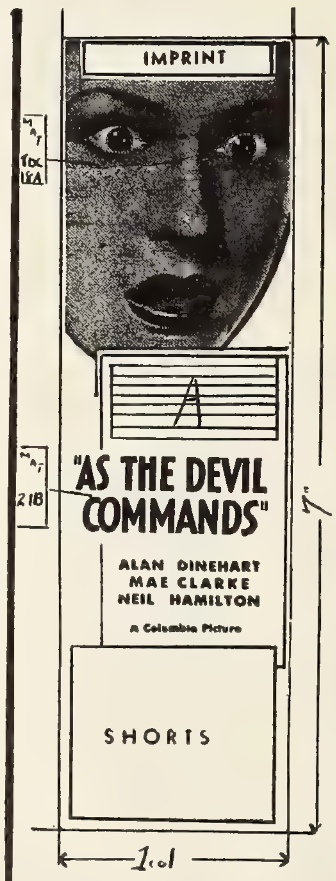
Helen Hayes, awarded the highest of film honors, adds to her lustre in this celebrated Belasco hit!

COPY 'B'

She comes now in another heart-warming romantic role, co-starred with Ramon Novarro!

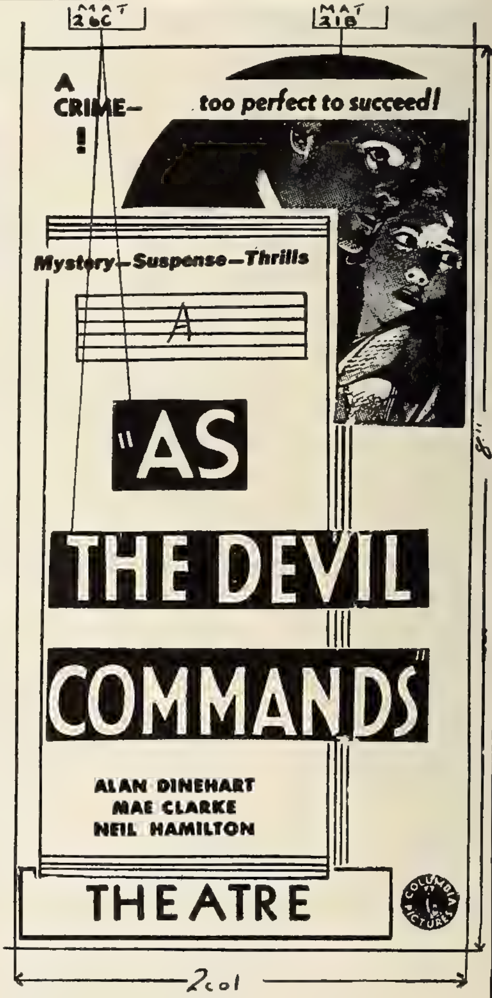
COPY 'C'

Sold to the highest bidder . . . *while she yearned for the touch of her lover's lips!*


IMPRINT
MAT 1K 1KA
A
MAT 2IB
"AS THE DEVIL COMMANDS"
ALAN DINEHART
MAE CLARKE
NEIL HAMILTON
A Columbia Picture
SHORTS
7"
1col

COPY A to fill

A hero on the surface but a villain who played the loves to try and win the women who hated him!


MAT 2GC
MAT 2IB
A CRIME—!
too perfect to succeed!
Mystery—Suspense—Thrills
A
"AS THE DEVIL COMMANDS"
ALAN DINEHART
MAE CLARKE
NEIL HAMILTON
THEATRE
COLUMBIA PICTURES
8"
2col

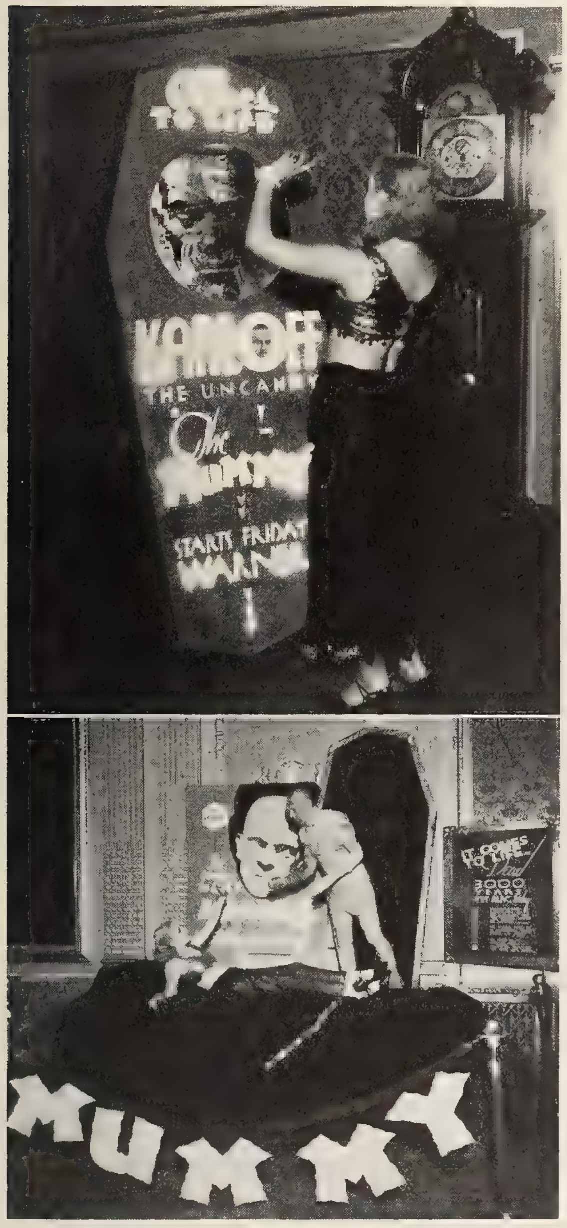
(LAYOUTS BY EDDIE HITCHCOCK)

SPENCER DOING WELL WITH HIS AD BUDGET, DESPITE SMALL SPACE

It's about time we heard again from C. T. Spencer, who skippers the Tivoli Theatre up in Hamilton, Toronto, Canada. The last time we were in touch with him he complimented this department on the series of advertising articles contributed by Ken Long, stating that he found them of considerable help even in view of the fact that he had been writing copy and making layouts for a long, long time. A few samples of newspaper ads he enclosed shows that despite economical measures as to space, he is accomplishing excellent results with exchange mats, white space and a few rules.

What are you doing to combat the Lenten slump in trade, Spence? Next time the Club Spirit moves you to get in touch with headquarters let us know so we can pass the word along the line.

"MUMMY" STUNTS



The photo above depicts two stunts used on "Mummy" by Roy Rowe, manager of the Warner Theatre, Pittsburgh. The top portion shows a mirror which changes the gazer's face to a mummy. Take two pieces of plate glass with gold leaf to make a mirror, four lights inside the case to overcome the mirror effect, and a head of Karloff as the mummy in the background. When lights are off you see yourself; when they are turned on your reflection disappears and you see the head of the mummy.

The lower portion shows the mummy and girl ballyhoo dramatizing "The Mummy—It Comes to Life."

EXCHANGE MATS AND ADVERTISING!

(See Opposite Page)

In the second of the new series illustrated on the opposite page, Eddie Hitchcock continues the idea of stressing the use of outstanding portions of regulation exchange mats in building up fine looking newspaper ads. It will be noticed that where the exchange can furnish an unusually attractive mat, you merely chop out enough of the unnecessary portions of the mat to leave room for your added subjects, play dates, etc.

We emphasize this point because many showmen are apt to get the idea that ALL mats should be broken up regardless of their value. Do not misconstrue the purpose of these ad suggestions. They are to help you make better advertising and not to try and tell you to revamp your entire system. A combination of thought in this direction is quite apt to solve your advertising problem and place it on the same plane with other theatres.

HIEHLE HAS TIE-UP WITH A RESTAURANT THAT'S GOING OVER

In case any Club member feels the pangs of hunger while in the vicinity of Newark, Ohio, home of Ed Hiehle, manager of the Midland Theatre, we feel reasonably safe in recommending that they visit the Sparta restaurant (not an advt.) and pack away a choice of a half-fried chicken, boneless sirloin and a lot of other knick-knacks, all for the sum of 60 cents; providing, of course, there's that much money around.

And that's not all by any means. Included in the 60-cent charge is a ticket to see Ed's show, which he let's the restaurant proprietor have for half-price in return for menu card advertising; special art window card; decorated sign inside the grill, where people can see it whether buying or not; and generous mention of theatre in all newspaper advertising. In fact, as Hiehle points out, the name of Midland catches a customer's eye at all corners, even though they may only turn out to be soda drinkers. The place gets a big play, so you can judge for yourselves the effectiveness of the tie-up.

It is still necessary for theatres and other institutions out in Newark to help alleviate the unemployment situation and provide for needy citizens, so Ed recently held another Food Matinee Benefit and turned over to the local relief committee 1,262 cans of food, to say nothing of 50 bushels of potatoes and 15 bushels of assorted carrots, beans, onions, turnips and other food items. Figuring on the basis of feeding 400 people daily, the assortment will keep the food kitchen going for a month.

It's always interesting to hear from Hiehle and to find out what he's doing for showbusiness out in Newark, which in nine times out of ten is a stunt that's boosting his trade or establishing additional good will. More about his activities at a later date.

Page Dauphin, Canada!

We received a photo several weeks ago from the manager of the Dauphin Theatre, Dauphin, Man., Canada, with his name signed on the reverse side, but we can't decipher the signature. At any rate, it was a shot of a line-up of youngsters for the annual, free Xmas show at the Dauphin—and what a crowd! As the photo was captioned, "There was a reason." Here's hoping that the Dauphin's manager will see this little item and acknowledge same so that we can give him proper credit in the future.

WHOLE STAFF PUT OKAY ON FILM FOR PETTINGILL'S AD

As a variation from the manager's personal endorsement and behests upon the part of ushers for patrons to turn out to see some special, or otherwise, film attraction, H. Pettingill, manager of the Warner Theatre, Lynn, Mass., framed the accompanying ad for the general public.

A WORD FROM THE

EMPLOYEES

OF YOUR

WARNER THEATRE

To Their Friends and the General Public of Lynn!

WE IN THE PICTURE THEATRE WORK SEE A LOT OF GOOD PICTURES IN THE COURSE OF A YEAR, AND IT TAKES AN UNUSUAL ONE TO AROUSE ANY ENTHUSIASM IN OUR SURFEITED TASTES, BUT AT LAST WE HAVE SEEN—

A GREAT PICTURE...

THAT SURPASSED ANYTHING WE THOUGHT POSSIBLE IN THE WAY OF A STORY, STAR OR DRAMA. THIS GREAT PICTURE IS—

"A BILL OF DIVORCEMENT"

STARRING

JOHN BARRYMORE

WITH

KATHARINE HEPBURN BILLIE BURKE

WE SAW THIS PICTURE AT A PRE-VIEW AND IT EXCITED US TO SUCH AN EXTENT THAT WE UNANIMOUSLY AGREED TO PAY FOR THIS ADVERTISEMENT OURSELVES TO LET EVERYONE KNOW ABOUT THIS REALLY GREAT PICTURE. IT STARTS SATURDAY FOR ONE WEEK

WE URGE YOU NOT TO MISS IT!

SIGNED —

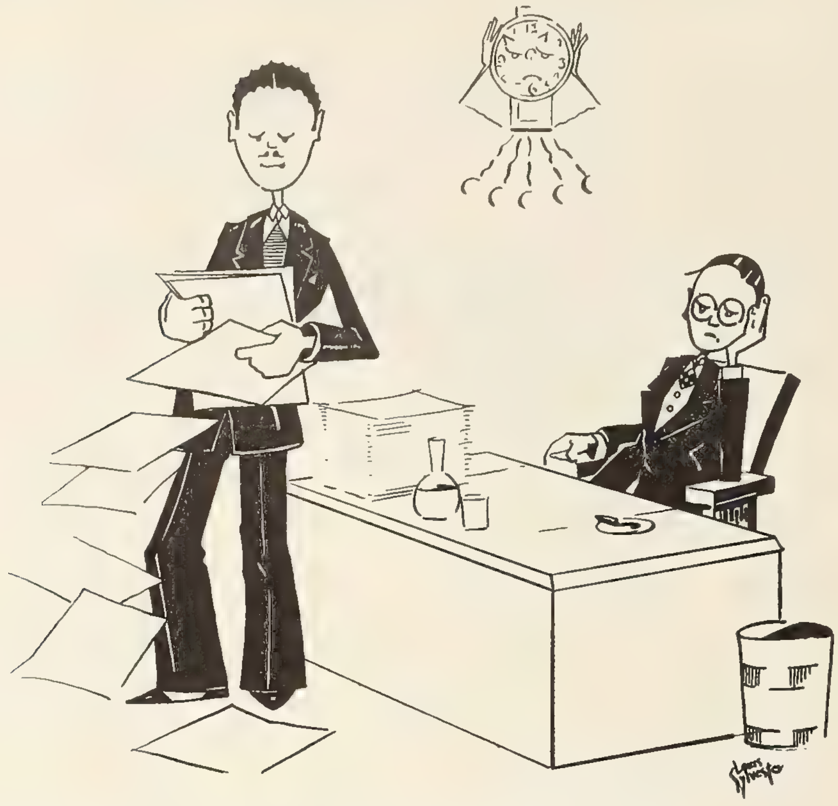
RUSSELL BARRETT
PHYLLIS MORGAN
WARREN BLYE
KENNETH HUGHES
WILLIAM DOLIBER
ANN WHITE
ARTHUR SAYERS
HAROLD BACHELDER
HAROLD THORPE
WILLIAM SCANLAN
CHARLES SOWDON
LEO BARBER
CLAYTON SHIPPEE
IRVINE DODGE
WALTER FISH
RUSSELL MACCARTHY
FRANK POTTER
JAMES TOBIN

It is a testimonial on "Bill of Divorcement" from all employees of the theatre, which, we believe, can be set down as a new wrinkle in this type of ad.

Thanks to Pettingill for passing it along and we'll be looking for further evidence of his work over in Lynn.

WE OFTEN WONDER!

By LOU SYLVESTER



ARE HALF OF THESE CAMPAIGN IDEAS EVER CARRIED OUT

—and we would like to know the same thing. Some guys spend more time thinking up ideas than they spend trying to put them over successfully. Fewer, but better, campaigns should be the keynote these days.

JACK LYKES WAGED GOOD CAMPAIGN TO SELL "FU MANCHU"

Due to the effective campaign he waged in behalf of "Fu Manchu," J. E. Lykes, manager of Loew's Stillman Theatre, Cleveland, Ohio, returns were very gratifying during the engagement of that picture. Following is a brief resume of his work:

The campaign included use of a teaser trailer four weeks in advance, placement of a 10 ft. cutout with papier mache head inside lobby three weeks in advance; daily (gratis) radio announcements advance and current; 50 window displays through tie-ups with Italian Balm Co., which furnished cards with "Fu Manchu" copy to dealers; special lobby display advance and current, using Chinese lanterns, large incense burner, glass wind chimes, etc.; tie-up with restaurant to feature "Fu Manchu" specials. Chinese orchestral number and announcements on picture and theatre; attractive lobby display of imported Chinese tea boxes; special window displays in Oriental stores, with signs playing up picture and theatre and a ballyhoo consisting of masked men in Chinese costume, who struck Chinese cymbal in front of theatre and effectively aided the sale of tickets with his act.

So take your choice of Round Tabler Lykes' "Fu Manchu" stunts, providing you haven't already played the picture, and join with us in thanking him for sending along the information. We understand he also put over a most successful campaign on "Island of Lost Souls" and we'll present the facts on this one just as soon as the material arrives. Okay on Oscar Doob's Manual, Jack; he certainly deserves a lot of credit for doing a fine job. Also, we're sorry we missed seeing you on our recent trip out Ohio way. Better luck next time. In the meantime, keep up the excellent work.

Ranger Club Tie-up

Buck Jones Rangers Clubs in Brooklyn, N. Y., have tied-in with the opening of a trading post and social centre sponsored by Abraham & Straus, a leading department store. The opening calls for a parade of Rangers from the Savoy Theatre, headed by National Chairman Harold Emerson and several cowboys.

Monty Salmon

If you have wondered about his absence from our Club pages after running up a record for activity in merchandising and theatre operation, then we would have you know that he is so busy supervising a large group of theatres for Skouras-Publix that he could do no more than just drop us a line occasionally to let us know that he is still a Club booster. And well do we know that he is telling the truth, as witness the many new members he has recruited from the managers in his division plus their fine show-selling ideas which are sent in regularly.

As Division Manager for the Atlantic States Division, Salmon has won the respect and admiration of every man in the division. Treats them all as he himself would want to be treated and never hands out the high-hat. A qualification that all divisional managers should acquire at the earliest possible moment because it is the quickest way to profits and success.

We are keenly interested in the way Monty is handling this large group of houses and hope to cover the territory with him this spring. If we do, we know that what we observe at first hand will make good copy for the Club pages.

OLIVER TURNS OUT STRIKING DISPLAYS AND RESELLS THEM

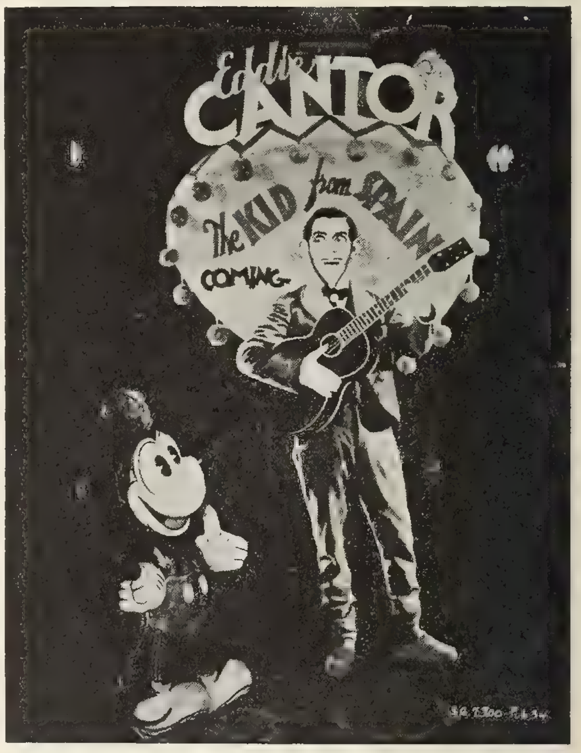
Charles J. Oliver, operator of the Sharum Theatre, Walnut Ridge, Ark., not only turns out attractive displays but reduces this end of his overhead by selling them to other theatres in his section of the state.

A small snap-shot at hand, too faint for good reproduction, shows a display he recently used on "Grand Hotel." Of sunburst type and made out of beaverboard, the word Grand was cut out of the background and covered with silver flitter. The word Hotel was also cut out, then tacked to the background and covered with red tinsel, with letter "T" made into a frame for a still. Five other stills were cut out and also covered with tinsel, as well as the lettering and stars in the two side panels.

We're sorry that Oliver's snap-shot couldn't be clearly reproduced and hope that this fact will not deter him in the matter of sending along other material in the future. Thanks to him for his contribution and we'll be awaiting his next communication. That's a smart gag of his about selling his used displays to other exhibitors and it may give some of his brother showmen similar ideas.

MOVING DISPLAY OF CANTOR AND MICKEY MADE BY HARRY SHAW

The accompanying photo shows the two mechanical cutouts designed for Eddie Cantor and Mickey Mouse by Harry Shaw, manager of Loew's State Theatre, Syracuse, N. Y. Both of the figures are electrically operated.



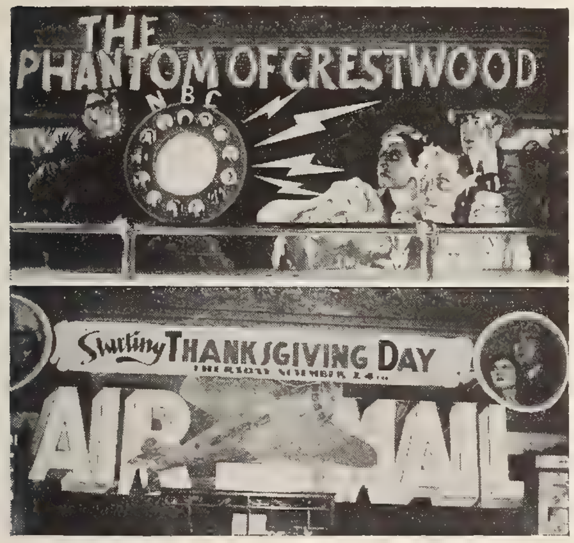
The Cantor cutout, which was made for "Kid From Spain," was arranged so the eyes moved back and forth and the right hand strummed a guitar. Mickey's eyes also moved from side to side and his left hand worked up and down, as in a salute. During the "Kid From Spain" engagement Shaw installed a phonograph behind the figures to play song hits from the film and timed the apparatus so that Eddie's hand and Mickey's eyes and hand appeared to keep beat with the music. This display was unusually attractive and aroused considerable comment.

MORE NOTES ON WHAT CONNER IS DOING TO STEP-UP BOX OFFICE

It is always intresting to report the activities of M. Conner, manager of the Tower Theatre, B & K house in Chicago, and a consistent contributor to the Round Table Club.

When he played "All American," Joe Kirby, Conner's assistant, worked up a corking publicity stunt as the result of being able to contact many of the fellows who appeared in the film. Kirby, a recent graduate of Notre Dame, had little difficulty in obtaining letters and autographed photos from the players and these, together with reviews of the picture, were made into a 40x60 blow-up and mounted on an easel. Real footballs and a large cutout of a football player in action gave the display additional atmosphere. The crowd which constantly hung around the display for two weeks offers evidence of its worth.

A week prior to the showing of "Chandu" the ticket taker played an important part in putting over a particularly effective stunt. The young fellow was dolled up in a Chandu outfit, turban and all, and a dagger was to all appearances run through his wrist. With that hand he collected the tickets and made a big play on the dagger, which resulted in a lot of curiosity on the part of practically everyone who entered the doors. When the crowd became too large another of the staff stepped up to help out until the regular ticket taker completed his demonstration. It was the old trick of a knife split in two and cleverly held by spring wire and the ticket boy secured his plug on the picture by stating: "Chandu Thanks You," when passing in the patrons. Currently the ticket taker was used at the front, near the box office and always drew a crowd.



Hyde Park School, which is not far away from the Tower Theatre, recently gave its student photographers several dozen films to practice making pictures for their forthcoming "Annual." Conner asked for the finished prints and had them mounted on an easel made into the form of an open book representing the Annual. Circles were drawn around the figures in the groups and each week those students received passes for the following week. Parents of the students, other relatives and their friends were as interested in the stunt as the students and along with the free publicity given the theatre in the weekly school paper it worked out to considerable advantage.

One portion of the accompanying photo shows a display fashioned for "Phantom of Crestwood." The letters were cut out in the theatre work-shop and painted yellow and green, with black velour for a drop. The figures and phantom head were cut from a 24-sheet and the circle was made to represent a large microphone, around which were mounted the heads of the 13 people involved in the murder. It was necessary to highlight the phantom head to make it stand out as though it were painted with luminous paint.

On "Air Mail" a 24-sheet cutout was also used in connection with a model plane display built by boys in the Park Playground classes and a collection of all kinds of air mail. The boys spent their evenings in the lobby of the theatre and attracted much attention with their art of flying the models, many of them holding records for this particular brand of pastime. The lower portion of the photo shows the display made for this picture.

For "Tiger Shark" a very effective atmosphereic lobby was attained by placing posters against a background of fish-netting and rope, both of which were borrowed. While a couple of original snap-shots at hand convey a pretty good idea of this display, both are too faint for clear reproduction.

Once again we are indebted to Conner for sending in a variety of show-selling tips to his Club and we're passing them along pronto to his fellow Round Tablers. He and his staff at the Tower are a live aggregation and we can always depend upon them for some good tips on trade boosting activities. We'll be on the watch for more.

"KING KONG," DESIGNED FOR DOUGH!

There can be little doubt but that "King Kong" will roll up tremendous box office grosses all over the country. Those who recall "Lost World" and its box office appeal will understand why we enthuse over the possibilities of this one when we say that it is even greater and more breathtaking than "Lost World."

The selling angles are so wide and varied that none need spend a sleepless moment doping out merchandising or gag slants. Just to know what the picture is all about is to think up the selling gags as fast as your mind will function.

Don't treat "King Kong" as "just another picture." If you do you will ruin the chances of reaping a harvest of dollars that will surely result from any sort of an effort to sell this as a tremendously different picture. It has selling slants galore; possesses that rare ingredient called "magnetism" for pulling customers to the box office and will undoubtedly do just that if you sell it properly.

Here is an exploitation picture of even greater possibilities than "Bring 'Em Back Alive," and you know what exploitation did for that baby. Go out after it for exactly what it is: A Big Picture Made for Big Business.

"CHICK"

PARVIN TURNED OUT FINE DISPLAY FOR S. FARRAR'S TIE-UP

It's too bad we cannot reproduce a photo of the fine display Tom Parvin, poster artist and display man, turned out for Steve M. Farrar, managing director of the Colonial Amusement Company, in behalf of the Grand and Orpheum Theatres in Harrisburg, Ill., for it certainly must have been a striking piece of work; however, the print is much too dark to do any sort of justice to his efforts and we'll have to resort to a description.

It seems that "Whit's Cafe," a spacious restaurant with a long sidewall, is one of the most popular spots in town, as testified to by a matter of 500 to 1,000 cash-register rings per day. For the mere offer of one pass each week for the proprietor and his wife and a screen slide run at each show, Farrar induced the restaurant keeper to decorate the entire side wall with two displays made out of beaver board, flittered with diamond dust. One of the displays plugged the Orpheum and the other the Grand. The entire cash outlay amounted to only $10 and permits a change of posters every week.

Next time Steve Farrar sends along a photo of Tom Parvin's art work we hope it will be sharp enough to reproduce for the benefit of their fellow Club members. We have a hunch that Parvin has real talent in his line and we'd like to show the rest of the gang what a good job he is capable of turning out.

A BOX-OFFICE AD!

Take Our Word for It-

WE HAVE NEVER OFFERED MORE REAL ENTERTAINMENT IN ONE MOTION PICTURE!

For the first time since we have assumed the management of the GRAND THEATER, have we felt privileged to make such a statement as the above. We have just seen what we are convinced is a GREAT picture, and we have weighed its merits against those of the other great pictures we have shown in the past.

This is our verdict—

"20,000 YEARS IN SING SING"

is the greatest **SINGLE** entertainment the **GRAND** Theatre has ever offered!

Not fiction but fact! Not a "prison story," but—*the first and only* picture ever written by a prison warden!—astounding inside revelations by world-famous Warden Lawes of Sing Sing—forming a blazing background for the heart-gripping story of *one* man and *one* girl—a girl who didn't seem to have the courage to wait for the love the Law had taken from her

Take our word for it—"the greatest single entertainment the Grand Theatre has ever offered!"

J. Real Neth

A *First National Picture by* **WARDEN LAWES** of Sing Sing...with **SPENCER TRACY, BETTE DAVIS,** ...*Hundreds of Others*

STARTING THURSDAY NETH'S GRAND

This time it is the text we are calling attention to. You will find it convincing and possessed of real pulling powers for the box office; that little hole-in-the-glass where the results proclaim to your statement just how good—or how bad—your ideas are. This ad ought to rate the "good" classification. What say YOU?

A Fable in Slang

by GAREY CARR, Ontario, California

Once upon a time, in the days B.D., there was great prosperity throughout the Land and large crowds wandered hither and yon among the amusement emporiums seeking the magic words "All Talking."

High and Mighty men ruled the Home Office and Big Shots arose among the Keepers of the Show Places.

As was the custom in those days great feasts were spread every second fortnight and the Clan gathered and listened to words of wisdom fall from the lips of the Chief and ever and anon one of the Big Shots would arise and recite glowing accounts of great exploitation stunts he had concocted which had brought the highlanders in droves, forming long and endless lines at the Box Office.

And the Meek and Lowly of the Keepers listened in awe to these mighty feats of their Big Brothers and marveled at their great expense accounts.

Came the Depression and great upheaval among the Clan. High and Mighty personages disappeared from the Home Office and in their places came Two Brothers seeking profit and understanding from the Keepers. And behold a Miracle happened. The Big Shots failed to impress the Two Brothers with their tales of great adventure and were told to go to work.

And there was wailing and gnashing of teeth for the Big Shots had forgotten how to work and had hidden so long in the seclusion of their luxurious offices that they knew not the Common Herd who had been leaving their quarters and their half dollars at the Box Office and now these Good People who had brought in their nightly toll had disappeared and the Big Shots knew not where to find them.

But among the more lowly of the Keepers were many who had spent long hours mingling with the people in the lobby of their amusement places and had grown to know many by their first names and had made countless lasting friendships and had discussed their mutual problems One to the Other and their friendships were strengthened and the grosses continued and the Keepers remained in their positions even after many of the High and Mighty and the Big Shots had disappeared from the accustomed Meeting Places.

The Moral of this fable is: Good managers are scarce but a Supervisor is born every minute.

Porter Making Good

Carl Porter, recently named general manager of Warner theatres in Salem, Ore., is making exploitation headlines out his way. When campaigning a western film a short time ago he dug up a trained buffalo and hitched the animal to a cart to ballyhoo the coming picture. The novelty attracted plenty of attention. Porter not only uses regular newspaper space and trailers on forthcoming attractions, but has installed a number of special and striking fronts on both the Elsinore and Capitol, helping to hold the income of these houses up to and slightly above normal.

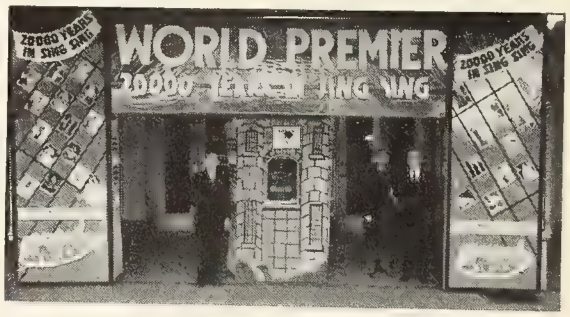
Gag for the Ladies!

The RKO Palace Theatre, Columbus, Ohio, and a local newspaper have been giving all adolescent females an opportunity to prove that their features resemble certain movie stars. Girls are invited to submit photos with a memo as to what actress they are supposed to resemble and participate in the chances of winning a suitable award or obtaining short terms of employment offered by local department stores. The Palace plans a special Hollywood style celebration when the awards are made.

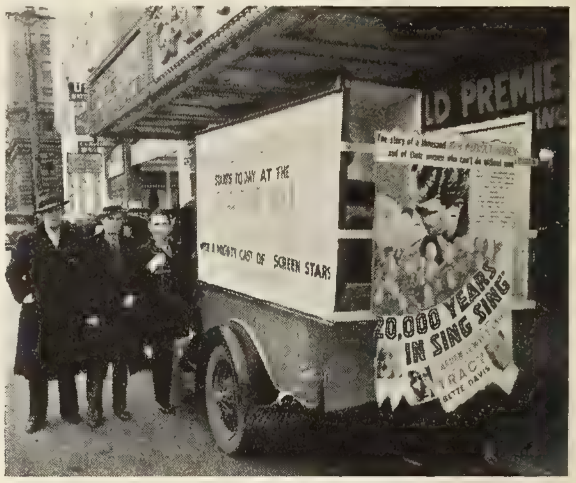
WORLD PREMIERE WAS CHANCE FOR PERRY TO WAGE SMASH CAMPAIGN

Fred Perry, wide-awake manager of the Capitol, in Binghamton, N. Y., didn't overlook a bet when his theatre enjoyed the unusual opportunity of billing "20,000 Years in Sing-Sing," showing as a world premiere. The picture was given to the house in a pre-release arrangement and Perry made things hum with his campaign.

In addition to smash newspaper advertising and great poster work, Perry effected a tieup with Montgomery Ward for three co-operative broadcasts, each putting in a tremendous plug for the picture. In addition to this radio hook up he also arranged with Station WNBF for two 15-minute transcripts of the trial in the picture as a station feature. He procured local dramatic talent, members of the legal profession in Binghamton, to take part in these two dramatic broadcasts.



A tieup was also effected with the Public Library, which used three thousand book marks advertising the picture. These book marks were placed in all outgoing books. He engineered an announcement of the picture opening before two thousand attending a set of bouts and also succeeded in advertising the picture before thousands attending a marathon dance. Three book store tieups resulted in corking window displays of numerous stills from the picture.



For the first time in the history of a motion picture theatre, the Binghamton newspapers broke their strict rule against giving a picture more than four days' advance publicity. Stories about "20,000 Years in Sing Sing" filled news columns for a week before the opening day. Perry also promoted a 60-piece band from the Catholic Orphan Asylum, playing music in the front lobby for the crowd that had been waiting for the doors to be opened, as can be seen from the picture herewith.

For street ballyhoo he rigged up an automobile (see photo) equipped with a loud speaker. This truck was driven through the streets of Binghamton, stopping on each corner to announce the coming of the picture. Fred Perry is seen holding the microphone in the picture.

Perry didn't overlook his front while putting on this smash campaign. The box office was made up to resemble the outside of a prison cell with barred window, as the accompanying photo will show. It's been some little time since we've reported on Fred Perry's show-selling, and we're glad to be in touch with him again. We'll hope to tell you more about his work in future issues.

Club Index for Month of FEBRUARY

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of February. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

Item	Issue	Page
Atmospheric Fronts	4th	62
	25th	75
Benefits	4th	56
Co-op Ads	4th	63
	11th	63
Displays	4th	67
	11th	48
	11th	49
	25th	68
Election Stunts	25th	77
Fashion Show	25th	75
Feature Campaign	4th	63
	11th	54
Feature Campaign (Cont'd.)	11th	56
	25th	76
	25th	78
Fronts	11th	53
	18th	50
Giveaways	25th	73
Kiddie Biz	4th	56
	11th	50
	11th	55
Lobbies	25th	72
	25th	77
Merchant Tie-Up	18th	48
Merchant Tie-Up (Cont'd.)	18th	50
Newspaper Ads	25th	77
Newspaper Tie-Up	25th	73
	25th	74
Novelty Gags	4th	62
	11th	48
	11th	50
Poster Work	4th	62
	11th	54
	25th	77
Premiums	18th	49
Programs	11th	55
Special Nites	4th	58
	11th	55
	18th	50
Special Stories		
Theatre Economies—Ira Glucksman	4th	65
Ad Makeup—Joe Feldman & Ken Long	11th	51
Lenten Slump — Ira Glucksman	18th	51
Street Ballys	18th	33
	18th	54
Window Display	18th	50

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marion Marsh-Theo. Von Eltz	Mar. 15,'33	64	
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Title	Star
A Shriek in the Night	Ginger Rogers-Lyle Talbot
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Cheaters	
Davy Jones' Locker	
Dude Bandit, The	Hoot Gibson-Gloria Shea
Midnight Alarm	
Nesters, The	Monte Blue
Pullman Car	
Red Kisses	
Silk Trimmed	
Slightly Used	
Sphinx, The	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Lee Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19		
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Lee Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres		70	Jan. 28,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30		
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date
Beneath the Sea	Ralph Bellamy-Fay Wray	
Brief Moment	Barbara Stanwyck	
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen	
Destroyer, The		
Grass Valley	Buck Jones-Diane Sinclair	
He Lived to Kill	Bela Lugosi-Sally Blane	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	
Mike		
Mussolini Speaks		
Pearls and Emeralds		
Rules for Wives		
Rusty Rides Again	Tim McCoy	
Soldiers of the Storm	Regis Toomey-Anita Page	
Tampico	Jack Holt-Raquel Torres-Fay Wray	
Unknown Valley	Buck Jones	
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20,'33
Whirlwind, The	Tim McCoy-Alice Dahl	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown			
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33	62	Feb. 18,'33
Gold Diggers of 1933	W. William-Joan Blondell-Aline MacMahon-Dick Powell			
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33	68	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			
Silk Express, The	Neil Hamilton-Sheila Terry			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33		
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33		
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe - Bela Lugosi - Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33	64	Jan. 21,'33
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lighting	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn - Boots Mallory - Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett - Charles Farrell - Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date
Adorable	Janet Gaynor-Henry Garat	Apr. 28,'33
Bondage	Dorothy Jordan-Alex. Kirkland	May 5,'33
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 19,'33
Giant Swing, The	Ricardo Cortez-Norman Foster	
I Loved You Wednesday	Philip Merivale-Elissa Landi	May 26,'33
Man-Eater	Marion Burns-Kane Richmond	
My Lips Betray	Lilian Harvey-John Boles	
Pilgrimage	Marian Nixon-Norman Foster	
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33
Power and the Glory, The	Colleen Moore-Spencer Tracy	
Trick for Trick		May 12,'33
Warrior's Husband	Elissa Landi-Ernest Truex-David Manners	Apr. 21,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Mar. 31,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deadwood Pass	Tom Tyler	Feb. 23,'33		
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy	Mar. 15,'33		
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby	Maria Alba-Walter Byron	Feb. 15,'33		
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

- Black Cat, The
- East of Sudan
- Green Paradise
- My Wandering Boy
- Red Man's Country
- Silent Army, The
- Sisters of the Follies

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Mar. 1,'33		
Sing, You Sinner		Mar. 15,'33		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight		Apr. 1,'33		
Free Love		May 1,'33		
Gun Law	Jack Hoxie-Betty Boyd			
Trouble Buster	Jack Hoxie-Lane Chandler			
Woman in the Chair, The		Apr. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Mar. 1,'33		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Mar. 15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18,'33
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Hains-Madge Evans	Dec. 16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar. 10,'33		
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33		
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 31,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Mar. 17,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow			
Dancing Lady, The	Joan Crawford			
Eskimo				
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31,'33		
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	Apr. 7,'33		
Made on Broadway	R. Montgomery-Sally Eilers			
Man on the Nile	Ramon Novarro-Myrna Loy	Apr. 7,'33		
Peg O' My Heart	Marion Davies-Onslow Stevens			
Reunion in Vienna	John Barymore-Diana Wynyard-Frank Morgan	Apr. 14,'33		
Service	Lewis Stone-Benita Hume-Lionel Barrymore			
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 24,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn to the Right				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the Border	Bob Steele	Mar. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'53	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15,'33		
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr. 1,'33		
Casey Jones	All Star	Apr. 15,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott- S. Fleming	Sept. 30	59	
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Murders in the Zoo	Charlie Ruggles-Kathleen Burke	Mar. 17,'33		
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33	70	Mar. 4,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees			
Apartment Nine	Claudette Colbert-Cary Grant			
Cracked Ice	Four Marx Bros.			
Eagle and the Hawk, The	F. March-C. Grant-C. Lombard-J. Oakie			
I Love That Man	Nancy Carroll-Edmund Lowe			
International House	Peggy Hopkins Joyce			
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33		
Shame of Temple Drake, The	Miriam Hopkins-Jack LaRue			
Song of Songs	Marlene Dietrich-Brian Aherne			
Supernatural	C. Lombard-Randolph Scott-V. Osborne			
Terror Aboard	Wynne Gibson-Cary Grant			
Under the Tonto Rim	Kent Taylor	Mar. 24,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louis Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo	Oct. 21	82	Apr. 9
	(Reviewed—German Version)			
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33		
Declasse	Ann Harding			
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33		Feb. 25,'33
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")				
Power Man	Bill Boyd			
Silver Cord, The	Irene Dunne-Joel McCrea			
Sun Also Rises, The				
Sweepings	Lionel Barrymore	Apr. 14,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Lefaur	Protex		60	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Dangers of the Arctic		Exp. Film Co		58	July 6

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten	June Clyde-Wm. Collier, Jr.	Invincible			
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Equitable Pics.			
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade			
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Equitable Pics.	Mar. 1,'33	60	
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
(Reviewed under title "The Impassive Footman"—Assoc. Radio British)					

TIFFANY

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,33	84	Mar. 4,'33
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence			
India Speaks	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 16,'33		
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 9,'33		Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Mine Tonight	Jan Kiepura-Magda Schneider			Feb. 18,'33
Black Pearl	Tala Birell			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Mar. 30,'33		
Laughing Boy	Zita Johann			
Lucky Dog	Charles "Chic" Sale			
Out All Night	Summerville-Pitts			
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33		
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33		
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	65	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck			
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33		
Kid's Last Fight, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney			
Private Detective 62	William Powell			
Somewhere in Sonora	John Wayne			
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Untamed Africa		Apr. 8,'33		

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Study in Scarlet, A	Reginald Owen-June Clyde	Mar. 12,'33		
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33	70	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Friederike	Mady Christians	Kinematrade			
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Tony Van Eyck	Protex	Mar. 9,'33		
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Uta			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Victoria and Her Hussar		Kinematrade			
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes		1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It with Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats	Jan. 25,'33		
Scrappy's Party			
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33		
College Gigolos	Jan. 3,'33		
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33		
The Curse of a Broken Heart			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33		

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25		
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33		
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Skipping About the Universe	Feb. 12,'33	19	
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33		
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs			
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
California	Mar. 5,'33		
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Robin Hood	Jan. 22,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa			
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES			
(Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Lottery Luck			
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33		
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33		

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Boundless Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26
63 Paris on Parade			
64 Taking the Cure			
65 Down from Vesuvius			
66 A Gondola Journey			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33		
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
COLORTONE MUSICAL REVUES			
Over the Counter		18	Feb. 25,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	
Norway			
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
School Days	Mar. 14	7	
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two			
ODDITIES			
Chill and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31		
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Fish Hookey	Jan. 28,'33		
Forgotten Babies			
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10		
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles		12	
Bone Crushers		8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi For Two	Dec. 3		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks		19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	

ONE REEL ACTS

Title	Rel. Date	Running Time Minutes	Reviewed
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Musical Docter Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pre and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—			

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
Just a Gigolo Irene Bordoni	Sept. 9		
Popular Melodies Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time on My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Drug Store, The Sennett Star			
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Morning After, The Sennett Star			
Prosperity Pays Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Sweet Cookie Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped the Ghost	July 22		
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 20

RKO-RADIO PICTURES

CHARLIE CHAPLIN SERIES (Re-Issues)

Title	Rel. Date	Running Time Minutes	Reviewed
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Hocus Focus	Mar. 3,'33	20	
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears			

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Julips	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 10		
Golf Chump, The	Aug. 5	20	Aug. 13
Merchant of Menace, The			
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

SPECIALS

Title	Rel. Date	Running Time Minutes	Reviewed
So This Is Harris		28	

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Magic Mummy	Feb. 7,'33		
Panicky Pup	Feb. 24,'33		
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	

STATE RIGHTS

ATLANTIC FILM

Title	Rel. Date	Running Time Minutes	Reviewed
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30

CAESAR FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
Veneziana		1 reel	

CAPITAL

Title	Rel. Date	Running Time Minutes	Reviewed
Isle of Isolation		10	July 30

CENTRAL FILM

Title	Rel. Date	Running Time Minutes	Reviewed
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21

F. M. S. CORP.

Title	Rel. Date	Running Time Minutes	Reviewed
Newslaughs		7	Jan. 28,'33

FEATURETTES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7

IDEAL

Title	Rel. Date	Running Time Minutes	Reviewed
Evolution		28	Sept. 3

MARY WARNER

Title	Rel. Date	Running Time Minutes	Reviewed
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival		10	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	

MASCOT

Title	Rel. Date	Running Time Minutes	Reviewed
Technocracy		10	Jan. 7,'33

MASTER ART PRODUCTS

Melody Makers Series:

Title	Rel. Date	Running Time Minutes	Reviewed
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	

PRINCIPAL

Title	Rel. Date	Running Time Minutes	Reviewed
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31

UFA

Title	Rel. Date	Running Time Minutes	Reviewed
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

WARD PRODUCTIONS

Title	Rel. Date	Running Time Minutes	Reviewed
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Running Time Minutes	Reviewed
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 20	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 29	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		

SILLY SYMPHONIES

Title	Rel. Date	Running Time Minutes	Reviewed
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champs, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertsen	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod s Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 **BOBBY JONES**			
No. 1—Hand and Grip	Apr. 17,'33		
No. 2—Position and Back Swing			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
THE NAGGERS SERIES **MR. AND MRS. JACK NORWORTH**			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I m Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES **TED HUSING**			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES **(Donald Meek-John Hamilton)**			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— **E. M. NEWMAN**			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES **E. M. NEWMAN (New Series)**			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Detective Lloyd Jack Lloyd	Jan. 4	20 (each)	Jan. 18
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

RKO Breaks Rule Sniping "Kong"

Radio-Keith-Orpheum last week went in for circus sniping for the first time, and after placing half-a-million "King Kong" heralds and posters throughout four territories, opened the picture simultaneously at both Radio City theatres and grossed $90,000 over the week-end, despite the tightened money situation as a result of the bank holiday.

The wholesale billing campaign, which was staged by Bob Sisk, in charge of advertising for the RKO companies, and Terry Turner, assistant, invaded the highways and by-ways all the way from New York to Albany, on both sides; throughout Long Island, to Quogue, and cross-country to Riverhead; all of Staten Island and Westchester County, to Hartford, and along both railroad and automobile highways to Wilmington to catch the crowds going to and from the Washington inaugural. Besides being RKO's first participation in sniping activities, it was said to be the widest billing ever given a motion picture at a single theatre.

RKO, which heretofore has confined Radio City promotional activities in the field to regular billposting within a limited Metropolitan area, also set up thousands of special institutional four-sheets both on the Radio City attraction and on house policies, including prices.

Air Express Plays Santa to Newsmen

Conversion of a storage spot under a stairway into a camera dark room and a pier of the Railway Express Agency into a vantage point for the cameramen was the solution of a predicament in which L. W. Smith, San Francisco representative of Hearst Metrotone News, found himself when the battle fleet anchored in the Bay following the Pacific war maneuvers.

At 1:20 p. m. Mr. Smith phoned the Railway Express Agency that the MGM studios at Culver City had called for some special shots. The air-express deadline was 2:30. S. M. Heck, air division agent, offered the use of the REA pier. Apparatus was rushed to the Terminal and the film removed in storage place under a stairway in the terminal pier building. The shipment was ready at 2:40. To catch the United Air Lines express-plane connection was made at the uptown office of United. Delivery was made at 6:50 p. m. at Burbank Field, Los Angeles.

Monogram to Send Press to Albany for "Twist" Premiere

Motion picture editors of New York City newspapers and representatives of the trade press will accompany Ray Johnston, president, and executives of Monogram, to Albany Friday, on a special train, to attend the world premiere of the company's new production, "Oliver Twist," which will take place Friday evening. A press banquet will follow the showing and the party will return to New York Saturday evening.

McGuire Leaves Council Post

P. A. McGuire, advertising representative on the International Projector Corporation, New York, has resigned as executive vice president of the Projection Advisory Council.

MEETINGS

EAST

MARCH

9—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Regular luncheon and meeting, at Hotel Victoria, 51st Street and Seventh Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

12—**Film Forum:** Monthly meeting, at New School for Social Research, 66 West 12th Street, New York. President, Sidney Howard; Secretary, Margaret Larkin.

15—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

20—**Associated Assistant Directors:** Regular monthly meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

Associated Assistant Directors: Directors' meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

21—**Allied Theatres of Michigan:** Directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, H. M. Richey.

22—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

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29—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago.

30—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

APRIL

24-28—Society of Motion Picture Engineers: Annual spring meeting, at Pennsylvania Hotel, New York. President, Dr. A. N. Goldsmith; Convention Chairman, W. C. Kunzman; Chairman of Arrangements, Herbert Griffin.

WEST

MARCH

13—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

14—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Executive Committee meeting, monthly, at 5604 DeLongpre Avenue, Hollywood.

Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin.

15—**Motion Picture Operators' Union:** Semi-monthly meeting, at 1489 West Washington Boulevard, Hollywood.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, Otto K. Olesen; Secretary, Henry Otto.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge: William B. Cullen.

19—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

20—**Motion Picture Make-up Artists' Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors' Association: Semi-monthly meeting, at 1605 North Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

21—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

22—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

28—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

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29—**Brotherhood of Studio Carpenters:** Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

Cullman Entertained At the White House

Howard S. Cullman, head of the Seventh Avenue Roxy, New York, and Mrs. Cullman were entertained at the White House at the Inaugural. Mr. Cullman served as treasurer in both the Roosevelt-for-Governor campaigns. As commissioner of the Port of New York Authority he has been in close touch with the state administration.

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- Did you know your sound screen can be used as a scrim? Neither did we until Mr. Nye told us
- You've heard much of changed conditions in the sound equipment and supply market. Aaron Nadell begins an analysis of them in this issue
- Incidentally, the British theatre described by Mr. Charman has a smart way of adding to its income
- And of course you are following Architect Lee in his sometimes-serious jaunt through Europe

In 2 Sections—Section 2 Vol. 110, No. 11 Issue of March 11, 1933

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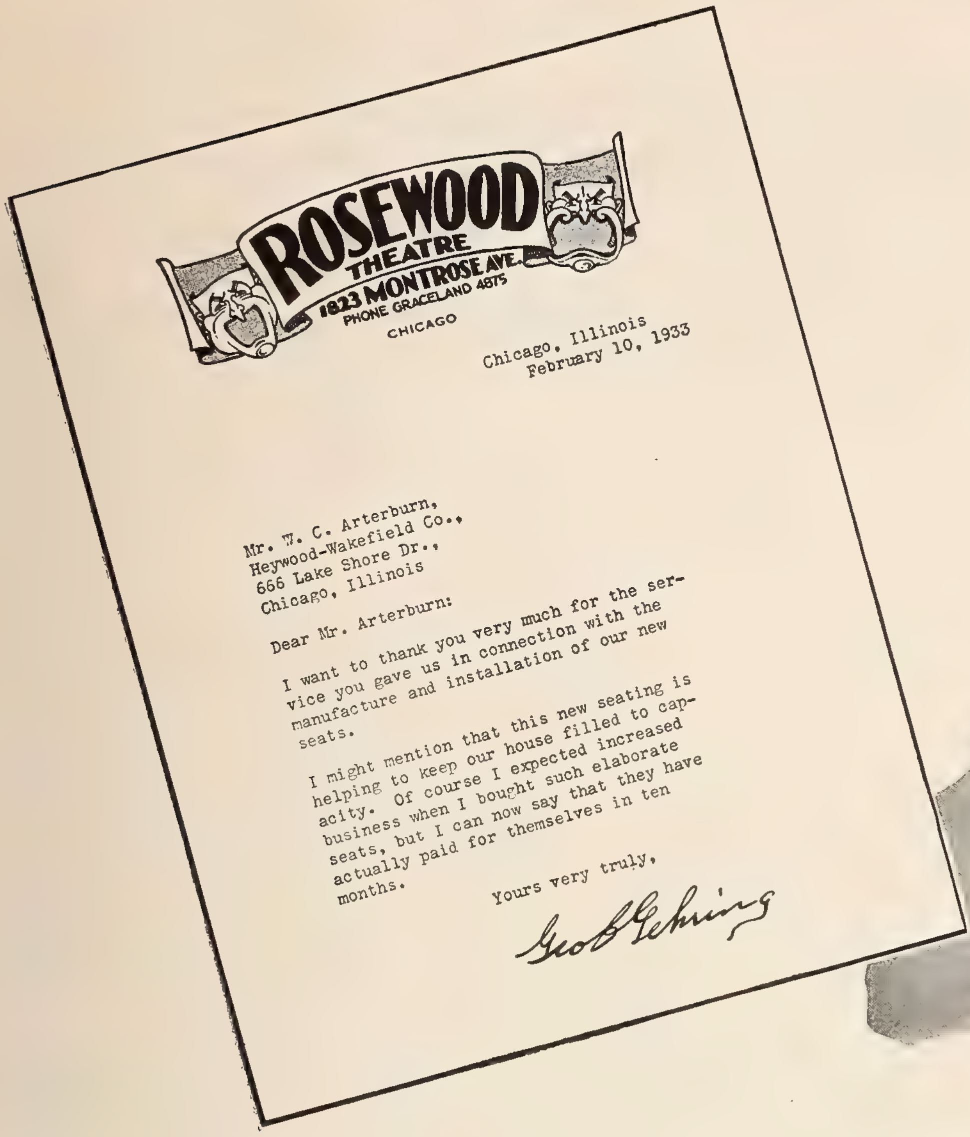

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Chicago, Illinois
February 10, 1933

Mr. W. C. Arterburn,
Heywood-Wakefield Co.,
666 Lake Shore Dr.,
Chicago, Illinois

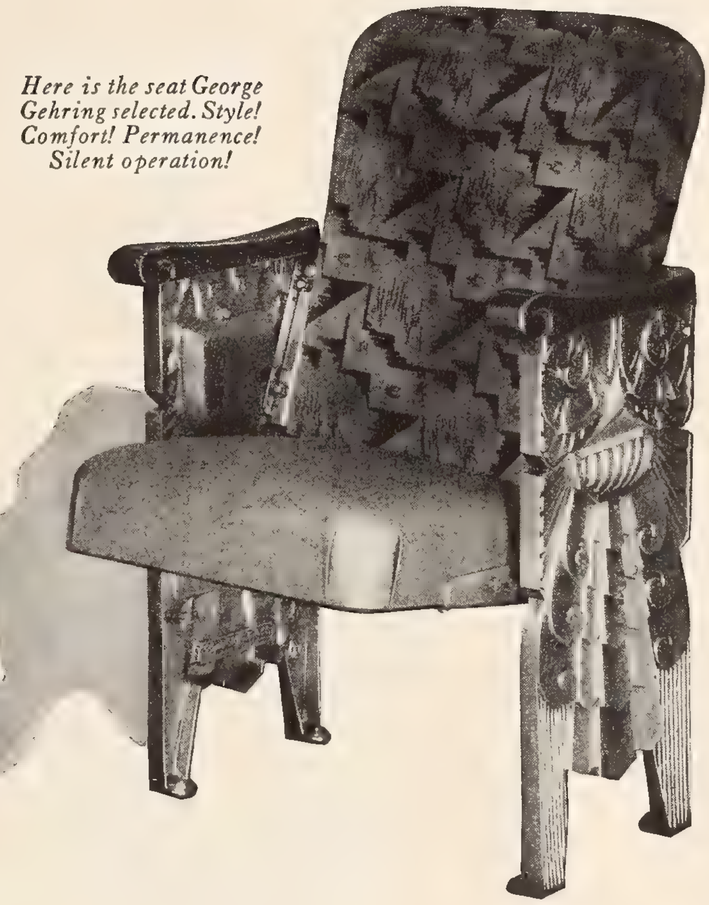
Dear Mr. Arterburn:

I want to thank you very much for the service you gave us in connection with the manufacture and installation of our new seats.

I might mention that this new seating is helping to keep our house filled to capacity. Of course I expected increased business when I bought such elaborate seats, but I can now say that they have actually paid for themselves in ten months.

Yours very truly,

Geo. Gehring



Here is the seat George Gehring selected. Style! Comfort! Permanence! Silent operation!

SURE competition's tough," said George Gehring in discussing the depressed conditions, "but if we can't beat them to the best films we'll beat them on comfort." This man is a real showman. He knows that only part of the "merchandise" he's selling is entertainment and that the other important part is comfort. Sit back and let competitors get his business? Not he! "Put some real comfort in this house! Increase the seating capacity! We'll show those fellows down the street," he said—and we did.

It's false economy to put off reseating in these days when it's harder than ever to fill houses. Call in a Heywood man. Remember, George Gehring said it paid in ten months.

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Better Theatres

March 11, 1933
Vol. 110, No. 11

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

GENERAL FEATURES

Cutting the Cost of Good Lighting: *By Francis M. Falge* 6
Two British Ventures in Modernism: *By Bernard Charman* 8
A Theatre Architect Visits Europe: *By S. Charles Lee* 10
Using the Sound Screen as a Scrim for Effects: *By Harold Nye* 12
Law for Exhibitors: Recent Decisions: *By Leo T. Parker* 13

DEPARTMENTS

Modern Projection (15)
Sound Equipment Today — and Its Market: *By Aaron Nadell* 15
F. H. Richardson's Comment 18
Planning the Theatre (24)
New Theatre Projects (30)

MISCELLANEOUS

Editorials 5
Must Your Patrons Be Protected?: *By M. Marvin Berger* 14
Equipment Affairs: *News and Comment* 17
Index to Advertisers 31
Where to Buy It 32
BETTER THEATRES Catalog Bureau 33
New Inventions 34

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MARTIN QUIGLEY, Publisher and Editor-in-Chief
COLVIN W. BROWN, Vice-Pres. and Gen. Mgr.

CHICAGO: 407 South Dearborn Street
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LONDON: 41 Redhill Drive, Edgware
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Better Theatres

March 11, 1933

Observations

¶ If the motion picture had never developed an appeal to the adult, it still should have found a sizeable audience in Youth. The cinema has no grown-up patron so enthusiastic as the youngster. He clamors to go to the "movies" often, and at least American parents are indulgent toward their children. Although the child of from six to sixteen has his favorites, he is not particularly critical. Given most any picture with motives understandable to him, he can have a wonderful time, and when he is especially delighted, he remembers the show for days, enjoying it again in telling his companions about it, in reliving it in his imagination.

Even in the larger cities the very young never had a theatre until the motion picture came along. Once in a while the stage theatre offered them "Uncle Tom's Cabin" or something consisting in an assortment of the better known virtues parading in velvet panties. For the most part, however, that glamorous place, the theatre (which is so specifically a thing of those devices that stir the young), was locked to the minor. Not until the theatre began to present the curious new "motion pictures" were children invited.

The patronage of the young is still of profound economic importance to the business of making and exhibiting motion pictures. By the many millions, children continue to pay it their dimes and quarters. Their theatre-going also exerts a major influence upon the theatre-going of adults. Before long, indeed, they will be adults themselves, with the habit, if properly cultivated, of "going to the movies." Thus one well may wonder why so little really shrewd attention is given their interests and tastes in screen amusements.

¶ Usually in charging neglect of the young patron, the production branch of the industry is blamed. At this moment, however, we are more interested in the use made of the material at hand—an interest inspired, we may as well confess, by the recent necessity of sitting through an interminable dialogue-conscious matrimonial treatise in order to see Mickey Mouse. We are not between six and sixteen, but we understood then what the kids have to put up with.

It is a trick of the trade, one suspects, to offer something to please everybody. It's a good trick, if you can do it. But when everybody is pleased and everybody is displeased by the same program, the illusion belongs exclusively to the one executing the trick. And it is precisely in the application of this device that the young patron loses out. It has a tendency to place "Mickey Mouse," "Our Gang" and other favorites of the children on programs having features consisting in crime-gone-Hollywood, penthouse hotcha or drawing room talk-talk-talk. In one instance the feature is such that parents will not let their children attend, in another the youngsters get only 25% or so of the entertainment due them.

A shrewder method of using the pictures that are available to encourage the patronage of the young (and to encourage the good will of responsible parents as well!) would be, we think, to place on the program having shorts strongly appealing to children, a feature that is also eminently interesting and suitable to them. The effort to do so would at times be frustrated by booking conditions, but more often it would succeed.

Now more than ever we think the effort advisable. Until a few years ago, a definite distinction between programs of all-adult appeal, and programs of child-and-adult appeal may not have been warranted. But because of the values which sound has apparently placed in control of the selection of story material, we think that some such distinction has come to merit showmanlike consideration.

¶ A moment ago we were speaking about shrewd program-making. An example of this, with a lot of money added, is the kind of shows which the Capitol theatre in New York (Roxy's old stamping ground) has been offering lately. Here is a theatre so badly designed for the exhibition of any kind of performance, much less motion pictures, that it may well be the most inexpertly contrived playhouse in the country. Yet this house enjoys vast custom. The public goes there. To see its shows. Yes, the play is the thing! But how much more effective, how much more conducive to the habit of motion picture theatregoing the play can be if the theatre is designed to serve it well, in technics and comfort.

¶ On several occasions rather recently we have noted Mr. Terry Ramsaye's insistence, voiced in the editorial pages and elsewhere in *Motion Picture Herald,* that the so-called legitimate theatre is done for, overcome and supplanted by the vocable motion picture. Somehow we see the motion picture as another form of theatrical art entirely, and if we may be allowed a criticism of current attitudes, we offer the suggestion that motion picture makers are already too interested in supplanting the legitimate drama to realize the powers of the *motion picture.*—*G. S.*

CUTTING THE COST OF GOOD LIGHTING

By FRANCIS M. FALGE

How the manager can readily effect savings without reducing the brilliance the theatre needs, told by an engineer

ECONOMY is the order of the day. Cutting out something is one of the easiest known methods of reducing expenditures, but the effected saving is ofttimes reflected in a material reduction in box office returns. Prevention of lighting *waste,* not elimination of *lighting,* should be the watchword, and waste prevention may readily effect greater savings with actual financial benefit. In a word, dollars can be saved if your lighting costs are subject to an earnest, methodical economic scrutiny.

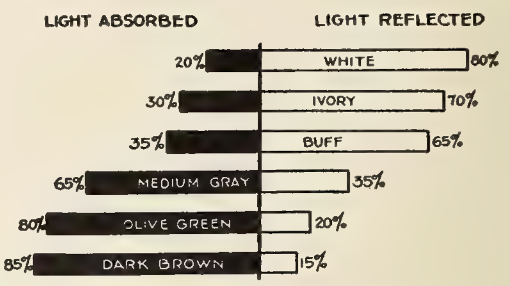
Good lighting after all is a balance between lamp costs, current costs, lamps of proper size for the wiring (or better, adequate wiring), and maintenance costs. A candle is cheap, but it would be very costly to attempt to illuminate a theatre with candles!

The cost of light is partially dependent upon locality. In some places current cost is the high element; in others, maintenance tops the list. These factors should be studied and lighting plans made accordingly.

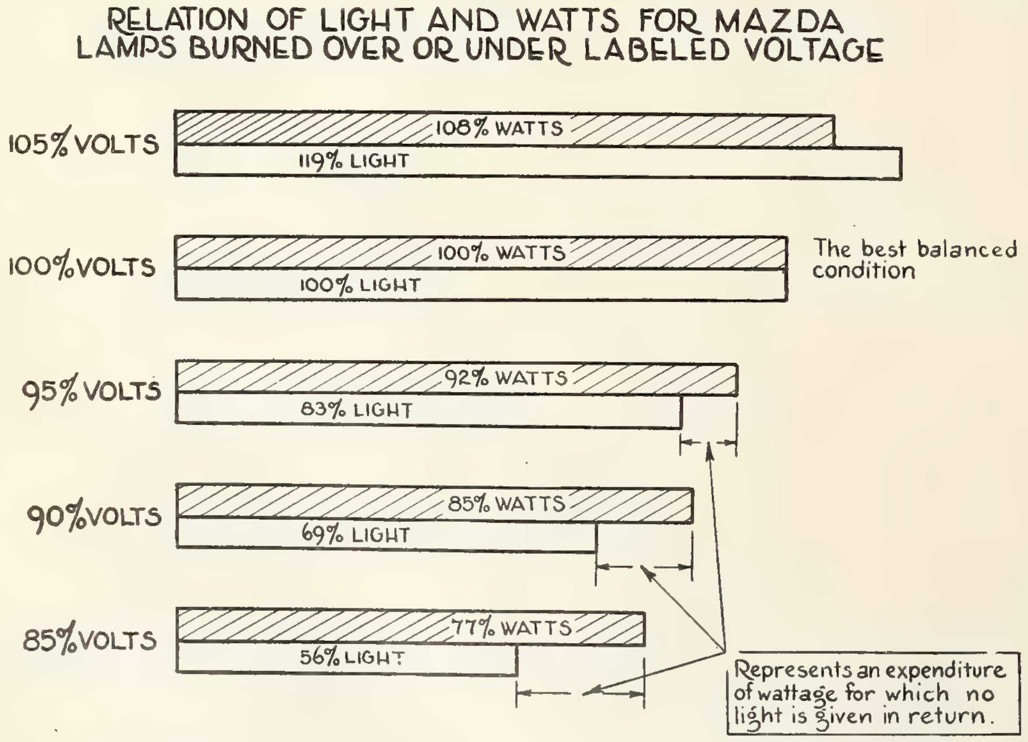
WIRING REQUISITES

Electricity is the life blood of the modern theatre. The arteries that carry this vitalizing current are in the physical form of conduits, wires, cable and control equipment. A theatre that has wiring which consists and interferes with an abundant flow of energy is like a man with hardened arteries. Some theatres inadequately wired from the beginning are prematurely old, electrically. Others, in which the demands for electric service have increased so that they exceed the normal capacity of the electrical equipment originally installed, suffer from poor electrical circulation and find themselves handicapped in comparison with their adequately-wired neighbors.

Signs, especially, require more and more current as the neighborhood brightness increases if they are to keep apace or ahead in attracting power. The marquee originally designed for 15- or 25-watt lamps, now often needs 40- and 60-watt lamps to make a showing against improved street lighting, competing show windows, etc., and in many cases this seriously overloads the wiring, and much of the increased energy goes into the *heating* of the wires than into the *production of light.* The lamps then operate inefficiently and have a dull yellowish appearance. The actual effect may be checked by making measurements of the voltage at the panel board and at one of the sockets in question with the lamps operating. As long as the voltage drop does not exceed two or three volts, this part of the system is satisfactory and is not responsible for serious waste. (The accompanying chart illustrates what happens if excessive voltage drops should happen to exist.)



Dirty or dark surfaces waste light. Clean surfaces and light tints save much money.


RELATION OF LIGHT AND WATTS FOR MAZDA LAMPS BURNED OVER OR UNDER LABELED VOLTAGE

Lamps designed for voltage at socket, not panel board, should be used to effect low cost.

If the voltage at the sockets is only a few percent. less than at the panels, the use of the next lower size of lamps may result in proper light at minimum cost. If the loss in the wiring is high, however, the waste is excessive and a change to larger feeders would justify itself by the savings alone. In addition to the saving, however, a bright "sparkling" appearance of the installation results.

LAMPS

Using up old lamps is quite an activity in many theatres where various and sundry odd-colored lamps have collected since their use for various special occasions. For example, sometime ago the writer observed several floor lamps in the lounge of a theatre, and each of these lamps was equipped with a 150-watt natural-colored red lamp, a 150-watt natural-colored blue lamp, and a 60-watt natural-colored green lamp, giving in all about the equivalent of light obtained from a 40-watt flame-colored lamp. The using of these old lamps was decidedly not an economy, the operating expense being $3.24 per floor lamp every month, as compared with an expense of 36c for the 40-watt lamp. It would have been much cheaper to break up these lamps rather than burn them in this manner, but the logical thing to do would be to store them for the next special occasion, for after all they were rather to be regarded as quite expensive lamps.

IN MANY CASES the heavy saturated colors—red, green and blue—are used where a much better effect for a smaller expenditure might be obtained by using the available standard tinted old rose, flame-tint, ivory, amber-orange and yellow lamps. These tinted lamps have efficiencies of five or more times those of the saturated colors.

This same criticism holds true regarding the use of old-style lamps, which are inefficient as compared with present-day lines and which waste additional light because of their age. Carbon lamps and straight filament lamps are included in this category.

The use of the proper type of lamp has much to do with economy. Natural-colored lamps are inherently expensive, yet in many cases are essential because they produce color so effectively. Coves lighted in blue are an example. Yet, if space allows, the purchase of color caps—or better, of reflectors equipped with colored glass—allows the use of inexpensive standard lamps, and the initial cost of the color equipment is soon offset by the resultant saving in lamp expense.

Inside-coated lamps, because of their low cost, good unlighted appearance and diffusion when lighted, are satisfactory for fixtures and decorations that are placed near the patrons. Again, it should be stressed that, in general, tints, rather than pure colors, give better effects and emit much more light than the darker colors.

Operation of Displays

The periods of operation of displays have much to do with their economy, but it is probably true that more loss occurs from not operating them at the essential times than operating them needlessly. Because it is customary, signs are often not turned on until dusk or even until it is dark. The records of traffic, which can usually be obtained from the local police department or by rough checks over various periods, afford interesting data on which to make a decision. In general, there are two peak traffic periods, about 5:30 in the afternoon, and 9:30 at night. Yet how often do we find electrical signs in operation during the early peak period?

EUCLID
THEATRE
REX BEACH'S
"THE GOOSE WOMAN"
ALL STAR CAST

Advertising is more effective with flash signs. Circuit and operate properly to save money. The following chart indicates the savings:

			All Circuits	All Circuits with Flashing	Bright Circuits Only	Bright Circuits with Flashing
"Euclid Theatre" (Two Sides)	150	25-W	5,000	2,500	5,000	2,500
"Euclid" on Marquee	40	15-W	600	300	600	300
Under Surface of Marquee	40	60-W	2,400	2,400	2,400	2,400
Borders	378	10-W	3,780	2,835	....	....
Attraction Letter Signs	90	40-W	3,600	2,700	....	....
Total Loads	...	.....	15,380	10,735	8,000	5,200
Cost per Hour @ 4¢ per K.W	...	.. ..	62¢	43¢	32¢	21¢

JACK HOLT ZANE GREY'S "THE WATER HOLE" NANCY CARROLL
ON THE VITAPHONE "SOLOMON'S CHILDREN" WITH HUGH HERBERT
JACK HOLT
THE WATER HOLE

Although bright signs are desirable, excessive brightness destroys legibility in addition to adding unnecessarily to lighting expense.

When the theatre opens its doors, whether it is daylight or dark, it is decidedly good business to operate the signs to let people know that it is open. And during cloudy days, the signs are almost sure to catch the attention of enough people to more than offset the cost of operation. An analysis will show that the cost of the average sign will require only about one or two customers per show to offset the cost of operating the signs effectively.

For economy purposes it is desirable to wire or rewire the sign so that the bright circuits — theatre names, for instance—are separate from those less bright, such as attraction letters. The bright circuit can then be operated during the above mentioned periods at a saving, as compared with the cost of operating all of the signs.

Motion in Displays

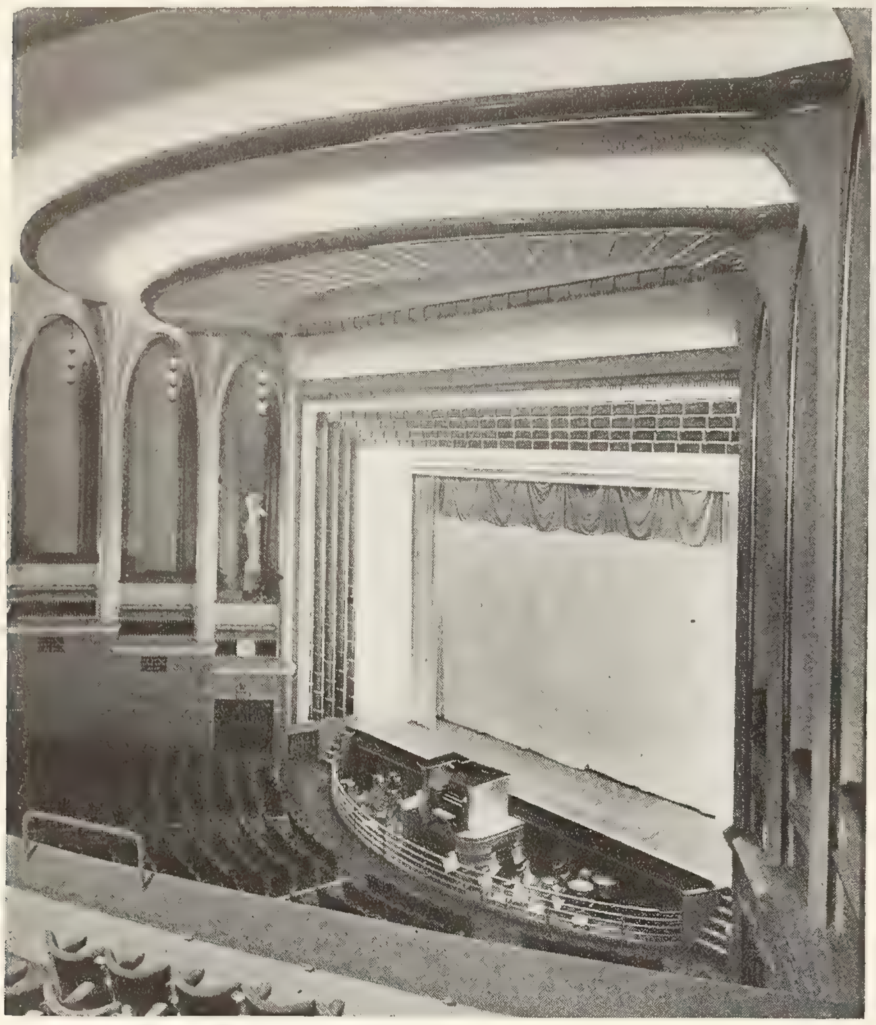
There are many popular misconceptions about the operation of flashers. In many cases, however, motion is so effective that it should be incorporated in displays, in order to enhance their value. When motion is compared with steady burning, tests have shown that it is many times more effective as a "stopping agent."

The economies effected by flashing, however, are an additional recommendation for it. "On" and "off" flashing, for instance, cuts the operating period of a display in half, resulting in the following important economies:

a. A reduction of practically 50 per cent in power cost
b. Equal burning life of lamps but twice the useful life, so half the lamp cost
c. A reduction to practically half of the maintenance cost due to longer lamp life (The flasher maintenance uses some of this saving.)

If four circuits or running effects are used, the reduction in the above cases is approximately 25%.

(*Continued on page* 25)



Proscenium area of the Lewisham-Palace auditorium.

TWO BRITISH VENTURES IN MODERNISM

Including a novel way to augment the box office with nice dignity and little expense

By BERNARD CHARMAN

THEATRE CONSTRUCTION in Great Britain today shows the influence of modern ideas more than ever. There is less deference shown to stereotyped standards of design than at any other period in the history of the British cinema. Houses recently opened by the two major circuits operating in Britain provide indisputable evidence of the fact, and in the case of the Gaumont-British chain, especially, there is proof of an intensive effort to find new methods of expression.

The first indication of this trend came with the completion of the unusual New Victoria at Westminster, London, little more than two years ago, early visitors to which received a shock on first seeing the fantastic interior decoration intended to represent an under-sea atmosphere. At the same time the outside of this building also sounded an unusual note, though its treatment was on the severe and formal lines of the modern German school, rather than the bizarre effect of the auditorium decorative scheme.

As we say in England, much water has flowed under Waterloo Bridge since that time, and though the architect's range of expression has been more restrained than in this extreme experimental case, the development has consistently followed the modern tradition. The latest stage in this progressive movement is exemplified in two theatres opened by the Gaumont-British organization during the winter. The theatres in question are the Gaumont Palaces (generic title for all the company's newest houses) at Lewisham, London, and at Wolverhampton.

Of the two Gaumont Palaces, the one at Lewisham is the more impressive, representing a reported cost of around £250,000 sterling (more than a million dollars). The main elevation shows a straightness of line almost mechanical in its severity, with the built-up letters of the title along the top enhancing the effect. The background material is cream-colored marble terrazzo, and the ornamental horizontal bands are of blue and gold mosaic. Effective contrast to the horizontal nature of the front is achieved in two broad vertical pillars of black terrazzo, which support the lintel of a large central window unit.

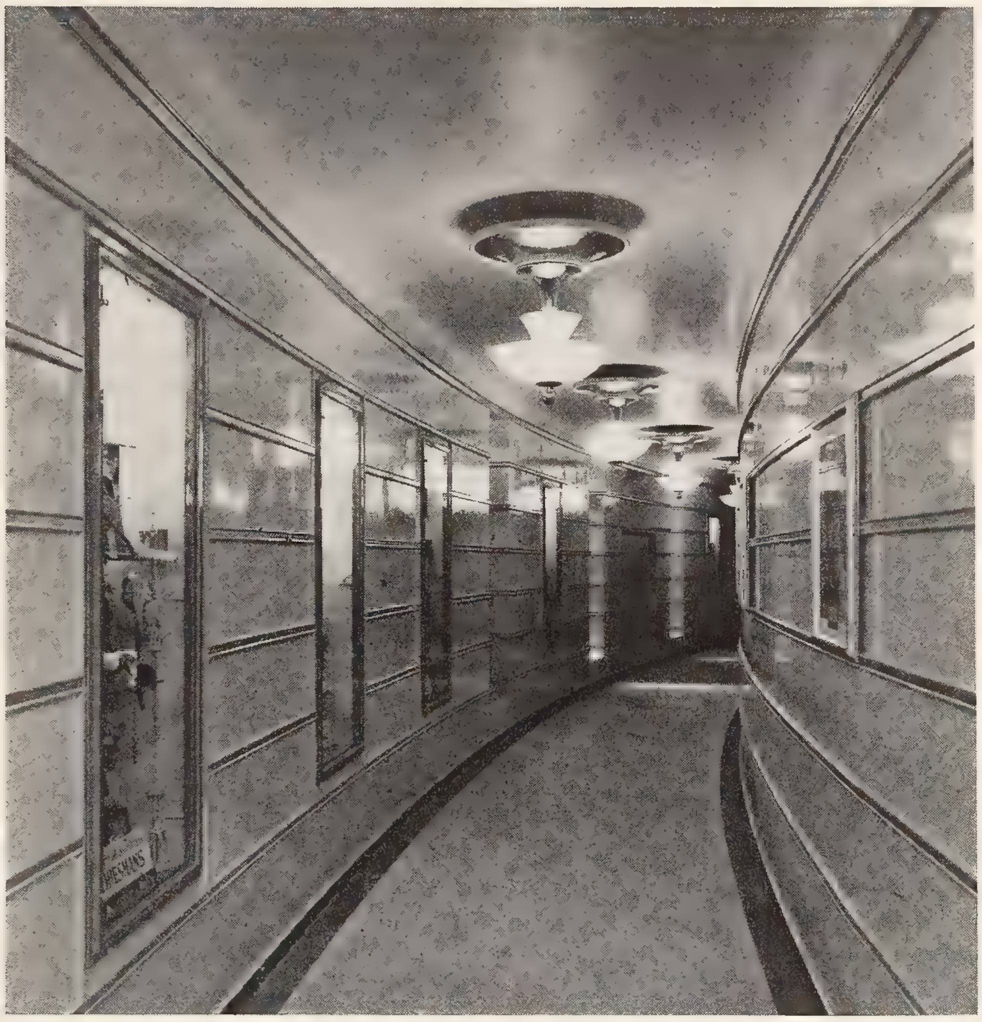
An appropriately modern feature is the provision on both flanks of the facade for illuminated strip lettering, which takes the place of the old-fashioned poster or cut-out display and puts over its message in a highly dignified manner. The use of polished black terrazzo for the lower surfaces follows a fashion popular in London construction circles today, and presents a face that time and weather will not destroy.

The side elevations of this theatre, both abutting on public streets, are identical in a treatment which is slightly more conventional by reason of their frank brick surfaces, but which achieve the necessary modernity in a series of long vertical windows. In their finished appearances these elevations almost suggest a modern ecclesiastical structure.

A similar freshness of expression is apparent in the roomy entrance hall. From the floor, constructed of terrazzo with decorative lines of black marble and bright mosaic, to the walls and columns, covered richly in polished mocassar wood and walnut, and the ceiling, with its unique lighting fittings, all has been conceived in the new style.

The main lighting fittings should be studied particularly. Constructed of opal tubing, each takes the shape of a double ring, with a black circular reflector adjusted horizontally along their common diameter. The tubes are 1¼ inches in thickness and give a continuous light, and they are seconded by the more normal pillar lighting.

A concession to the spoiled patron of today is found between the entrance hall



Foyer-corridor in Lewisham-Palace with display cases rented to merchants.

and the auditorium, in the form of a pair of circular crush-rooms or rotundas at both stalls and circle level, in which incoming customers may wait. These crush-rooms stand at the extremities of two-bow-shaped corridors behind the auditorium. Without extraneous decoration, these corridors are distinguished by horizontal bands standing out from the highly polished walls. Here is an unusual provision suggesting a way to augment a theatre's income. This consists in recessed vertical display frames which are rented for advertising purposes to local tradesmen. Thest are shown in one of the accompanying photographic illustrations.

THERE IS NO departure from dignified simplicity in the treatment of the auditorium. Its main features are a series of severe and quite *modernized* Gothic arches, between which are fluted pillars, splayed at the top to merge into the ceiling. In these and the arcades beyond them, relieved with tall draped windows, there is an ecclesiastical impression.

The feet of the side arches are stepped down towards the proscenium, and below them the flat walls are relieved by thin parallel bands stepped down in harmony with them. As a means of relief a single piece of sculpture flanks the proscenium on each side, the figures being intended to represent the senses of Sight and Sound as they are awakened and stimulated by the Film.

The ceiling is dominated by a series of broad curves, radiating from the proscenium head, with concealed lights carried in the cornice of each. Other light is provided in the side arcades—exits from the circle—in pendant fittings of a fanciful nature.

As the focus of vision, the proscenium opening has been treated more richly than the remainder of the theatre, and has a clustered columnar frame in silver and blue. Rectangular in shape, it has a width of 55 feet, and fronts one of the largest stages in London, 85 feet wide and 36 feet deep.

The auditorium is of a broad fan shape, a plan freely adopted in the modern British theatre. It has seats for 3,300 persons, 2,000 of them being in the stalls, and the remainder in a wide circle with a sweep of 180 feet from side to side. Behind the circle is a roomy restaurant seating 200.

The projectors are three Gaumont mechanisms. British Acoustic reproducing equipment is installed. The projection room has an adjacent dining room.

The stage is equipped with a grid 75 feet up, four-color lighting and a cyclorama background.

MUCH THAT has been said about the Gaumont Palace, Lewisham, might well be repeated in respect of the Wolverhampton theatre, though the latter has not been constructed on the sumptuous scale of its London counterpart. For it stands in a more industrial locality and has little more than half the seating capacity of the Lewisham theatre. Moreover, it is an alteration of an old motion picture theatre which. in its appointments, had fallen behind the times.

The title of this theatre is also constructed of built up letters, sandwiched between the two main pillars. Immediately below it is a narrow balcony, with a horizontal panel for film announcements. The entrance is shaded by a wide marquee, with two minor marquees flanking it, one at each side.

The entrance hall has walls panelled in grained walnut wood. Its floor also is brightly splashed with mosaic, and its lighting fittings are of modern design. From this hall, walnut glazed doors communicate with the stalls, and stairs lead to the circle.

In the auditorium the decorative treatment is noticeably less classical and severe than at Lewisham. The wide surface of the ceiling is broken only by two rows of pendant lights, with lines of bright color on the cornice (which conceals further lighting units). The whole surface of the walls above the dado is covered with a woven fabric of subdued pattern in light green, fawn and gold, while the dado itself is of a simple blue. The lower wall surfaces are of polished wood, with narrow horizontal bands forming the sole relief. All the seats are upholstered in a dark rose material, which harmonizes quietly with the wall colors.

Practically the whole of the ornament in the auditorium is concentrated at the proscenium end. The opening is again a strict rectangle and is topped by a wide radiating sweep, fluted and merging into the ceiling proper. Not only is this feature intended as decoration, but also as a sound board. Flanking the proscenium opening are tall columns and niches in green and silver, lighted from above.

Both of these theatres have been designed under the supervision of W. E. Trent, chief architect of Gaumont-British. It is not more than three years ago that Mr. Trent expressed to me that there was no necessity for great creative effort in the planning of a circuit theatre. Obviously his views, and those of the corporation, have changed since then.

A THEATRE ARCHITECT VISITS EUROPE

By S. CHARLES LEE

In which, as the second of three reports, this eminent cinema designer investigates the newsreel theatres and Les Folies Bergere

THEY ARE building newsreel theatres in Paris somewhat after the style of the Hollywood Studio theatre, using the electric eye to operate the entrance, eliminating a doorman. The capacities are about 300. They have built one of these theatres in a railroad station. This 300-seat house is doing a business of 5,000 paid admissions per day. Trump that if you can!

The architecture of the interior is simplified modern, and the exterior is of glass. Alongside of the screen they throw the time of departures and arrivals of trains five minutes before time, and if a train is late, this is also announced. No particular efforts are made to take care of the comforts of the patrons. They sell you the ticket. There are no doormen or ushers. You go in and find your way around the best you can. There are no toilet facilities in connection with this theatre for either men or women. They consider that they can use the railroad station facilities if they care to. It was also interesting to know that the projection room had no toilet facilities. The projectionists work seven days a week without a swing man. Their salary is $12 per week. The general admission to this newsreel theatre is 12c. It is the object of the owners to run them eventually for 4c.

All of the larger picture theatres are operated exclusively for the benefit of the exhibitor. It seems that the patrons will swallow anything that they are given, and the attitude of the theatre is to see how many times a patron can be insulted and come back for more. The general admission is $1 for the main floor and 65c for the balcony. When you go to buy your ticket, the cashier seems to be asking you, "Why do you want to go to this show? Why don't you go some place else? Why don't you have the right change ready? Did we send for you? If you don't like it you can lump it!" You tip the usher for your seat, and during the performance people are running up and down the aisles selling everything except hamburger sandwiches. They sell popcorn, candy, ice cream and drinks, somewhat after the fashion of a baseball park.

The screen is loaded with advertisements; in fact, a two-hour show will devote fully an hour to advertising and selling.

THE ARCHITECTURE of the Parisian picture theatres is almost exclusively modern. Most of the buildings are alterations, as it seems that very few buildings are torn down in Europe but are remodeled for one generation after the next. While the old architecture of Europe was, of course, the precedent and the inspiration for American architecture, the modern in general is not as good as the modern that is being done in America. This is accounted for by the fact that during the past ten years America has had more building experience than all of Europe. Pictures shown to us in America of European constructions are of the outstanding buildings of each country, and there are comparatively few of them.

NOW SHOWING

The architect in France is as great a chiseler as the average French business man. When an architect draws plans in France, he prepares only the architectural part and provides none of the engineering. When he takes bids on a steel-constructed building, for example, he will show the architecture, and the steel contractor furnishes with his bid a system of engineering. In a comparatively new theatre in Paris, the Folies Bergere, which is their outstanding musical comedy theatre, the balcony is held up by columns in the middle of the auditorium as was done in America 25 years ago. The architect charges the owner 5% for his plans and collects another 2% from the contractor.

Speaking of the Folies Bergere reminds me of the experience of going to see this internationally discussed performance. In making investigations about the ticket sale for this theatre, I found that on applying at the box office they referred me to a ticket agent across the street. This ticket agent charged 80c more than at the box office, so I went back to the box office and told them in broken but certain French that I intended to buy my ticket at the box office. Since I was so insistent about it, they sold me a ticket and handed me what turned out to be nothing but a receipt for my money. As I had purchased the receipt at the main floor box office (there being a separate one for the sale of each class of ticket), I knew that I was entitled to a fairly good position in the auditorium. I was just about to walk out of the vestibule when a Frenchman about four feet high, wearing a trick hat, grabbed me by the arm and started to pull me into the foyer. I told him I did not want to go into the foyer now, but he insisted on dragging me there. He was the first Frenchman I had seen who was small enough for me to knock out before help could reach him, and I was just about to take charge of this situation when I noticed that other people were going from the box office to the foyer, so, curbing my desire to floor a Frenchman, I went into the foyer. There was a sort of judge's bench in the centre with three men behind it and one standing alongside, acting as bailiff. The short Frenchman handed my receipt to this bailiff, who in turn handed it to the three judges. They looked me over and evidently decided that I did not have smallpox, and issued me a ticket which was in about the seventh row center. The bailiff delivered this ticket to me after I had tipped the short Frenchman as well as himself. I later learned that the only difference between the receipt purchased at the box office and the ticket scalper's is about 80c, which is split with the theatre.

After you have received your ticket, you pass from this foyer into a very large inner foyer, this inner foyer being about fifty per cent larger than the auditorium proper. It is built with a high ceiling in a cheap, bizarre modern architecture. There is a band platform, and the room is filled with tables. Here you can sit around and order drinks before the show and during intermission. Along the sides are concessions selling phonograph records, sheet music, toy novelties, plaster statuettes and dirty post cards. The main stairway to the balcony also leads from the end of this foyer. Passing under the sides of the stair, you enter the auditorium, but before entering which you must buy a program for 12 cents.

An usherette, whom you must tip, takes you to your seat. I gave her the customary French tip, which is one franc. She immediately refused to let me sit down, advising me that her fees were one franc per person. Although the auditorium did not fill up entirely, there were crowds of people standing behind the last row of seats and around the sides. This is due to the fact that everything is sold in classes, there being first-, second- and third-class on trains, in theatres and even on the street busses. On the street busses, third-class gives you permission to stand on the platform. In the theatre it allows you standing room only.

There are extra folding seats built into the end seats along the aisles. When the auditorium is full, they fold these seats down into the aisle, giving 100% seating space, and if a panic, every man for himself.

THE PRODUCTION that is put on is very similar to our Ziegfeld Follies—without the costumes! I don't mean to infer that they haven't beautiful costumes because in some scenes they do wear them, but most of the scenes rely on the pink and white instead of the artificial costume effects. The lighting effects were good although not spectacular, but the equipment of the house was so poor that the spotlights were arranged on the front of the balcony with the operator sitting in the front row. The front curtain did not fit the proscenium arch and whenever they wanted to close the opening for an intermission, ushers had to release the curtain from the balcony level boxes.

The plan of the auditorium, as in most French auditoriums, is in horseshoe shape. This leaves a block of seats on each side that have a sight line that is satisfactory only to a giraffe.

The toilet accommodations are terrible. They have provided about two toilets for each sex in a 2,000-seat auditorium. The old roller-towel is used, and this they launder once a month whether it needs it or not. There is an attendant holding a plate placed at the head of the stairs leading from the toilets. She wears a sign which indicates that the tip is 2c, and should you try to get by without paying this fee, the argument would be carried over far into the second act.

As soon as the curtain was rung after the first act, I heard the sound of a loud clarinet duet playing the *Song of India,* coming from the foyer. This wailing was in sharp competition with the orchestra that was playing on the foyer platform. Going down the stairs to investigate this screech I was tapped for 30c and allowed to continue. At the foot of the steps I found a small auditorium seating about 300. On the stage were two clarinet players and a tom-tom drummer dressed in Arabian costumes. Shortly there appeared two Harlem *dingies,* who put on a bawdy dance so badly that even Barnum wouldn't have taken a sucker's money for such a bad exhibition.

The Folies Bergere is an entirely new building, not one of the alterations. The architecture of the front is very striking. After the last curtain, by the time you get to the street you will find the chorus almost en masse on the sidewalk in front of the theatre and you can pick out the one you like best. These Frenchmen sure have an eye for business.

The Paris Opera House is probably the greatest precedent for American theatres in the world. The exterior is magnificent and the entrance staircase almost undescribable in its beautiful composition of marbles. Admission can be had to the Opera for as little as 20c. It was built by the government at a cost of $50,000,000 and is operated by the state. There is a carriage entrance that has its own entrance foyer whose beauty is unparalleled in the annals of architecture.

A ticket is purchased inside the main door and you find your way alone up the stairs to the level your ticket indicates. One of the spacious salons, formerly used for receptions of the king, has a bar built in. It does a very handsome business. Having arrived late, on approaching the tunnel where my seat was located, I found six elderly women dressed in black alpaca seated about the tunnel entrance. When I approached the doorway one of these women blocked my entrance and refused to let me pass without a tip. This arrangement is a concession, and these women keep the concession all their lives, handing it down to their offspring. They clean up the theatre, and I presume they live on their tips.

THE AUDITORIUM is not as good architecturally as the lobby or exterior. There are different levels of boxes built in horseshoe shape, which are nothing but balconies divided off. The seats at both sides of this horseshoe are worthless and in some cases there are seats built where the stage cannot be seen at all. On the particular night that I saw the performance all the available space was occupied, even if the stage was not in view.

Cabaret entertainment is both varied and unique in Paris. The Lido, probably the most exclusive cabaret, is entered through a long arch and an elevator takes you down to the basement level, where you find a very modern room. On the left side as you come in is a small dance floor with a standard band platform. Surrounding the dance floor there are tables about two rows deep. Directly to the right there is a large space with groups of tables and beyond this space is a huge swimming pool. All along one side of the swimming pool there are two tiers of comfortable dressing rooms. During the evening you can dance or swim, and at various intervals an entertainment is put on either on the dance floor, or singers entertain from gondolas on the swimming pool. The effect is very unique.

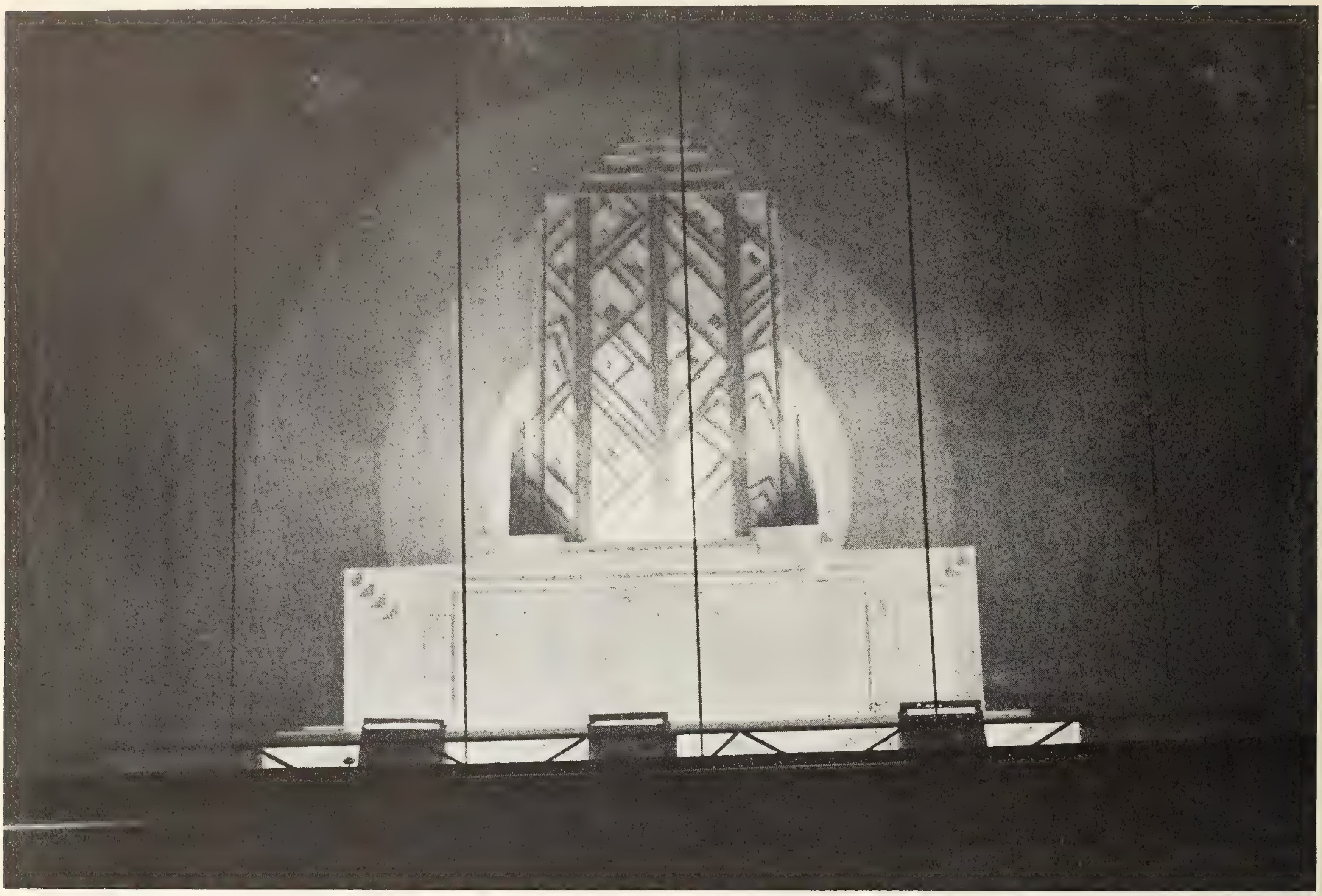
When you sit at your table you are given a wine list containing nothing but champagne at a minimum of $10 a bottle. Being next to their racket, I insisted on another menu, or wine list, and was informed that I could look around the room and see that at every table there was champagne. I still insisted on ordering our drinks from another list, which was then brought to me, and after placing my order for a less expensive wine, they brought a bucket of ice with a dummy champagne bottle and set it on the table so they could sell the next sucker the idea that nothing was served but champagne!

There is another interesting bit of entertainment in connection with the Moulin Rouge. Directly flanking the entrance to the Moulin Rouge is a tunnel passage through which you enter a cave. You are seated to wait in this cave while they sell you a glass of wine. Then you are led through a dark passageway which is filled with wax figures indicating the night life of the Apache. The wax figures are very well done and lifelike. In some groups they have a real figure seated in the midst, and it startles you when he moves. During this scare your pocket is usually picked. On the way out the guide announces that he is not wax and the customary tip is required.

Entering the main hall there is a large dance hall on one side and an equally large platform on the other. In the center of this platform and towards the edge of the dance floor are tables where you sit and order drinks and talk to the girls when they go by. Along the wall there are groups of concessions such as are found at the usual beach resort—games in which you throw

(*Continued on page* 26)

USING THE SOUND SCREEN AS A SCRIM FOR EFFECTS



Discovering the transparency of the perforated screen for the subtle combination of cinematic and stage elements in incidental productions

By HAROLD NYE

IT IS NOT generally known that the standard perforated sound picture screen makes an excellent scrim for use in combining the projected picture with living figures on the stage. The fact that the perforations only constitute about 4% or 5% of the surface of the screen, tends to make this appear impractical, but a most impressive effect can be readily obtained, as the accompanying photograph will show.

The photograph is of a set used for the dedication performance of a new theatre. It was employed in the following way:

A specially made sound trailor, "Yesterday And Today," was made showing the neighborhood of the theatre. Some available stock-shots comprised the "Yesterday" portion of the film, and these were projected on the standard-sized screen. The following "Today" shots showing the improved neighborhood, the theatre, etc., then were projected almost the full width of the 55-foot proscenium, the screen masking being run off to that size. A waving American flag, photographed in Technicolor, was then projected on the screen with a color background from the Brenograph projector. A band on the stage took up the music, and the horns and picture sheet backing were flown. The set lights back of the screen were then slowly faded in, showing the stage setting, consisting of the Statue of Liberty, soldiers, sailors and the band.

After a minute of this the stage lights were faded out, the brail was closed in, and the mask, horns and picture sheet backing were restored to their normal positions. The audience, not understanding how it was possible to see through the picture screen, was quite mystified.

Modifications of this idea can be used effectively in conjunction with organ solos using slides or effects from the booth, with singers and actors fading in and out of the picture as a vision. It is necessary to use two or three times as much light on the subjects as with an ordinary scrim.

The seams of the screen show a little, as can be seen in the photograph, but not enough to become objectionable. The photograph was taken before the masking piece was in place across the bottom of the screen to conceal the framework and the olivettes used as footlights.

LAW FOR EXHIBITORS: RECENT DECISIONS

By LEO T. PARKER

Reviewing a selected group of late litigations involving points of law of specific interest to theatre owners and managers

IN THE ABSENCE of some statutory regulation or restriction to the contrary theatres, circuses, raectracks, private parks, and other places of amusement and entertainment stand on the same basis as any other private business, and are under the sole control of the proprietor or manager, who may admit or exclude whomsoever he chooses. Nor is the rule affected by the fact that the patron is the holder of a ticket, providing the money paid for the ticket is returned and the patron is ejected without undue force.

For illustration, in the late case of Capital Theatre Company v. Compton (54 S. W. [2d] 620), it was disclosed that the charge of admission in the Capital theatre for the afternoon entertainment is 20 cents for those over 12 years of age, and 10 cents for those under that age. On June 2nd a girl named Compton lacked a few days of being 12 years of age, but had the appearance of being much older. On the afternoon of that day she and her younger sister went to the theatre. She purchased two tickets at 10 cents and handed them to the man at the door. She was just going to sit down when the theatre manager approached and informed her that she would have to obtain a 20-cent ticket, since she was over 12 years of age. The girl claimed that she was under 12 years of age, but the manager refused to believe this to be true. He refunded the 10 cents admission price and requested the girl to leave the theatre, which she did.

At a later date, suit was filed against the owner of the theatre to recover damages on the grounds that the girl had been ejected from the theatre unlawfully, and that as a result thereof she was made nervous for a considerable period of time.

However, in view of the fact that no undue force had been exerted to eject the girl; that the price paid by her for the ticket had been refunded; and since no state or city law specifically prohibited theatre operators from refunding the purchase price to patrons and requesting them to leave, although the lower court held the theatre owner liable, the higher court reversed this decision, and said:

"The ticket does not confer the right to enter or remain in the theatre unless the holder be disorderly or otherwise objectionable. It is a mere license revocable at the will of the proprietor, or his agent, who may decline to permit the holder to enter, or remove him after he has taken his seat, and, unless the denial of admittance or the expulsion of the holder is accompanied by insult or the use of more force than is reasonably necessary to accomplish the purpose, the proprietor incurs no liability beyond the price of admission."

RIGHT TO EJECT TRESPASSER

THE LAW is well established that any properly authorized employe of a theatre owner may eject from the property any trespassers or other persons who are on such premises without legal right. Generally speaking, in order to avoid liability for damages, it is necessary that the authorized employe first requests the intruder or trespasser to leave. Then, if the trespasser refuses to obey instructions as much force as is reasonably necessary may be exerted to eject him from the premises.

For instance, in People v. Heise (13 P. [2d] 796), it was shown that certain persons went upon property owned by a company. Employes of the company requested the trespassers to leave but they refused to do so. The employes utilized necessary force to remove the trespassers from the premises, and the latter arrested the employes on the charge of assault and battery.

However, under the circumstances, although the lower court held the employes liable the higher court reversed the verdict, and stated the following important law:

"As a general principle of law, it is clear that the use of force ordinarily would constitute a battery; but it is also well-established law that the owner of property has a legal right to eject trespassers therefrom, using such force in so doing as may be necessary to accomplish such purpose; and the rule holds good as to 'one who is lawfully in charge of the premises' for such owner."

MEMORIAL AS THEATRE ILLEGAL

CONSIDERABLE discussion has arisen from time to time whether or not city officials may lawfully lease a municipal building, such as a memorial, for conduction of a private business enterprise, as a motion picture theatre.

Generally speaking, city officials may enter into valid legal contracts leasing municipal buildings to theatre operators, providing the state statutes are not violated. However, if the courts may construe the state or city laws to mean that public buildings not intended for private enterprises, contracts of this nature are illegal.

For example, in the recent case of Glen W. Dickinson Theatres v. Lambert (16 P. [2d] 515), it was shown that to commemorate the valorous achievements of the citizens of the respective cities or counties who as soldiers, sailors and marines entered war service of the United States, bonds were issued for the erection of a building. A state law provides that the expense of the memorial should be paid out of the general fund of the city or out of a special fund obtained by taxation. Another state law provided that "the board of trustees shall have full authority to lease all or any part of said building for hire to any person or persons desiring to lease the same for a term not to exceed one year at a time and fix the rate and terms upon which the charge shall be made and collected therefor."

The board of trustees leased the theatre portion of the memorial to a theatre operator and received in payment thereof the sum of $35 a week rental.

Certain taxpayers and citizens filed suit contending that the contract is void because, according to logical interpretation of the above mentioned state laws, the memorial was not intended for use as a private enterprise and any contract of this nature made by the trustees is void. In upholding this contention, the court issued this opinion:

"The purpose of the statute was to give the people an opportunity to express in some substantial, tangible way their great appreciation of the patriotism of those who, by special service, gave so much in time, energy, and talent to our country in its time of need, and the Legislature was careful and provided in the statute that not only the cost of constructing the memorial, but the cost of its maintenance, even though special taxes for maintenance were necessary, should be borne by the public. The thoughts which prompted it were those opposite to those involved in commercial enterprise for gain."

EMPLOYE NOT ENTITLED TO DAMAGES

THE GENERAL rule of the law is that it is the duty of a theatre owner to exercise "ordinary care" to render the premises reasonably safe for his employes. However, the theatre owner is not an insurer as to the safe condition of the premises.

For illustration, in Anderson v. Chicago (241 N. W. 516), it was shown that a floor caved in as a result of excessive weight and the employe was seriously injured. Suit was filed against the employer by the injured employe to recover damages. Since it was shown that care was exercised by the employer in the construction and maintenance of the building, the court held the employe not entitled to a recovery, and said:

"The presumption then would be, in the absence of explanatory circumstances, that the floor fell because it was in an unsafe condition, and that the defendant was negligent in not exercising ordinary care in properly inspecting and keeping it in repair. In the instant case, the uncontradicted evidence tends to show sufficient care in construction and maintenance of the building."

LIABLE FOR LOSS OF INJURED PATRON'S BUSINESS

AS PREVIOUSLY indicated, a theatre owner is liable in *full* damages for an injury to a patron, where it is shown that such injury resulted from negligence of the theatre owner or his employes. Moreover, a patron may base a suit for damages upon actual loss resulting from the injuries sustained, and the jury may render a verdict in consideration of the loss of time, or loss of business, resulting from the injuries, if the loss claimed can be proved with reasonable certainty.

For instance, in Sizer v. Waterbury, (154 Atl. 639), it was disclosed that a patron fell into an unguarded hole and received serious physical injuries. The patron sued for damages and proved that the injury necessitated that he neglect his business. Moreover, he proved with reasonable certainty the amount of the loss from such neglect of the business.

The jury considered all of the testimony and rendered a judgment in favor of the injured person amounting to $5,000. Appeal was made to the higher court on the contention that the jury was not justified in allowing damages based upon loss of profits from neglect to a business, unless the injured person proved *positively* the exact loss. However, the higher court upheld the verdict rendered by the jury, and said:

"It would be incorrect to say that compensation for loss of plaintiff's business could not be given without proof in dollars and cents. Often such losses are not susceptible of such specific proof. The amount to be awarded in order to make just compensation often lies in the sound judgment of the jury, based upon such evidence as they have before them. It appears from the finding that there was evidence as to loss of the plaintiff's business, from which the jury could have determined the amount with reasonable certainty."

INJURY TO TENANT IN THEATRE BUILDING

ORDINARILY, in the absence of a clause in the lease, a theatre owner is not liable to a tenant who leases space in the building, for injuries due to the defective condition or faulty construction of the leased premises. Moreover, the theatre owner is not liable, for an injury sustained on the leased portion of the premises, although the injured tenant proves that by the exercise of reasonable care the theatre owner could have remedied the defective condition. In order to hold the theatre owner liable it must be proved that he knew of such defect.

On the other hand, where a portion of the premises is reserved by the theatre owner for use in common by himself and tenants, or by different tenants, the theatre owner is obligated to use ordinary care to keep those particular portions of the premises in a safe condition. If he is negligent in this regard, and a tenant is injured, he is liable therefor.

For example, in the recent case of Ellis v. McNees (293 Pac. 854), it was shown that a tenant fell and was seriously injured when a guard rail gave way. The tenant sued the owner of the building contending that he was negligent in failing to discover and repair the defective rail.

Since the part of the premises on which the injury was sustained was used exclusively by the tenant, although the lower court held the landlord liable, the higher court reversed this decision, and said:

"There is no evidence that other tenants used the stairway in question or that it was designed or intended to be used by tenants of other portions. . . . If the dedefendant (landlord) reserved the stairway involved in this case for the use of other tenants in common with the plaintiff, he thereby became bound to use ordinary care to keep it in a safe condition. . . . On the other hand, if there was no such reservation, then the defendant can be held liable only on proof of a *hidden* defect of which he had knowledge and which the injured tenant did not know."

COURT INSTRUCTS JURY PROPERLY

IN ALL CASES involving injury of a citizen, as a result of a defective

(*Continued on page* 26)

MUST PATRONS BE PROTECTED?

By M. MARVIN BERGER

Member New York Bar

ARE YOU your brother's keeper? In practically any other line of business, no. As a theatre manager or owner, very often yes.

At the height of an evening performance, John Jones, very plainly under the influence of liquor, staggers up to the box office and demands a ticket in a boisterous and quarrelsome tone of voice. Your cashier sells him one, and Jones enters the theatre. In trying to reach a vacant seat Jones trips over the feet of Mrs. Smith. Jones swears at Mrs. Smith, and when she calls for an usher, he slaps her and knocks her down. Mrs. Smith sues you for the injury to her body and feelings caused by Jones' conduct, claiming that by the act of your agent, the cashier, in admitting Jones, you failed to use reasonable care to protect her from harm. Has Mrs. Smith a good case? The answer is, yes.

"All those who engage in a public business," said the Minnesota Supreme Court in a leading case, "are bound to protect their guests, both in person and property, from acts and misconduct of wrongdoers permitted to remain upon the premises."

Stated a bit more completely, the rule is that the owner of a place of public amusement is under a duty to protect his patrons from insults and violence at the hands of other patrons or employees. He must take all reasonable precautions to prevent such happenings of that kind, as he might be expected to foresee.

This rule, which is followed by practically all the courts in this country, is based on common sense. As the owner or agent of the owner of a theatre, you are not powerless to exclude or expel from your theatre a disorderly person, or a person who might very easily become disorderly. On the contrary, you have the absolute and unquestioned right to stop such a person from entering your theatre, and should he have entered and created, or attempted to create, a disturbance, you have the right to expel him. Having this power, you are under a duty to use it for the protection of your customers. By failing to use it you lay yourself open to the possibility of having to pay damages to an injured patron.

In making use of your power, it is of course better to stop an undesirable person from entering your theatre, rather than to attempt to put him out after he has gained admittance. Your cashiers, as the first line of defense, must exercise close surveillance over all those about to purchase tickets, and try to turn away those who seem likely to create trouble. In a case where the cashier cannot stop an undesirable from entering, she should communicate with the assistant manager or head usher, who will coax or threaten the undesirable into leaving, or, if necessary, have him bodily removed by the nearest policeman. It is hardly necessary to emphasize that the utmost tact should be used up to the point where force becomes necessary.

I am dealing here only with that class of undesirables who may cause injury to other patrons. Chief among that class are of course "drunks." But you may from your own experience know of other types of trouble makers, particularly individuals with a reputation for causing disturbances. In your treatment of them be guided by the thought that the price of an admission is never enough to pay for the damage an undesirable patron may do.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SOUND EQUIPMENT TODAY—AND ITS MARKET

By AARON NADELL

The first article of an analysis designed to interpret for theatre owner, manager and projectionist recent developments

In all the time since sound first came to the theatre, and until a very short while ago, the average manager's picture of the necessities and costs of sound operation did not change nearly as much as they have within the last few months. New oportunities for economy in both operation and maintenance, and for improved performance directly noticeable to the audience, have presented themselves almost overnight.

The conditions and terms upon which sound equipment of every make is obtainable have changed or are changing. In a number of highly significant instances contractual relations with manufacturers of sound equipment have become open to revision. The whole picture of sound operation is new—recreated during the last two or three months.

The alert showman owes it to himself and his patrons to survey this field anew. In many cases he may find that a radical change in his established practices with regard to sound is now altogether advisable. He may find new opportunities of which he wishes to take advantage. Or he may find he can still best serve his own interests, in spite of new oportunities, by continuing his existing policy without change. But he will agree that no decision relating to sound, though made only a few months ago, can economically be allowed to stand under present conditions without thorough re-examination.

Some part of the new picture is of course owing to various changes in the nature of circuit operation, and the freeing of many theatres from, as it were, their chains. But the larger part is due to alterations in the practices and policies of sound equipment manufacturers. In many cases the local exhibitor has recently acquired increased responsibility or has been entirely separated from group operation. He is now necessarily equipping himself with the technical knowledge for which, in many cases, he formerly relied upon experts in his home office. This technical knowledge, in turn, helps him to well-advised decisions which seem to have met, and also caused, drastic modification in the attitude of sound manufacturers.

Since it is not merely in one or two details that the picture of sound has changed, but in a whole series of interlocking, and often conflicting, opportunities, new offers and new possibilities, a mere list of the recent developments may not clarify the confusion they have brought with them. Such a list cannot in itself end the uncertainty many exhibitors feel as to which may be the best way to turn amid all these glittering new promises. The purpose of the present article and of observations to follow is to attempt to sort out the sometimes conflicting suggestions and to present the pros and cons of the more important of the new possibilities in such manner as may help each reader see the new picture of sound clearly from the standpoint of his own individual responsibilities.

In this article let us consider first the various phases of these developments worthy of our study.

Costs

In the broadest sense, the new developments offer the exhibitor the chance either to cut his costs of operation, or to improve the quality of his show. In some instances it will be possible to achieve both these desirable ends—not always, however, with maximum results in both. In other cases, a choice between them may be necessary.

Cost of sound operation revolves around three chief factors. These are: cost of maintenance labor (commonly discussed by exhibitors in terms of what is known as the service charge); cost of parts for replacement, renewal or repair, and amortization of the original investment in the equipment.

What is most likely to interest exhibitors immediately is that it is now in many cases possible to avoid fixed service charges which formerly seemed unalterable. (Some charge for maintenance labor, however, must always be necessary as long as equipment needs maintenance.) It is likewise sometimes possible now to merge service and parts charges into one whole, with a net saving. Lastly, the picture with regard to amortization can be changed.

But all these three things cannot be done in the same theatre, although all of them can be done by the same exhibitor if he owns a number of theatres. In the case of any one house, however, a choice must be made among them, and the nature of that choice will vary according to the bearing its details will have upon individual conditions. These details, as said, will be discussed in future articles of this series.

There is an additional factor which in some cases will bear heavily upon whatever decision may be reached. *That factor is the present possibility of a distinctly noticeable improvement in sound quality.*

Quality

Under the business and financial conditions of the present time some exhibitors may leap to the conclusion that possible improvements in quality are of very small importance compared with the chance of reducing costs, but observation of the current practices of the nation's largest industries does not seem wholly to bear out that point of view. To the contrary, the leaders of American business appear to be operating upon the principle that reduction in costs should be passed on to the public in

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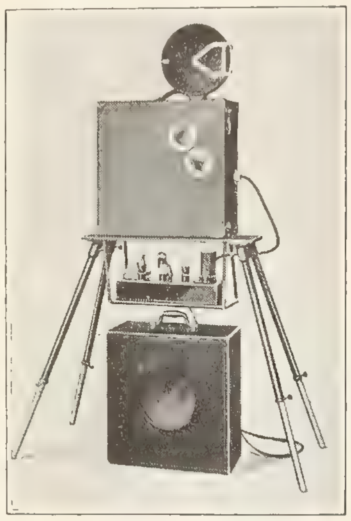

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How far that principle applies to show business is of course a matter each exhibitor must decide for himself, and which only the future can decide as regards the industry in general. Here it will be enough to call attention to the fact that railroads, for example, hard-hit as they have been, prefer to install air-conditioned trains and coaches that are as comfortable as Pullmans rather than reduce their fares, while the automobile industry in all price classes offers a greatly improved product at what is practically the same price as in 1929, in preference to the 1929 car at a lower price. As said, each showman must decide for himself whether or not the same principle will apply to show business; but at a time when conspicuous improvement in sound quality is offered simultaneously with an opportunity for important decreases in sound costs, the question would seem one that should have its due share of attention.

Improvements in quality that can be noticed by the audience, however, are still only half the story. Improvements in quality that make for greatly lower maintenance and replacement costs are also built into modern or modernized equipment, the selection of which therefore has a direct bearing on the matter of reducing operating costs as a whole.

Steps Open to the Exhibitor

NOW REGARDLESS for the moment of pros and cons, what steps are open to the exhibitor? What can he actually do? What *are* these new possibilities? Let us see:

First: One of the largest sound manufacturers not long ago offered to a group of theatres, known to this writer, a rearrangement of existing contractual relations whereby service charges and costs of parts and repairs would be merged in a new flat rate, very slightly larger than the existing service charge. This particular exhibitor refused the offer. But another exhibitor, controlling a different group of theatres, heard of the proposition and asked for it. There is obviously much room for difference of opinion as to the desirability of such a change, since one showman asked for it, and another, although it was offered to him, refused it. Considerations for and against, which may help each reader determine the applicability of such a proposition to his own problems, will be discussed later on. At this point it is enough to note that this is one possibility apparently open to at least some who may want it.

Second: A small group of theatres, known to the writer, engaged the services of a sound technician, arranged to have him buy parts and supplies in the open market wherever he thought he could do best, directed him to attend to all servicing and repairs himself.

Third: A still smaller group of theatres, too small to afford the services of a competent sound technician, retained the advice of a consulting sound engineer with exactly the same aims and intentions as the group mentioned above.

Fourth: Another exhibitor, among those known to the writer who have recently changed their sound operation, made no other attempt to reduce his sound costs than to authorize the manufacturer of his equipment to modernize it in every way.

Fifth: A great number of American theatres were wired for sound under contracts that contain a six-months cancellation clause. An exhibitor of the writer's acquaintance very recently invoked this clause and bought new equipment embodying all the latest improvements and carrying no contractual service charge. The difference between his new installment payments and his existing service charge seems to him so slight as to be altogether unimportant. He realizes that he will have to make arrangements of some sort to give the new equipment the expert attention it will need, especially at first, until his projectionists become familiar with it. But in spite of this additional expense, which must be counted in, he calculates that the new equipment will pay for itself in three years time, and thereafter show not only a complete saving of the service charge, but also substantial economies in supplies, parts and repairs. Other considerations, as will be explained later, also are factors.

Thus there are, as can be seen, at least five courses of new action open to the exhibitor at the present time, none of which in fact present the same picture they did a few months ago. But there are really more than five choices. Several of the steps mentioned above can not only be combined, but combined in a number of different ways. The fourth step, for example, can be joined with certain of the first three; or the first and third can be taken together if the third is confined solely to problems of modification. Step five need not be applied to all the theatres in one group (and in fact, in the case mentioned, it was planned to apply it progressively in order to reduce the immediate investment in down payments, other theatres of the group continuing to operate as in the second step).

Which, if any, of these changes any individual exhibitor may wish to make, or how he may wish to combine two or more of them in his sound policy, remain of necessity individual questions which can be determined satisfactorily only on the basis of local conditions. In a general discussion of them, however, an effort will be made to clarify some of the pertinent details most likely to bear important weight in any well-considered decision.

Mr. Nadell will continue his analysis of current factors importantly operating in the field of sound equipment, in the April 8th issue

EQUIPMENT AFFAIRS

General Equipment News and Comment

EMERGENCY LIGHTING

- A compact emergency lighting system, designed to meet the requirements of the average theatre both in power and cost, has been developed by the Electric Storage Battery Company of Philadelphia ("Exide"). In the same manner as the larger more expensive mechanisms, this model automatically goes into service when the regular supply of power is for some reason cut off.

This model, marketed under the trade name of "Keepalite," is a unit measuring 2 feet, 9 inches long, 10 inches deep and 16 inches high. It can be mounted on shelf or wall. It was developed specifically to meet the demand for assured source of electrical power by the motion picture theatre which may be regarded as incapable of supporting the cost of installing the larger more costly equipment.

CARBON SAVER

- Changes have been made in the carbon saver developed some time ago by the Golde Manufacturing Company of Chicago. To obtain a factor of more positive economy, this device has been redesigned in three sections, the main body of which has been given greater durability.

The taper-threaded ends are made in the form of replaceable tips to prevent accidental burning up of the carbon savers. Now the used carbon stub is twisted into the taper-threaded end and inserted into the lamp in place of the carbon. In case of accidental burning of a tip, this can be replaced without replacement of all three sections.

BY WAY OF NEWS

- The Chicago Cinema Equipment Company announces that Edward H. Wolk is no longer connected with that company.

H. M. Gassman has been appointed sales representative in the Birmingham, Ala., district for Coppus-Annis air filters, product of the Coppus Engineering Corporation of Worcester, Mass.

H. A. Seabright has been placed in charge of the office which Kendell & Dasseville, acoustic engineers, have opened in Columbus, Ohio, for service and maintenance of sound equipment.

The Noris Carbon Company, Inc., of New York, has named Jack O. Conway general sales manager. Mr. Conway was formerly with Warner Brothers and Paramount.

G. Harold Porter has been appointed vice president in charge of West Coast operations, for the RCA Victor Company.

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H. H. Strong

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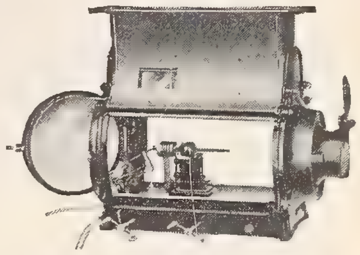

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

NEW PROJECTION REGULATIONS IN CANADA

THE PROVINCE of Alberta in Western Canada has just adopted new laws governing theatres. The officials have done me the honor of sending me copies thereof, asking that I "check over that portion dealing with projection matters and express to them his candid opinion." This has been done. Aside from some few minor items, these laws are excellent. Some things I cannot commend enough.

For example, here is a statement of the subjects to be covered in examinations, with the remark that licenses are issued in three classes. To obtain a first-class license one must have held a second-class one in Alberta for one year, or its equivalent elsewhere, while a second-class license requires the prior holding of a third-class. Third-class men must have served some form of apprenticeship for one year as holder of an apprentice license in Alberta or elsewhere, or as a projectionist's assistant. (I don't think much of that last—too easy to side step.) An apprentice must be at least 18 years old and be vouched for by both the manager and the projectionists of the theatre where he served.

In examinations the following subjects are covered:

FIRST CLASS:

(*a*) *Electrical*—Systems of transmissions, sizes and insulation of wires and cables, theatre wiring systems.

General knowledge of generating, transforming and rectifying devices, transformers, rheostats and sound equipment, and the care of same.

Testing and tracing circuits for phase relationship, voltage, opens, shorts, grounds, etc., connection of lamp-circuits from source of supply through line resistance, motor-generator, rectifier, etc. The lamp-house, arc lamps, connections, faults, and their remedy.

(*b*) *Mechanical*—Specific knowledge of the machine parts, their uses, care, adjustment, and renewal of parts.

Various types of intermittent movements, their quality, care, and adjustment.

The machine safety devices, their action, care and adjustment.

The revolving shutter, its principle, and the application.

(*c*) *Optical*—Condensers, types, mountings, adjustments, focusing, mating, care, etc.

Projection-lenses, construction, selection, use, adjustment and care.

Ability to secure and maintain clear field on the screen, ability to secure correct definition, to properly mate and secure best results on screen at a minimum expense.

(*d*) *Safety*—Knowledge of safety appliances connected with projection machine apparatus, auxiliary safety appliances, their use and care, construction of projection rooms, installation of electrical and projection equipment therein, ventilation, etc.

SECOND CLASS:

(*a*) *Electrical*—Sizes and insulation of wires and cables, general knowledge of electrical and sound equipment used in motion picture work.

Testing for shorts, opens and grounds; testing of fuses.

Knowledge of wiring and connections from supply to lamp.

Knowledge of lamp-house, its care and faults, and the remedy.

(*b*) *Mechanical*—General knowledge of the machine head, its component parts, their adjustment and care, care of individual parts. Various types of intermittent movements, general knowldege of their qualities, care and adjustment.

Safety devices, their action and care and common faults.

Threading, framing and focusing devices, their use and care.

Revolving-shutter, its principle and use.

(*c*) *Optical*—Condensers, types, selection and care.

Projection-lenses, general knowledge of construction, selection, care and use.

Ability to secure correct definition and to maintain clear field on screen; ability to hold picture in focus and maintain maximum amount of light on screen.

(*d*) *Safety*—Knowledge of safety appliances connected with motion picture machines; auxiliary appliances, their use and care.

Construction of projection-rooms, installation of electrical and projection equipment, ventilation of rooms.

THIRD CLASS:

(*a*) *Electrical*—Wire sizes and insulations; systems of wiring as applied to motion picture work.

General knowledge of electrical devices used in projection practice and sound equipment.

Testing of circuits; fuses and arc lamps, connection of arc lamp from source of supply through line resistance, etc.

(*b*) *Mechanical*—General knowledge of the machine head.

Intermittent movements, their action and care.

Framing, threading, and focusing devices.

(*c*) *Optical*—Condensers, mating, use and care.

Projection-lenses, general knowledge of the construction, selection and care.

Ability to secure correct definition and to maintain even illumination of the screen.

(*d*) *Safety*—Safety appliances on projection machines, their use and action.

Auxiliary safety devices necessary.

Types of projection-rooms and projection equipment.

From this you may see, gentlemen, that Canadian governments believe in a real examination. They are not interested merely in fire prevention. They hold it right also to protect eyesight and to license only persons possessed of sufficient knowledge to enable them to give Canadian citizens full value for the money paid in at the box offices. The fee in Alberta is $10 for initial licenses and $5 each year for renewal, which charge I hold not unreasonable if a real, *bona fide* examination is given.

You who may contend the examination to be severe, take a look at what follows—Section (*e*), for example. Observe sections (*m*) and (*n*). Managers may read section (*i*) with benefit, though just what the word "defective" includes is not clear.

Restrictions and other rules follow:

The Chief Inspector of Theatres, appointed under the Act, shall have the right to revoke or suspend the license of any projectionist or apprentice projectionist for any of the following causes:

(*a*) Failure to produce, on demand by the proper official, the right class of license where motion picture equipment is being used.

(*b*) Permitting an unlicensed person other than the manager, or an authorized official or a licensed apprentice to be in the projection room while an audience is in the building.

(*c*) Operating or attempting to operate a motion picture machine while under the influence of intoxicating liquor.

(*d*) Smoking or permitting smoking in the projection room during a performance.

(*e*) Reading while operating a machine.

(*f*) Permitting an unlicensed person to operate the picture machine while a public performance or exhibition is being given.

(*g*) Lending a license to any other person to enable the latter to operate.

(*h*) Keeping or storing material of a combustible nature in the projection room.

(*i*) Operating a defective machine, or a machine not installed to the satisfaction of the inspector.

(*j*) Having more than one extra programme stored in the projection room at any time, or any film exposed, other than that in process of threading or running through the machine.

(*k*) Over-fusing or making improper electrical connection.

(*l*) Maintaining a dirty projection room.

(*m*) Latching the door of projection room or removing the handle therefrom or in any way delaying the accession of authorized persons.

(*n*) Projecting more than ninety feet of film per minute.

(*o*) Failure to report any film fire or defective machine.

(*p*) Making false statements in application for license.

The statute further provides that:

"It shall be the duty of every licensed projectionist at any theatre in the Province of Alberta at which motion pictures are shown, immediately upon the close of the run at any theatre of any film, to make up and sign in triplicate on a form, to be supplied by the Chief Inspector, a report showing (*a*) the name of the theatre, (*b*) the name of the film, (*c*) the print number, (*d*) the number of reels of the film, (*e*) the name of the person or company supplying the film, (*f*) the place from which the film was received, (*g*) the condition of the film when received, (*h*) the number of times run, (*i*) the condition of the film after the last run and any remarks the projectionist may think fit to make.

"The Theatre Manager shall send one such report by mail without delay to the Chief Inspector of Theatres, Government Buildings, Edmonton, shall send one report to the film exchange, and shall retain the third report at the theatre for reference.

"It shall be the duty of every proprietor or other person having the general control and management of any theatre to see that this regulation is complied with at all times.

"No film exchange shall distribute for exhibition any film which is, by reason of wear and tear, bad usage, defects in manufacture or otherwise, in such a condition that the showing thereof involves any increase in the ordinary risk of fire.

"Upon it being made to appear to the Chief Inspector by means of the report made pursuant to the regulations or otherwise that any film is, by reason of wear and tear, bad usage, defects in manufacture or otherwise, in such a condition that the showing thereof involves any increase in the ordinary risk of fire, the Chief Inspector may by telegraph or by notice in writing to both the exhibitor in whose hands such film then may be and the film exchange which is the distributor of such film, prohibit the further showing of such film, and thereupon the film shall be returned by the exhibitor to the film exchange and shall not be sent out for exhibition or be exhibited unless and until the same has been submitted to the Chief Inspector for examination and has been approved by him as being in a fit condition for exhibition.

"The Chief Inspector may at any reasonable time, upon demand, inspect any film in any theatre or film exchange and examine the same for the purpose of ascertaining the condition thereof and the Inspector may, after such examination, if in his discretion he deems that such film cannot be put into such a condition that it can be shown without an increase in the ordinary fire risk, by order in writing direct that such film be destroyed within thirty days unless the same is sooner sent out of the Province; and after the expiration of thirty days from the date of the said order no film exchange and no exhibitor shall have the custody, possession or control of any such film at any place within the Province whatsoever, so long as the said order remains in force; and in case any such film is found in the Province in contravention of this regulation the same shall be confiscated to His Majesty and may be seized by any inspector wherever found and shall thereafter be destroyed."

Mr. G. P. Barber is chief theatre inspector in Alberta. I think it likely the chief inspector is largely responsible for the Bureau of Labor (which department of the provincial government has theatre inspection, etc., under its jurisdiction), having secured the enactment of these most excellent regulations. The Bureau is fortunate in having such a progressive, livewire chief inspector.

THINGS BLAMED ON PROJECTIONISTS

FROM M. A. Smollin, projectionist at the Edwards theatre in East Hampton, New York, comes this interesting letter:

"Dear Mr. Richardson: The current consensus of opinion is that motion picture photography and the developed photograph printed on the film have both reached a very high stage of perfection, and that in consequence any fault appearing upon the screen is due either to carelessness or ignorance on the part of the theatre's projectionist.

"My object in addressing you is to show that the perfection is not so perfect as is generally supposed. For example, the changeover cue marks placed by swivel chair men are always in the right place—sometimes. As a matter of fact these highly important marks may be looked for almost anywhere. They may fall upon a black derby hat on the ornate hall tree. They may be exactly on the frame line or flush with the border.

Next let us consider the borders, which often are a prolific source of vexation to the projectionist. Every one will agree that few things in motion pictures are more objectionable than a fuzzy-edged screen image, yet we have them, and you know managers and the public automatically ascribe every visible fault on the screen or in the sound to the projectionist.

"With these observations as preliminary, examine attached film clippings taken from current prints. Can you spare space to print them and thus show their iniquities? A comparison discloses flagrant lack of uniformity. The pink specimen has no borders at all. In one the sprocket holes come over into the picture. Some have borders 1/16-inch wide.

"Attention is especially directed to the changeover cue marks. Note that without a change of scene, and without rhyme or reason, where they occur the border is quadrupled. Why? Surely those responsible can offer no excuse for thus outraging projection. Producers expect us to present their productions to the public at their maximum value, yet they apparently care nothing about working abuses of this sort upon us.

"Another matter which is not so good is the film photograph corners. Clearly three items must be considered in this matter; namely, the film photograph, the projector aperture outline, and the screen

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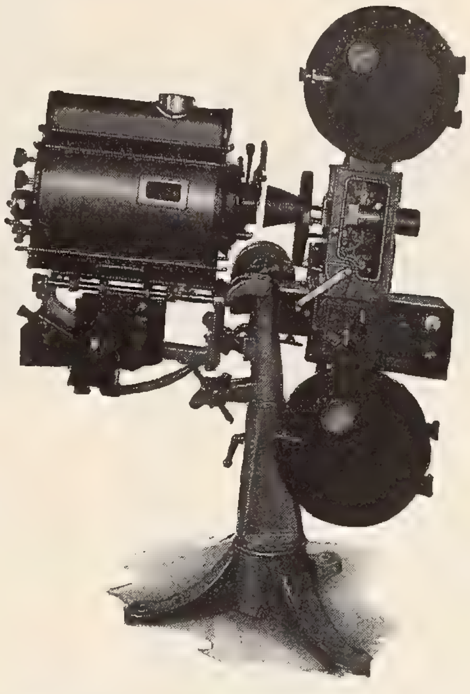

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practical to have rounded corners, and with square corners the corners of the screen image will be fuzzy. The picture size must then be increased until the curved corners clear the squared corners of the masking, which means that light is lost and an objectionable illumination falls upon the masking. Save in rare instances the film photograph corners are rounded.

"Those using and favorable to the round-cornered screen image should consider the fact that although the round cornered photograph does not work well with square cornered projector aperture and screen masking, square cornered film photographs work well under any conditions found in projection.

"I for one wish to recommend to the Academy of Motion Picture Arts and Sciences the rectification of these various objectionable faults, to the end that we be enabled to lay the finished product of the industry before the public, which is its buyer, to better advantage. I also ask that you exert your own influence toward this end."

"In closing, I extend to you my most hearty congratulations for the ceaseless war you have waged, mostly alone, against faults affecting projection, no matter on which side they may be found."

I am willing to back up Friend Smollin's demand for uniformity of borders, changeover marks, corners, etc. I would first prefer to hear from other projectionists as to the "corner" suggestion. Certainly the samples submitted show all the faults ascribed to them, and these faults are without legitimate excuse. It is very true that picture borders reach us in a sort of now-we-see-it-and-now-we-don't plan. Surely there can be no real reason why the outline of every film photograph cannot be exactly the same as every other one in all productions. Even newsreels can have that grace, or if they cannot I would be glad to know the reason why. It seems to me to be merely a standardization of all camera and printer apertures. Just why must we have this constant variation? Of course if the projector aperture always eliminated all the border, it would not matter. The fact is, however, that projector apertures do not always do so, with the result that a totally unnecessary fault appears upon the screen.

What Friend Smollin says about standard placement, of change-over marks is entirely correct. There is and can be no legitimate reason why they cannot always be placed in at least approximately exactly the same place.

FILM FAULTS— STILL THEY COME

PAUL A. SHAFER, projectionist of Petersburg, Ind., forwards certain film samples and says, "In a recent issue of Better Theatres I noticed in your department that some projectionist had sent you sample of film in which dirt was apparently photographed at the frame line edges.

"This has happened quite often with me. I hand you herewith a sample of film in which it occurs. I also include examples of another trouble I have had handed me on several occasions. Note the small holes in the sound band; sometimes only one, and again several, one or more a frame or two apart. You may imagine the effect when these pass over the sound aperture, especially when they happen to occur in a quiet scene."

Indeed, I can, Friend Shafer. One sample has what seems to be a scratch mark in curved form, perhaps 1/32-inch wide and ¼-inch long. Gosh all fishooks, what an explosion when that thing passes through the sound gate! I'm wondering if it may not be a new changeover mark some real smart machine operator may have invented for himself. If so, he'll never miss the change—nor will the audience.

In the other sample some genius has evidently clamped a dirty finger or thumb, well lubricated with film cement, on about half an inch of the sound track. Also, there is a tiny photographic pin-hole, though I think it is so very small that the effect would not be very bad.

As to the finger mark, all I can say is that it is on the non-emulsion side and should have been found and cleaned off by the exchange inspector.

As to the framing line dirt, it is not, in all human probability, chargeable to the cinematographer, but to carelessness on the part of those who printed the positives. This fault certainly occurs entirely too frequently. I am transmitting the samples to the Academy of Motion Picture Arts and Sciences.

GENERATOR CLOSE TO SOUND APPARATUS

THOMAS D. RISLEY of St. Louis, Mo., writes, "I am one of your thousands of 'fans', having followed your department and books for years. Yesterday I had an argument and concluded to ask your opinion.

"I visited a St. Louis projection room where the motor-generator set was located not far from a part of the sound equipment. The projectionist complained that there was ground noise he could find no cause for.

"Examining various things I discovered some sparking at the generator commutator. Not bad, but quite a little at that. I told him that was probably what was the trouble, but he laughed at me. Because I am a projectionist in a small town theatre he would not listen to me. He said I was full of baloney and that I should not come trying to tell city men what to do.

"Perhaps I am wrong, Mr. Richardson, but I have studied. I have your books and Nadell's sound book. I answer every Bluebook School question, or try to. I believe I am right, but would like your opinion."

Yes, Friend Risley, you are correct in supposing the trouble could have come from the generator commutator if it was visibly sparking close to sound apparatus. It might even by responsible for the trouble if there was no visible sparking. There is always sparking between commutators and brushes if the machine is carrying anything near its normal load, though the said sparking may be invisible to the eye, even in darkness. It may be concealed under the race of the brush. It is possible the machine was over-loaded. If it was, there would be sparking almost inevitably, regardless of commutator conditions.

As to small town projectionists presuming to tell city men things, it is my observation that many small town projectionists are possessed of ability superior to that of many city men and there is a reason. The city man as a rule has plenty of available help when things go wrong, and plenty of chances to "talk things over" with other men and thus learn, though not always correctly. The small town man is usually thrown absolutely upon his own resources. He must keep the little show going, and to do that requires just about as much *basic* knowledge as is required in the large city house. He therefore is compelled to study not only his equipment, but the underlying principles through which it operates. I personally know of many small town projectionists who could give a large percentage of city men a considerable handicap and beat them to it, except in the matter of handling complicated equipment. In that they have of course had no experience, but they put on a good show with equipment the city man could do very little with, so the count is even.

Incidentally, motor-generator sets should not be located too close to sound equipment. If they are, every care should be used to reduce brush sparking to the lowest possible limit. The sound equipment may or may not pick it up, but there is always the chance it will.

HOW MUCH HUM? WHAT CAUSES IT?

SAM A. LURVEY, projectionist at the Park theatre in Southwest Harbor, Me., asks, "How much hum should a healthy loudspeaker have when the current to the amplifiers and speakers is turned on but the exciter lamp circuit is left dead? Aside from the tubes themselves, what will cause a loud hum? Manager says hum can be heard while show is running. Loud speaker has no name on it.

It is unwise to purchase equipment such as speakers which does not carry the name of the maker and proper designating marks. If the maker has not sufficient confidence in his own equipment to affix his name thereto, surely others cannot be expected to think highly of it.

No equipment, of course, should create hum perceptible to audiences while the show is in progress, or at other time for that matter. Audible hum while the show is running is unthinkable. That is the only answer to the how-much-hum question.

Without much more exact knowledge of the equipment and its general layout, including circuits, it would be impossible to diagnose the trouble with any degree of accuracy. However, it is very possible, or even probable the trouble is due to pick-up

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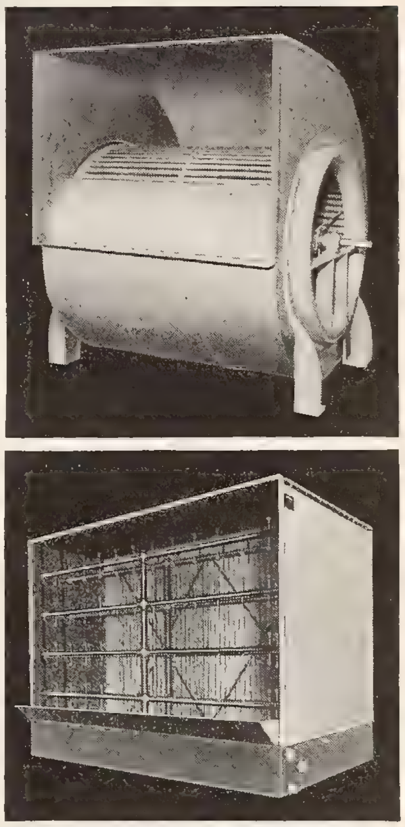

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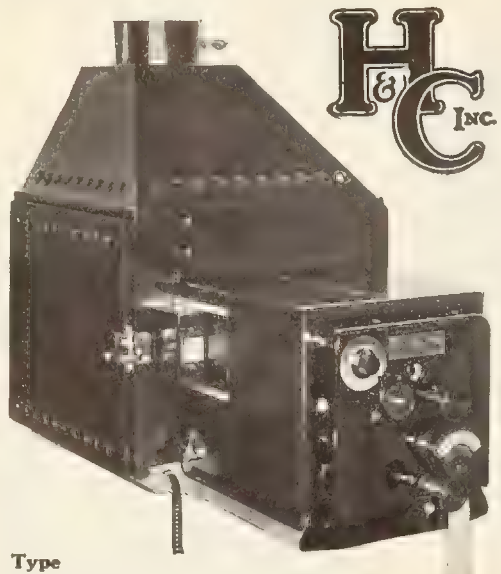

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of alternating current. The most likely sources of such trouble are pick-up from a.c. lighting or power circuits by p.e. cell; a 60-cycle, 110-volt light bulb or its circuit, and even the a.c. street mains, if close enough. The remedy is to have the system shielded at the point or points where the trouble occurs.

Inductive pick-up due to the location of head amplifier wiring in too close proximity to a 60-cycle a.c. magnetic field is another cause. Such trouble may come from unshielded a.c. circuits to motors, framing lights, or from lamphouse circuits if a.c. is used at the lamps. This also applies to high current circuits leading to arc lamps, either a.c. or d.c.

The trouble may be caused by two rectifier circuits (two 43 or other amplifiers) connected in parallel, with their 110-volt supplies coming from 2-phase service, the resultant hum in the output of each amplifier being, of course, 120° out of phase.

There are other possible minor causes of such hum, but they mostly all have their seat in pick-up.

VARIATIONS IN BORDERS PROTESTED

M. A. SMOLLIN, projectionist at the Edwards theatre in East Hampton, N. Y., enters vigorous protest against the wide variety of borders now used, and also against the misplacement of changeover marks.

He is entirely right as to the changeover marks. They should be not only of standard form and dimensions, but should also appear at approximately the same place each time. Smollin says, "Sometimes they fall upon a black derby hat on an ornate hat tree. They may be exactly on a frame line or flush with the border."

Personally, I have not seen changeover marks thus badly misplaced. If they are, it is a very bad condition and may offer *machine operators* an excuse—a poor one, but nevertheless something they can use for an excuse for affixing their own changeover marks.

However, if the marks are placed in approximately one position, as they should be, it follows that they may appear on whatever object may happen to hold that position in the photograph. That is obvious. It just cannot be helped.

As to the borders, it apparently is one of the results of changing the projector and camera aperture form. I think Friend Smollin must be using old style apertures. I have talked with several very able projectionists, who agree with me that the heavy borders will not show much, if at all, if new style apertures are used. I would strongly advise all projectionists who have not already equipped their projectors with the new style apertures to do so at once.

NEW LIGHT SOURCE: A TWO-WICK LAMP!

THOMAS MILLIGAN of Parry Sound, Ont., a youngster of merely 50 years' experience in shadow-shooting, writes, "I was glad to read your reminiscences of old days in BETTER THEATRES February 11th issue. You say it was some 20 years since you began projecting pictures [27 years.—F.H.R.]. Well, I can look back a bit more than 50 years when first I began projecting, using the old magic lantern with a two-wick lamp. Temperance lectures, 'Ten Nights in a Barroom,' and illustrated songs! When the new four-wick lamp came along, oh boy! That was certainly the end. There would never be a better light than that! Next came gas bags, for which we made our own gas. Then the gas tanks, and then—oh, well, everyone knows the path of advancement after that.

"I used a Powers-5 up to a few years ago, but at 76 I have to take things a bit easy, so I'm back to the old lantern again, working just around our home place. Just can't give up projecting. Can you tell me where I can purchase a few sets of the old song slides, 'Silver Threads Among the Gold,' for example?"

Have any of you older chaps anything of the kind? If so please write Friend Milligan. I think I have one set up at my summer place, but am not sure. I will look when I go up next spring.

My own first projecting was with a gas bag stereopticon—a MacIntosh metal affair. That was advertising work in the Cripple Creek district in Colorado, about 1890. I have not counted that as part of my projection experience. If I did I would be able to date back about 43 years myself!

SOME HANDY INFORMATION

JOHN RATHBURN of Weiser, Idaho, asks, "Will you be good enough to advise me as to the relation of weight in iron and brass; also of lead, if you will."

I had quite a job finding this particular piece of dope. In searching for it I ran across some other data which I shall publish, as it will be handy to have.

The weight of iron being taken as 12, the weight of brass would be 13, the weight of lead 19, of zinc 11.4 and of tin 12.2. When I finally found what you asked for, the others were right there beside them. Here they are:

Feet times .00019 equals miles.
Yards times .0006 equals miles.
Square inches times .00546 equals square feet.
Square feet times 111 equals square yards.
Cubic feet times .04 equals cubic yards.
Cubic inches times .00058 equals cubic feet.
Cubic feet times .8036 equals U. S. bushels.
U. S. gallons times 231 equals cubic inches.
Cubic feet of water times 62.5 equals pounds.
Meters times 3.281 equals feet.

The following weights, in pounds, apply per cubic foot: silver, 654; steel, 490; nickel, 561; lead, 712; mercury, 849; platinum, 1,342; tin, 462; zinc, 428; brass, 530; aluminum, 162; bronze, 530; copper, 542; gold, 720; iron (wrought), 480; iron (cast), 450.

Freezing point on Fahrenheit scale is +32; boiling point 212. On Centigrade scale, freezing, 0; boiling, 100. Reaumer scale, freezing, 0; boiling, 80.

RECTIFYING TUBES AND HOW THEY WORK

JOHN LAMBERT of Unionville, Mo., asks, "Will you please explain, in simple terms, just how a vacuum tube rectifies a.c. into d.c.? I have tried to understand the matter from reading standard text books, but seem unable to—very clearly, at least."

The matter is not hard to understand, but standard text books often are quite hard to understand. Somewhere around the year 1875, in making experiments with incandescent lamps, Thomas A. Edison discovered something since known as the "Edison effect," which amounts to this: If a negatively charged metal plate and a positively charged heated filament be mounted on a vacuum tube quite close together, with an element charged with a.c. voltage between, none of the three in contact with each other, during one-half of each cycle, current will flow through any closed circuit connected with the plate, but during the remaining half-cycle, when the impulse is in the opposite direction, no current will flow.

This of course transforms a tube so equipped and connected into an electric valve which will pass current only when the electrical impulse is in one certain direction. Such a tube can of course pass only half the electric power impressed upon it, but since there is no flow during the other half cycle, there is no waste.

Briefly, the reason for this condition is found in the following facts: All substance is now held by scientists to be composed in a certain arrangement with other components, of electric particles, termed "electrons." These particles are in violent motion at all times, but the violence of motion increases as the temperature is increased. When the temperature is high enough they will fly off and may either be attracted by opposite polarity or may return to the substance they just left.

That, briefly, is how and why vacuum tubes rectify a.c. current into d.c. There is, of course, a lot more details I could set forth, but they would only serve to confuse you, Friend Lambert.

HOW TO CUT MORE LINES OF FORCE

THOMAS L. BRADY, Portland, Me., says, "May I ask a question. I had an argument recently. I was told the power of a motor could be increased by causing it to cut more lines of magnetic force. My question is, how can that be done?"

Well, Friend Brady, you probably would have a hard time causing a motor to cut more lines of magnetic force, though you might cause some of its elements to do so. There are two possible ways; namely, to increase the speed of its rotating element, or to increase the density of its field.

I would have to have details of the particular motor under consideration before deciding whether either of these things could be done.

Use Noris Carbons for Better Performance

NORIS CARBONS

Maintain Quality and Reduce Cost

They BURN LONGER on lower amperage and improve projection

Carbons for all lamps in all standard sizes.

SAMPLES gladly sent on request.

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INC.
160 FIFTH AVENUE
Mohawk Building New York, N. Y.

ARE YOU IN THE MOTION PICTURE THEATRE MARKET?

If you are, do you fully appreciate the possibilities of that market? Over 557 theatres opened their doors to the public in one 60-day period of 1932. That meant a thousand projection machines, a half million chairs, several acres of carpet, a tank car full of paint, enough wire to make a planet's belt . . . and hundreds of other items in similar volume. How much of this business did you get? If you were keeping the industry fully informed of your products—advertising consistently in BETTER THEATRES—you got most of it. If you were not an advertiser, you didn't get as much as you might have, if any. Judicious, courageous advertising *still* pays. In spite of general conditions, BETTER THEATRES advertisers *still sell* goods in this great market.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

FOR THE LAST several years it has been my ambition to build and own my own theatre, and now that I am in a position to carry out my dream I seem to lose my nerve to enter into this enterprise at the present time under such unfavorable conditions. I hear that the show business all over the country is not so good, and if I only knew when it would pick up again or that there would be possibilities that it would get better before long, I would not hesitate at all. But sometimes I feel that the movies may not come back to where the business was before the decline came. Still I am of the opinion that the legitimate show business will come back again into its own.

The reason I am telling you all these thoughts of mine is that if I go ahead with my plans of building my theatre, whether I should build simply a movie house with a platform for the screen or build a complete stage, so that if either business picks up I will be all set in either case. Does it cost a great deal more to add a full stage with dressing rooms to the auditorium than just providing a platform for the screen? I have the lot, and of course it is not bringing me any income and I doubt if I can sell it without a great loss.

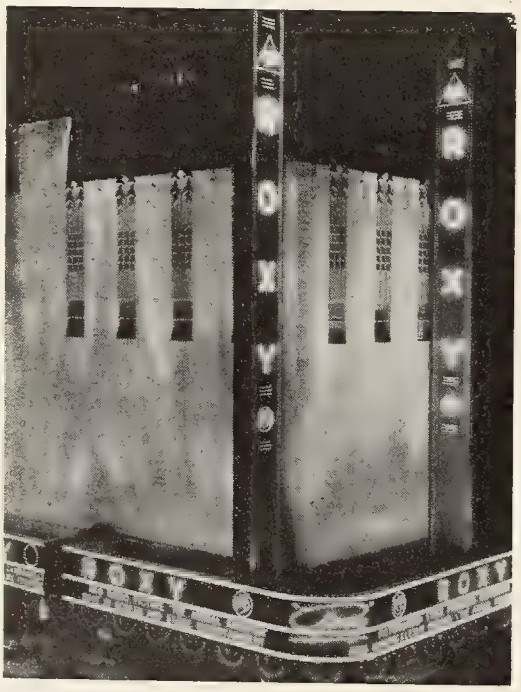
The lot is 65 feet wide and 165 feet deep and has an alley in the rear and one on the side. My intentions are to build a 1,000-seat auditorium, 700 downstairs and 300 in the balcony. Do you think I could build such a theatre with a 25-foot stage for $65,000.00?

I want two small store rooms on each side of the entrance lobby, but do not care for any rental space on the second floor. Still I would like to build the front up so that it will look like a large building and to get away from the one-story effect. Is my lot large enough for such a theatre?

I know I have been troubling you long enough with my questions, but you can rest assured that your answer will put my mind at ease and at least make me decide what to do. For this I will appreciate very much your answer.—A. M. C.

The Answer:

I WISH I could give you a definite answer to your inquiry, especially as to when business is going to pick up. If I could foretell that I believe that my own troubles and worries would come to an end. But of course you know that such a great industry as that of the motion picture is bound to come back. It is only a matter of time. When people get back to work and credit gets readjusted that time will come.



EXTERIOR AT NIGHT
RKO ROXY THEATRE
NEW YORK CITY

We all know that the cost of building is as low now as it ever will get, and if you are financially able to carry out your desire, and provided there is not much competition in your city and your town is not over-seated I would not hesitate to go ahead. By the time your new house is completed times may have changed for the better. A great deal of the future business depends on the diversified industries which may exist in your city. Why not make a canvass yourself of your local conditions to find out whether your people can support such a motion picture theatre as you have in mind.

I suggest that you plan a stage, or at least leave space for a stage at the rear of the lot and construct the rear wall so that at any time in the future you may be able to cut an opening in that wall for a proscenium arch and a stage, in case you think it safer to wait until stage plays or vaudeville come back again. A stage of the size you require would cost about $16,000. Of course this cost would be greatly increased if you should build the stage after the building has been completed. That is why I advise providing space now so that you will be prepared to meet conditions as they come.

The size of your lot is all right for the seating capacity you mention. The stores on each side of the lobby could be about 30 feet deep. You could build the balcony and projection room over the stores, lobby and foyer. This would increase the height of the front wall sufficiently to make a good-looking front elevation, and the cost of the balcony construction would be greatly reduced since the large girders for clear-span construction would be eliminated because the balcony could be supported by columns placed in the walls between the stores and the lobby. By careful planning I think that $65,000.00 would be sufficient for building a very nice theatre with stage included. However, I doubt that this amount could include all the necessary equipment.

To really determine how much the equipment would add to the total cost of the theatre, you might make out a list of the items of equipment you would require, and then consult with a representative of one of the theatre equipment distributors as to kinds and costs.

Cutting the Cost Of Good Lighting

(*Continued from page 7*)

A GOOD WHITE PAINT reflects about 80 per cent of the light falling on it and a dirty black surface reflects only a few per cent. In the case of attraction—letter signs, perhaps 25% of the light from the lamps goes directly to the sign letter; the rest goes to the box and is absorbed, or reflected so as to be useful. If the inside surfaces are a good white, the attraction letters may be two or three times as bright as when the interior is dark or dirty. In many cases, sign manufacturers have left these inner surfaces unpainted. Clean and paint the interiors of the enclosed signs at once and they will be brighter with less wattage and will look better.

Channels of signs, interior coves and niches, interior signs and stage equipment—all can be made to show a contribution to vital economy through the use of a little paint.

Cleaning, too, shows results. The glass of the fixtures may originally have allowed 70% of the light to pass through, but because of dirty glass and dirty lamps now allows but 35% or less. A little soap and water corrects this.

Opal glass letters may absorb twice as much light as they should and may acquire an almost unremovable coating of dirt.

Group Replacement

In some cases, such as in some coves, lamps are inaccessible and difficult and expensive to replace. Special equipment may even be required to allow access to the parts in question. A study of these locations may lead to the practical solution of "group replacement."

By this method all lamps in the inaccessible places that are expensive to reach are replaced at one time. The time cost is not much greater than that required to replace two or three lamps. It will not then be necessary to go back to this place until perhaps 500 hours of burning has elapsed, when lamp outages become too noticeable. After several more trips to replace lamps, another complete replacement should be made.

The lamps which are removed may be used in other more accessible locations. Even discarding them would be a saving over the present system, because lamps that have burned 700 or 800 hours have not much life left in them and are trouble-makers. Some will be lost in the replacement, but this will eliminate lamps that are ready to burn out. Others that are too black or show great deterioration should be discarded.

A test of this plan is convincing. First, keep an accurate record of the cost of lamps and replacement in a difficult location. Then replace all lamps and check the costs until a second complete replacement is made.

THE PARADE OF THE WINNERS

● Walk into any of the thousands of small-town, 300-seat movies and you will find "American Chairs" predominating. Seat yourself in any of America's greatest show houses and again you probably will be enjoying the comfort of an "American Chair".

ASK US,
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The WINNERS...
all equipped with "American Chairs"

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New York City
Civic Memorial Opera House
San Francisco
Earl Carroll Theatre
New York City
RKO Theatres
Albany, Schenectady, Denver, Davenport
Marcus Lowe's Theatres
72nd Street, New York
175th Street, New York
Grand-Atlanta, Johannesburg, South Africa
United Artists
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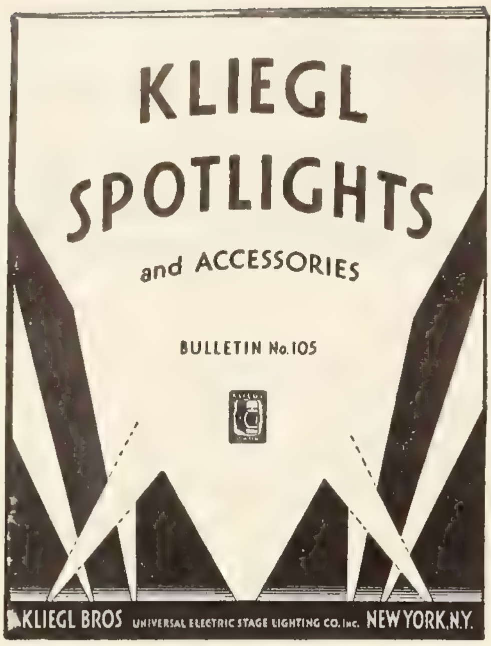

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BULLETIN No. 105

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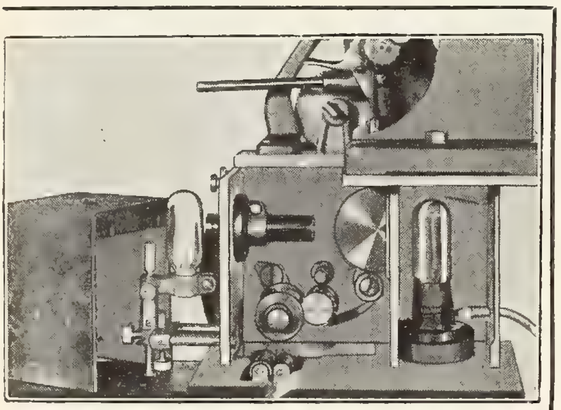

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MELLAPHONE CORP.
ROCHESTER NEW YORK

Have you a problem concerning the building or remodeling of a theatre?

. . . describe it for the Planning the Theatre department in BETTER THEATRES, in which advice will be gladly given you by a practicing architect.

This department is published whenever suitable inquiries are received.

A Theatre Architect Visits Europe

(*Continued from page* 11)

hoops over canes, roll balls into numbered boxes, etc., but there is one very outstanding concession that is composed of a game in which you throw a baseball at a target. The girl who sells the baseball is dressed as a maid, and behind the maid is a very beautiful girl lying upon a couch. If you hit the target with a baseball, one side of the couch is thrown up and the girl falls off. Whether it is part of the ordinary performance or not, this particular night she forgot her nightgown!

On the way out of every cafe you are always hounded to death with postcard salesmen. Many other salesmen also hang around the lobbies of the night clubs, both male and female.

There are other places of entertainment in Paris which I would be glad to discuss with you, gentle reader, but I must refuse to send a description of them through Uncle Sam's mail.

IT TAKES an outstanding sense of humor to get a laugh out of the trains in Europe. The trains are divided into compartments with an aisle along the side. Eight people are supposed to occupy a compartment. However, it seems that children are not counted, and the compartments are hung with hammocks in which dripping babies are stored while the fond parents cook their food on a Sterno heater in the middle of the floor. All of the trains are overcrowded, not because the traffic is so heavy, but because the trains run on too light a schedule, one train running where there should be four. People stand in the aisles, and if you do not have the good fortune to start at the beginning of a train's run you never do get a chance to sit down.

The dining car works a system of seating in turn and serves a standard menu. They pass the food around as they would at a boarding house, and you either eat what they have on the menu or try and grab yourself a loaf of bread and a bottle of wine at one of the stations.

Sleeping car accommodations are very expensive, so most of the people travel in day coaches, sitting up the whole duration of their journey. Sleeping cars are made in separate compartments, and in some countries they have built new cars of the second class. If you are wise to this equipment and buy a second-class ticket, you get better accommodations than you would by buying a first-class ticket. The difference between the first- and second-class day coach lies only in the fact that the first-class has a doily on the back of the seat. There is only one lavatory on a car for both sexes, and a roller-towel is provided, sometimes.

Italy does not seem to boast of many motion picture houses. In fact, they are a scarcity in Rome, the capital city, and then they are only alterations of existing properties.

The most unique theatre I have ever seen was in Venice, where a church had been transformed into a motion picture theatre. All of the statuary, crosses and other symbols had been left. A statue with an outstretched hand stood alongside the entrance; this hand held a three-sheet. The box office was built in the center of the entrance and was reached by going up a flight of about twenty steps. No changes were made in the auditorium, the floor being level and the projection machines were exposed.

Another interesting theatre in Venice was built along one of the canals. You arrived at the entrance in a gondola, and in case of a fire, if you couldn't swim, you could take your choice between burning or drowning.

Italy, of course, has a mild climate and their outdoor activity may be the cause of their apparent lack of show business.

[*And leaving Italy, Mr. Lee turns northward again, and in the final installment in the next issue of Better Theatres, he will reveal some theatrical oddities of the Germanic countries, as well as make some timely observations on European theatre design in general.*]

Law for Exhibitors: Recent Decisions

(*Continued from page* 14)

sidewalk adjacent a theatre, the important consideration of a court is whether the sidewalk was known by the theatre owner to be defective, or whether he was negligent in discovering the defect.

For illustration, in Mathews v. City of La Grande (299 Pac. 999), it was shown that a pedestrian was seriously injured when his foot became caught in a defective sidewalk causing him to fall. He sued to recover damages and proved that the condition of the sidewalk had been defective for a long period of time. After considering all testimony the jury received instructions from the lower court as follows:

"If you find from the evidence that the section of the sidewalk in question, at the time of the alleged injury, was not reasonably safe for public travel, and the plaintiff (pedestrian) in passing over the same was injured, and that said dangerous condition of the sidewalk, if any, proximately caused or contributed to the fall and injury of the plaintiff, and that the defect had existed for a sufficient length of time, and should have been discovered and remedied, and that plaintiff (pedestrian) in passing over said section of sidewalk used the ordinary care and prudence of a reasonably prudent man under the circumstances, then you should find for the plaintiff (pedestrian)."

The jury rendered a verdict in favor of the pedestrian for damages and the case was appealed to the higher court which sustained the jury's verdict, and said:

"It is hornbook law that the court's instructions are to be read and considered as a whole, and, if found correct to such a degree that they fully and fairly present the matters at issue to the jury, the verdict of the jury based thereon and on the evidence in the case will not be disturbed."

Employer Not Liable for Injuries Effected by Competitors

MANY COURTS have held that a theatre owner is not liable in damages for injuries effected by an employe, unless the evidence clearly indicates that such employee was acting within the scope of the general employment, or upon instruction from the theatre owner, at the time the injury was inflicted. Therefore, this rule of the law is applicable with respect to employes who effect injuries by instructions of a manager. This point of the law was clearly discussed by the higher court in the recent case of Morin v. People's Company (156 Atl. 499).

The facts of this case are that a manager directed an employe to use forceful methods and fight if necessary with respect to employes of competitors. One day an employe seriously injured the employe of a competitor. The injured employe filed suit against the employer whose manager had issued the above mentioned instructions.

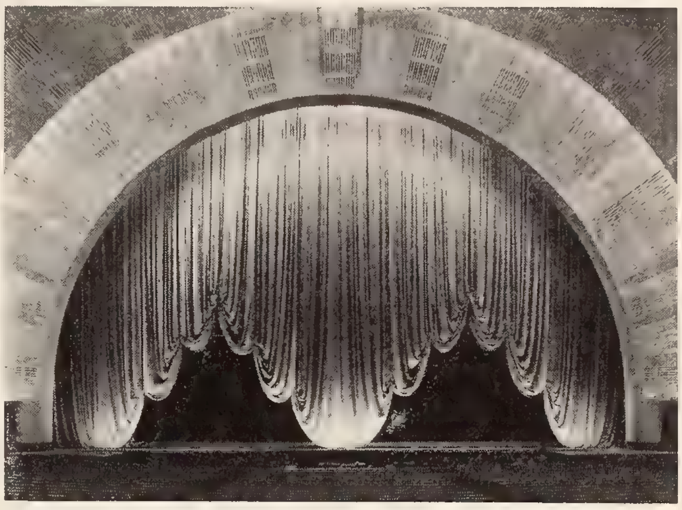
However, no testimony was introduced showing that the employer had instructed the manager to issue such instructions to the employes. Therefore, the higher court held the employer not liable for the acts committed by the employe, and stated the following important law:

"The manager had no implied authority to give directions, or even permission, for conduct that any one would know was wrongful. . . . While the servant's conduct took place in the course of his service, it was outside its scope. . . . The manager had no more authority to direct the commission of the wrong than the servant had to commit it."

Liable on Film Contract

IT IS QUITE apparent that a person who enters into a valid contract is bound to fulfill all obligations, otherwise financial loss, as damages, will result. For instance, a theatre owner who makes a valid contract to exhibit motion picture films is bound to pay either damages or the full rental price specified in the contract, although he sells the theatre and is unable to fulfill his obligations of the contract.

For example, in the leading case of Mayer vs. Cocke (41 S. W. [2d] 645), it was shown that a motion picture theatre owner and a film distributor made a contract by which the theatre owner agreed to accept and pay a specified amount for exhibiting certain motion picture films on specified dates. The agreement provided if the theatre owner "sells or disposes of his interest in the theatre he may assign this contract to the purchaser, such



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Peter Clark Contour Curtain installed at Radio City Music Hall for proscenium opening 100 ft. wide by 60 ft. high. Operated by 13 electric motors each individually controlled.

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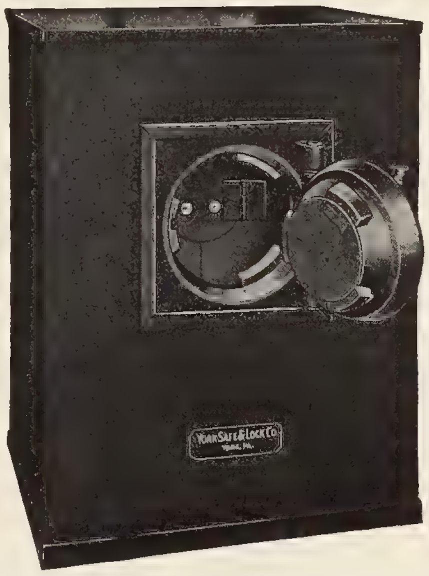

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BEST PROTECTION

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Write for illustrated, descriptive folder.

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Manufacturers of the World's Greatest Vaults

BRANCHES AND AGENCIES IN ALL PRINCIPAL CITIES

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BUYERS NUMBER
dated APRIL 8

advertising forms for this issue close March 31

BETTER THEATRES, 1790 BROADWAY, NEW YORK

Suppose Columbus Had Said

"There ain't no India!"

- Plenty of people were saying it. The air was blue with depression talk. The grub was getting low. The crews wanted a change—to turn back.
- If Christopher had given in, the crews would have been halfway home before the Big Idea burst upon them—"No India, no doubloons."
- There's a lot of that slow thinking in this country today and some of it, sad to say, is in the amusement supply industry. Too many manufacturers are so busy counting what's left in the grub locker that they've lost faith in the gold just over the horizon. The gold is there—last year $1,500,000 of it—this year more than $2,000,000.
- It is treasure worth seeking, and the market it represents is reached completely by a single publication—

BETTER THEATRES

No More Loose Chairs

FIRMASTONE

Permanently anchors loose chairs to concrete floors. Simple to use. Write us.

DRASTIC PRICE REDUCTION MARCH 1st

SAME QUALITY - SAME QUANTITY

Was $7.50

NOW $5.00

Per Carton F.O.B. Chicago

GENERAL SEATING COMPANY

Embossed lobby display cards in various color combinations. Two color cardboard and one color paper date strips.

M. A. BLOCK COMPANY

3111—93rd St. Jackson Heights, N. Y.

If our product is not carried by a local dealer, samples and prices will be sent upon request.

assignments, however, shall not relieve exhibitor of his liability hereunder."

Contract Must Be Definite

THE COURTS have consistently held that a valid contract is not completed if it is shown that either party failed to accept an offer presented by the other party. In other words, a valid contract is made only by parties whose minds have met regarding their obligations.

For instance, in Consolidated Amusement Company v. Momand (14 P. [2d] 359), it was shown that certain letters and telegrams passed between a theatre operator named Momand and an amusement company engaged in contracting engagements for different shows with showhouses. While operating its usual business, the company received a letter from Momand in reference to furnishing certain of the latter's showhouses with an attraction under the title of "Josephine Barlow Revue." The only question presented for litigation was whether or not the telegrams and letters that passed between Momand and the amusement company constituted a contract that was binding on Momand for an exhibition that was concluded at a theatre in Bartlesville.

It was proved that the theatre owner sent to the amusement company a telegram as follows: "Consolidated Amusement Company, 146 Lee Bldg., Kansas City, Mo. O. K. Pawhuska positively commencing matinee Sunday week Nov. fifteenth Bartlesville week Nov. twenty-second Shawnee option additional good time. A. B. Momand."

The amusement company sent a letter in answer to this telegram, expressing uncertainty whether Momand owned all of the mentioned theatres in the different towns. A portion of the letter stated: "Also advise if you control the house in Pawhuska and in Bartlesville, or shall we send contracts direct to those towns?"

Momand, in answer to the above inquiry, said: "Replying to your letter dated November 5, we own the Jackson Theatre in Pawhuska, but book the Liberty Theatre in Bartlesville on arrangement with the owner, Miss B. L. Cutler."

The amusement company made a contract with the owner of the Bartlesville theatre for its attraction, "Josephine Barlow Revue," and the later sued Momand to recover payment. It was contended by the counsel for the amusement company that the above mentioned telegrams and letters constituted a contract by which Momand assumed responsibility for payment of the Revue shown at the Bartlesville theatre, which actually was owned by another. However, the court refused to hold Momand liable, saying:

"It appears that when the plaintiff (amusement company) inquired of the defendant (Momand) if he controlled the showhouse at Bartlesville, and Momand replied that the plaintiff would make arrangements with the owner there, it was notice to the plaintiff (amusement company) that they should conduct their contractual relation for the booking of the show with the owner of the showhouse at Bartlesville. In our judgment, the telegrams and correspondence between the plaintiff and defendant were not sufficient to show a contract that was binding upon the defendant for the payment of the exhibition that was shown at Bartlesville."

What Is "Doing Business?"

IT IS important to know that various states have enacted laws which require foreign corporations which transact intrastate business to perform certain duties, such as payment of license fees, or filing of certain papers or certificates with named officials of the state.

Generally speaking, a foreign corporation which transacts interstate business is not required to abide by state laws of this nature. However, where the transaction is intrastate and the foreign corporation fails to comply with laws of the state, such corporation is not entitled to file suit to collect money owed by residents of such state. The latest higher court case involving this point of the law is General Talking Pictures Corporation v. Shea (49 S. W. [2d] 359).

In this case it was shown that a seller located in New York state made an agreement in New York leasing a picture machine to the owner of a theatre operated in Arkansas. The lease contract provided that the seller should install, inspect and repair the machine.

Later it was contended by the theatre owner that a contract of this nature is intrastate and, since the seller had not complied with laws of the state of Arkansas, it was not entitled to file suit on the contract. However, the court held:

"The character of the transaction as to whether interstate or intrastate is necessarily determined by the essence of the contract. The essence of the instant contract was the renting or leasing of a picture machine in New York for shipment to McGehee, Arkansas. The agreement was entered into in New York. It was clearly an agreement for an interstate shipment and must be classed as interstate commerce unless that portion of the contract providing for installation, inspection and repairs renders the transaction intrastate. The decided weight of authority is to the effect that an agreement to install machinery or other apparatus at the point of destination will not divest the sale of its character of interstate commerce."

Payment for Extra Work

A CONTRACTOR, or other employe, is entitled to recover extra payment for extra work performed on a theatre building, where it is shown that such work was performed by the contractor *by authority of the theatre owner* and such extra work was *not* provided for in the specifications submitted by the owner to the contractor at the time the contract was made.

For instance, in Theatre Realty Company v. P. H. Meyer Company (48 S. W. [2d] 1), it was shown that a theatre owner and a contractor entered into a construction contract. Litigation arose when the contractor contended that he was entitled to recover extra payment for constructing certain attachments at the rear of the stage of the theatre. The contractor sued the theatre owner to recover extra payment and proved that the attachments were not referred to in the original specifications presented to him when the contract was made. In view of this fact the higher court held the contractor entitled to a recovery, and said:

"In other words, the person who accepts a contract is not bound beyond the fair meaning of the writing which he accepts. A careful consideration of the papers submitted to Meyer (contractor), which itemized the work which he was to do, satisfied the court that this standpipe back of the wall in the rear of the stage was not included in the specifications which were submitted to him."

Liability for False Arrest

A THEATRE OWNER is liable in damages where his authorized agent causes false arrest of any person. This point of the law was discussed in the recent case of Waddington v. Mutual Protective Association (163 S. E. 313).

The facts of this case are that a person was detained and questioned by a police officer. Later it was determined that the questioned person was innocent. He filed suit against the police officer's employer. Under the circumstances the higher court held the employer liable, and said:

"In a suit against the corporation by the person arrested to recover damages for his false and illegal imprisonment, which was made without lawful warrant, the evidence was sufficient to authorize a finding for the plaintiff."

Contracts Not to Engage in Competitive Business

THE GENERAL rule is that a valid contract by a seller of a theatre not to engage in competition must be ancillary and incidental to the main purpose of the transfer of the business sold, and made in protection or support of the business transferred. On the other hand, it is held that a contract of this nature is automatically assignable.

For example, in Burchell v. Capitol (163 S. E. 81), it was shown that the seller of his business entered into a contract with the purchaser by the terms of which he agreed that he would not, directly or indirectly, engage in the same business in or within fifty miles of the city for a period of ten years.

Later this purchaser sold the business to another purchaser. Legal controversy arose over the question whether or not the last purchaser had legal right to file suit and obtain an injunction against the first owner from entering into competitive business since the latter had not contracted with the last purchaser.

In holding that a restrictive clause of this nature is *automatically* assignable to the purchaser of the business, this court said:

"Such a covenant is assignable by the purchaser of the business, even though it does not run to the purchaser and his assigns; and, if the purchaser in turn sells the business, including his good will, the covenant passes as an appurtenance of, or an incident to, the business sold by the purchaser without a specific assignment thereof, or of the contract in which it was made."

Almost all state courts have consistently held that an agreement is valid and binding by which an employe agrees not to enter into competing business with his employer in a small area of territory, such as a county, for a reasonable period of time, say five years. However, the higher court in Massachusetts adopted a different rule.

For illustration, in Whiting v. O'Connell (179 N. E. 169), it was disclosed that an employe contracted with his employer under a contract containing the following:

"Each man employed under this agreement agrees with the employer that should such man's employment cease for any reason during the term of this agreement, for 90 days thereafter he will not, by himself, by agents, or as the servant or agent of another, interfere with the business of said employer for a period of 90 days from the cessation of said employment."

Later litigation developed over the validity of this agreement. It is interesting to observe that the higher Massachusetts court held the agreement invalid, and stated its view as follows:

"Such a wide covenant in restraint of trade is broader than a reasonable protection of the plaintiff's business required. It was an 'interference with individual liberty,' was against public policy, and will not be enforced so as to cover the extensive area. . . . The fact that the time limitation was ninety days does not change this rule. While the period runs the restriction is unreasonable. The plaintiff (employer) did not require it for the proper safeguarding of its business and it unjustly restrained the defendants (employes) from following their occupation. . . . The evils resulting from a contract as broad as the one under consideration, even during a period of ninety days, are against public policy."

Reasonable Inspection Necessary

MANY COURTS have held that in order for the operator of a theatre to avoid liability for injuries sustained by patrons or employes it is necessary to prove that the cause of the injury was unknown and, also, that the theatre operator exercised ordinary diligence and care to inspect the premises so that the defect or cause of the injury may have been discovered. This phase of the law was discussed in the late case of James v. Rhode Island (160 Atl. 746).

The facts of this case are that a member of an orchestra was seriously injured when a piano toppled over on him when he attempted to change the position of the instrument.

The employe filed suit against the theatre operator and proved that the piano was off balance due to the fact that one of the casters was missing. Therefore, the higher court held the injured employe entitled to a recovery, and said:

"There was testimony that the caster was missing from the piano for a considerable period and that on previous occasions a block of wood was substituted for it. If this testimony is to be believed, it follows as a matter of law that the defective condition was known or should have been known to the defendant."

Sidewalk Defects

THE LAW is well established that a theatre owner who negligently causes a sidewalk to be defective is liable in damages for an injury sustained by a pedestrian as a result of such defect. For instance, in Smith Company v. Dirr (180 N. E. 197), it was disclosed that a cripple fell upon the sidewalk and suffered severe injuries. The fall was caused by reason of a crutch penetrating a hole in the sidewalk made by a "bull's eye," or glass plug, having become dislodged.

The glass plug had been taken away by an employe a short time before. After discovering its dislocation and trying to fix it in the socket, he had thrown it away.

There was evidence during the trial that the glass plugs were set in their sockets in the sidewalk with a tar compound, and that upon examining the hole, through which the crutch penetrated at the time of the accident it had been found rusty and dirty. In holding the pedestrian entitled to recover, the court said:

"A dangerous condition permitted to exist for a very short time may become a nusiance and a constant menace to the safety of those exposed to it. . . . In the present case the evidence shows that every moment many persons were passing and repassing over this spot. . . . The use of crutches is not extremely unusual."

Alteration of Instrument

NUMEROUS COURTS have held that any material alteration of a negotiable instrument renders the same void, if such alteration is made *without* consent of the maker. An example of this phase of the law is found in the late case of Cottle v. Sanders (40 S. W. [2d] 979).

In this case it was shown that a note was given and properly signed in the following form:

> "$400.00 Carthage, Texas.
> Without grace, after date, for value received, I, we, or either of us promise to pay to the order of J. D. Cottle," etc.

After it was executed, the words "On or before October 1st" were added in front the words "Without grace." The maker refused to pay the note on the grounds that the holder had without his consent materially altered it by inserting therein the words "on or before October 1st."

The higher court promptly *relieved* the maker from obligation to pay, saying:

"The note in question here having been altered in a material way after it was executed and delivered by appellee to appellant, it follows appellant was not entitled to recover thereon against the maker thereof, if any, who did not consent to the alteration made."

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on March 7. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Indiana

SOUTH BEND—J. N. Burke has prepared plans for heating plant for new moving picture theatre. Callix Miller, engineer. Estimated cost, 25,000.

Massachusetts

BROOKLINE—Coolidge Forner Theatre Company, G. W. Wightman, 60 State street, Boston, Mass., has plans by Blakall, Clapp, Whittemore & Clark, 31 West street, Boston, Mass., for a modern brick and stone theatre to be located at 1297 Beacon street. Estimated cost, $275,000.

Michigan

*MT. CLEMENS—Leo Krim, operating the Lasky and Plaza Theatres in Detroit, recently acquired site for a new house. Work expected to start soon. Architect and location not announced.

New Jersey

HARRISON—D. Rentschler, 197 Prospect avenue, N. Arlington, N. J., plans rebuilding two-story brick auditorium and store building at Harrison and Kingsland avenues. Maturity indefinite. Private plans. Estimated cost, $150,000.

*NEWARK—Owner, care F. P. Friedman, architect, 9 Clinton street, will not build two-story brick and steel theatre and store building. Project abandoned. Estimated cost, $150,000.

New York

BROOKLYN—Avenue Operating Company, H. Weingarten, president, 101 Lafayette avenue, has plans by C. A. Sandbloom, 145 West Forty-fifth street, New York, for a two-story theatre, store and office building, 110 by 138 feet, to be located at Avenue P and East Third street. Cost estimated to exceed $125,000.

Oklahoma

*EL RENO—Orville Enloe, manager of the Empress and Royal Theatres, announces that he will rebuild the Criterion Theatre, recently gutted by fire. Work, it is said, will start in short time. Architect not made public. Cost estimated to exceed $150,000.

Pennsylvania

McSHERRYSTOWN—B. E. Starr, 7 South Second street, Harrisburg, Pa., is taking bids for a two-story concrete-block and cast stone auditorium and club house, 59 by 137 feet; built-up roof, maple floors, roof ventilators, steam heat, electric lights, etc. Owner, Knights of Columbia, J. P. Smith, secretary.

Texas

LAREDO—R. & R. Theatres has plans by W. S. Dunn, Melba Building, Dallas, Texas, for a one-story tile and brick theatre, 55 by 195 feet. Cost estimated, $100,000.

Remodeling

Illinois

CHICAGO—The Monroe-State Theatre Corporation, care Albert Goldman, has leased the 2000-seat Majestic Theatre at 18 West Monroe street. Extensive alterations are being made and sound equipment installed. Company operates Roxy Theatre at Frankfort, Ind. and others in Kokomo and Ottawa, Ill. S. J. Gregory is new manager of the Majestic.

MAYWOOD—The Lido Theatre, recently damaged by fire, has been renovated and reopened by Simansky & Miller.

Louisiana

NEW ORLEANS—Coliseum Theatre has been remodeled, redecorated and new equipment installed. House has been reopened by Henry J. Lazarus.

Minnesota

ST. PAUL—The remodeled Alhambra Theatre is the city's newest family theatre. House has been renamed the Cameo. Bert Nix is manager.

New Jersey

NORTH BERGEN—Mirrorold Corporation, L. Cohen, in charge, 105 West Parmenter street, Newburgh, N. Y., plans remodeling one-story brick theatre, located at Hudson Boulevard and Paterson Plank Road. J. J. Kislak, Inc., 29 Journal square, Jersey City, N. J., agent. Architect not selected. Cost estimated at $150,000 including equipment.

North Dakota

HAZEN—Mars Theatre has been acquired by R. H. Metcalf from F. W. Hass. House will be improved and redecorated.

Ohio

WESTERVILLE—Perry Theatre has been remodeled. House is operated by C. A. Davies on a picture-vaudeville policy.

Pennsylvania

PHILADELPHIA—The contract has been awarded to S. H. Lewin, 1619 Sansom street, for alterations to moving picture theatre at 5263 Ridge avenue for the Wissahikon Theatre Company. Improvements call for stucco on front wall, demolitions, lathing, plastering, sheet aluminum, miscellaneous iron, carpentry, lumber, new marble, electric, etc.

PHILADELPHIA—The contract has been awarded to M. Corchin, Inc., 605 Reed street, for alterations to theatre at 237-45 North Eighth street. Owner, Sidney L. Marten, Esq., Market Street Bank Building. H. H. Kline, 1612 South Fourth street, architect.

Utah

GARLAND—Fire damage to the Paramount Theatre has been repaired. F. M. Peck, manager.

Washington

SPOKANE—New sound equipment has been installed in the Post Street Theatre. House is operated by Ray Grombacher.

Contracts Awarded

Maine

*GARDNER—Reported that construction work on three-story brick theatre and store building on Water street for H. Johnson is well under way. F. A. Rumery Company, 533 Forest street, Portland, Me., has the general contract. Bunker & Savage, 255 Water street, Augusta, Me., architects. Estimated cost, $150,000.

Michigan

*DETROIT—Reported that construction work is being completed on three-story brick and concrete picture theatre on Woodward avenue for Abraham Cohen. N. M. Lerner, 1938 Dime Bank Building, is the contractor. Estimated cost, $150,000.

Theatres Opened

Illinois

FREEPORT—A newly constructed theatre has opened under the management of Walter Bedell.

New York

NORWICH—William Smalley, head of the Smalley Circuit in upper part of state, recently opened a new theatre under the management of Clifford Swick, formerly manager of the Ellwood Theatres, Ellwood, Pa.

SMITHTOWN — New Smithtown Theatre was recently opened by the Prudential Theatre Circuit, operating on Long Island.

Texas

HUNTSVILLE—The J. E. Allen building has been converted into an up-to-date picture house. It will be operated as the Sam Houston Theatre.

Virginia

WILLIAMSBURG—The new Williamsburg Theatre, erected by the Rockerfeller interests, is under the management of Tom McCloskey.

Canada

TORONTO, ONT.—Hyman Freedman has about completed his new Circle Theatre. House has seating capacity of 800. Opening date to be announced.

ALPHABETICAL LIST OF ADVERTISERS

A

American Seating Company 25

B

Block Company, M. A 28

C

Carbon Products, Inc 21
Clark, Peter, Inc 27
Coxsackie Holding Corporation 19

E

Enterprise Optical Mfg. Co .... Fourth Cover

G

Garver Electric Company 20
General Register Corporation 19
General Seating Company 28

H

Hall & Connolly 22
Heywood-Wakefield Company 3

I

International Projector Corporation .. Second Cover

K

Kliegl Brothers 26

L

Lincrophone Company, Inc. 20

M

Mellaphone Corporation 26
Moore, William N 16

N

National Carbon Company 17
National Theatre Supply Company 21
Noris Carbon Company, Inc 23

P

Platter Sound Products Corporation 22

R

Rosco Laboratories 20

S

Strong Electric Corporation 17

W

Weber Machine Corporation 16

Y

York Safe and Lock Company 27

Among Contributors to This Issue:

¶ *Francis M. Falge (Cutting the Cost of Good Lighting) is an illumination engineer associated with the engineering department of the General Electric Company at Nela Park. In addition to his general studies in lighting, he has had special interests in the motion picture theatre, which have included screens (essentially an illumination problem) as well as lighting. Mr. Falge has contributed on several previous occasions to* Better Theatres.

¶ *Bernard Charman (Two British Ventures in Modernism) is a London journalist who has had a lengthy association with motion picture trade journals, with which he specialized in problems of the theatre. He is the representative of Quigley Publications in England.*

¶ *Harold Nye (Using the Sound Screen as a Scrim for Effects) is an electrical engineer who has been engaged in technical work in connection with the motion picture theatre for a number of years, part of the time in the employ of Warner Brothers' West Coast theatres. He also has an experimental laboratory where he conducts research in theatre problems of various kinds. He was the author of an article on projection and sound in the January 14th issue.*

¶ *S. Charles Lee (A Theatre Architect Visits Europe) is one of the nation's leading theatre architects. His series, begun in the February 11th issue, will be concluded in the April 8th issue. Mr. Lee has his architectural offices in Los Angeles.*

¶ *Leo T. Parker (Law for Exhibitors: Recent Decisions) is a regular contributor of articles on the Theatre and the Law to* Better Theatres. *He is a Cincinnati attorney.*

¶ *Aaron Nadell (Sound Equipment Today and Its Market) is a sound engineer whom readers will remember for his previous articles in* Better Theatres. *He was the author of the series, "What the Manager Should Know About Sound." He is also the author of the book, "Projecting Sound Pictures." He has been associated with both sound equipment manufacturers and theatre circuits. His home is in Brooklyn, N. Y.*

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12 Amplifiers.
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B

19 Balloons, advertising.
20 Banners.
21 Baskets, decorative.
22 Batteries.
23 Bell-buzzer signal systems.
24 Blocks, pulleys, stage-rigging.
25 Bolts, chair anchor.
26 Booths, projection (portable).
27 Booths, ticket (portable).
28 Box office safes.
29 Brass grills.
30 Brass rails.
31 Bulletin boards, changeable.

C

32 Cable.
33 Cabinets.
34 Cameras.
35 Canopies for fronts.
36 Carbons.
37 Carbon sharpeners and wrenches.
38 Carpets.
39 Carpet cushion.
40 Carpet cleaning compound.
41 Carpet covering.
42 Cases, film shipping.
43 Cement, film.
44 Cement for fastening chairs.
45 Chair covers.
46 Chairs, wicker.
47 Chairs, theatre.
48 Change makers.
49 Changeable letters.
50 Change overs.
51 Cleaning compounds.
52 Color hoods.
53 Condensers.
54 Controls, volume.
55 Cutout machines, display.

D

56 Date strips.
57 Dimmers.
58 Disinfectants—perfumed.
59 Display cutout machines.
60 Doors, fireproof.
61 Draperies.
62 Drinking fountains.
63 Duplicating machines.
64 Dynamic speakers.

E

65 Earphones.
66 Effect machines.
67 Electric measuring instruments.
68 Electric fans.
69 Electrical flowers.
70 Electric pickups.
71 Electric power generating plant.
72 Electric signs.
73 Electric Signal and control systems.
74 Emergency lighting plants.
75 Exit light signs.

F

76 Film cleaning machines.
77 Film processing machines.
78 Film rewinders.
79 Film splicing machines.
80 Film tools.
81 Fire extinguishers.
82 Fireproof curtains.
83 Fireproof doors.
84 Fireproofing materials.
85 Fixtures, lighting.
86 Flashers, electric sign.
87 Flood lighting.
88 Floorlights.
89 Floor covering.
90 Floor runners.
91 Flowers, artificial.
92 Footlights.
93 Fountains, decorative.
94 Fountains, drinking.
95 Frames-poster, lobby display.
96 Furnaces.
97 Fuses.

G

98 Gelatine sheets.
99 Generators.
100 Grilles, brass.
101 Gummed labels.
102 Gypsum products.

H

103 Hand driers.
104 Hardware, stage.
105 Hearing devices.
106 Heating systems.
107 Horns.
108 Horn lifts and towers.

I

109 Ink, pencils for slides.
110 Insurance.
111 Interior decorating service.
112 Interior illuminated signs.

J

113 Janitors' supplies.

L

114 Ladders, safety.
115 Lamps, decorative.
116 Lamp dip coloring.
117 Lamps, general lighting.
118 Lamps, incandescent projection.
119 Lamps, high intensity.
120 Lamps, reflecting arc.
121 Lavatory equipment, furnishings.
122 Ledgers, theatre.
123 Lenses.
124 Letters, changeable.
125 Lights, exit.
126 Lights, spot.
127 Lighting fixtures.
128 Lighting systems, complete.
129 Linoleum.
130 Liquid soap.
131 Liquid soap containers.
132 Lobby display frames.
133 Lobby gazing balls.
134 Lobby furniture and decoration.
135 Lockers.
136 Luminous numbers.
137 Luminous signs, interior, exterior.

M

138 Machines, display cutout.
139 Machines, ticket.
140 Machines, pop corn.
141 Machines, vending.
142 Marble.
143 Marquee.
144 Mats and runners.
145 Mazda projection adapters.
146 Mazda regulators.
147 Metal polish.
148 Motors, electric.
149 Motor generators.
150 Motion picture cable.
151 Music stands.

N

152 Novelties, advertising.
153 Nursery furnishings and equipment.

O

154 Oil burners.
155 Orchestra pit fittings, furnishings.
156 Organs.
157 Organ novelty slides.
158 Organ lifts.
159 Organ heaters.
160 Ornamental fountains.
161 Ornamental metal work.

P

162 Paper drinking cups.
163 Paper towels.
164 Perfumers.
165 Phonograph motors.
166 Phonograph needles.
167 Phonograph turntables.
168 Photo-electric cells.
169 Photo frames.
170 Pianos.
171 Plastic fixtures and decorations.
172 Plumbing fixtures.
173 Pop-corn machines.
174 Posters.
175 Poster frames.
176 Poster lights.
177 Poster paste.
178 Portable projectors.
179 Pottery, decorative.
180 Portable sound equipment.
181 Power generating plants.
182 Printing, theatre.
183 Programs.
184 Program covers.
185 Projection lamps.
186 Projection machines.
187 Projection machine parts.
188 Projection room equipment.
189 Public address systems.

R

190 Rails, brass.
191 Rails, rope.
192 Rectifiers.
193 Records.
194 Record cabinets.
195 Recording equipment.
196 Redecorating service.
197 Reflectors.
198 Regulators, Mazda.
199 Reels.
200 Reel signals.
201 Reel packing, carrying cases.
202 Resonant orchestra platform.
203 Reseating service.
204 Rewinders, film.
205 Rheostats.
206 Rigging, stage.

S

207 Safes, box office.
208 Safes, film.
209 Safety ladders.
210 Scales.
211 Scenery, stage.
212 Scenic artists' service.
213 Schools.
214 Screen masks and modifiers.
215 Screen paint.
216 Screen Resurfacing Service.
217 Seat covers,
218 Seat indicators, vacant.
219 Signs, directional.
220 Signs, marquee.
221 Screens.
222 Seats, theatre.
223 Signals, reel end.
224 Sign flashers.
225 Sign lettering service.
226 Slides.
227 Slide ink, pencils.
228 Slide, lanterns.
229 Slide making outfits.
230 Slide mats.
231 Shutters, metal fire.
232 Soap containers, liquid.
233 Sound equipment, complete.
234 Sound heads.
235 Sound-proof installation.
236 Speakers, dynamic.
237 Speed indicators.
238 Spotlights.
239 Spring seats, interchangeable.
240 Stage lighting equipment.
241 Stage lighting systems.
242 Stage rigging-blocks, pulleys.
243 Stage scenery.
244 Stair treads.
245 Statuary.
246 Stereopticons.
247 Sweeping compounds.
248 Switchboards.
249 Switches, automatic.

T

250 Tapestries.
251 Telephone, Inter-communicating.
252 Temperature control apparatus.
253 Terra cotta.
254 Theatre accounting systems.
255 Theatre dimmers.
256 Theatre seats.
257 Tickets.
258 Ticket booths.
259 Ticket choppers.
260 Ticket holders.
261 Ticket selling machines.
262 Tile.
263 Tool cases, operators'.
264 Towels, paper.
265 Trailers.
266 Transformers.
267 Transparencies.
268 Turnstiles.

U

269 Uniforms.
270 Upholstery material.

V

271 Vacuum cleaning equipment.
272 Valances.
273 Vases, stone.
274 Ventilating fans.
275 Ventilating systems.
276 Vending machines.
277 Vitrolite.
278 Volume controls.

W

279 Wall coverings.
280 Water coolers.

"BETTER THEATRES" DIVISION, Motion Picture Herald, [3-11-33]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: ....

....

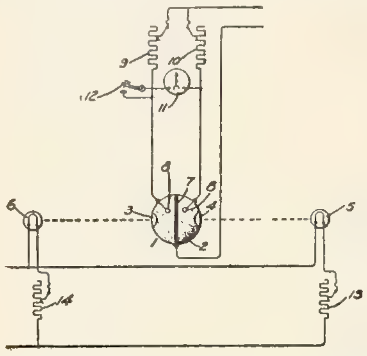
Name .... Theatre .... City ....

State .... Seating Capacity ....

New Inventions

. . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

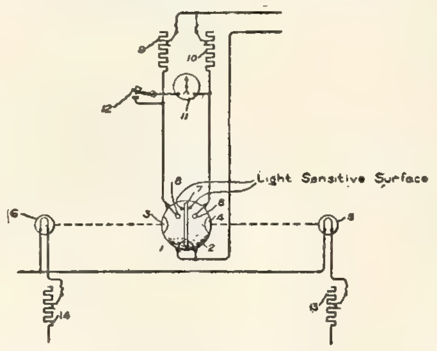
1,812,763. PHOTO-ELECTRIC DEVICE. William E. Story, Jr., Worcester, Mass., assignor to General Electric Company, a Corporation of New York. Filed Apr. 6, 1925, Serial No. 20,907. Renewed Dec. 17, 1929. 5 Claims. (Cl. 88—23.)



1. In combination, light sensitive means including a pair of photo-electric cells contained in a single envelope, means whereby a pair of oppositely extending beams of light, one of which may be varied, may be directed onto said light sensitive means, a single source of energy for said light beams, and means connected to said light sensitive means for indicating variations in the intensities of said light beams.

▼

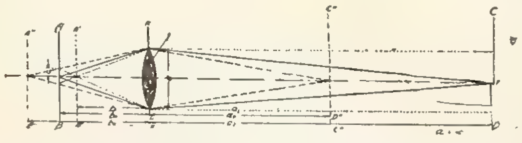
1,812,764. PHOTO-ELECTRIC DEVICE. William E. Story, Jr., Worcester, Mass., assignor to General Electric Company, a Corporation of New York. Original application filed Apr. 6, 1925, Serial No. 20,907. Divided and this application filed Apr. 25, 1929. Serial No. 358,070. 5 Claims. (Cl. 250—27.5.)



1. In combination, an evacuated envelope containing a plurality of photo-electric units, each comprising a light sensitive cathode and a cooperating anode, said cathodes being mounted on a common insulating material.

▼

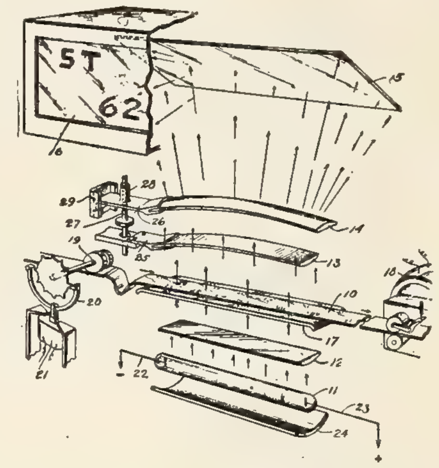
1,811,495. MULTIPLE-IMAGE CAMERA. Harold N. Cox, Glen Ridge, N. J., assignor to Cox Multi-Color Photo Company, Pittsburgh, Pa., a Corporation of Delaware. Filed July 25, 1928. Serial No. 295,256. 1 Claim. (Cl. 88—1.)



A lens system for multiple-image work adapted to serve interchangeably with a single-image lens of given focal length and width of aperture, and to project upon a film and within the area covered by the single-image lens multiple-images of equal angle of view, such system including a plurality of identical lens units, of fixed aperture symmetrically spaced about an axis, the focal length of which lenses is substantially ⅝n x w, in which n= the numerical aperture of the lens units of the multiple-image system, and w=the width of the film area.

▼

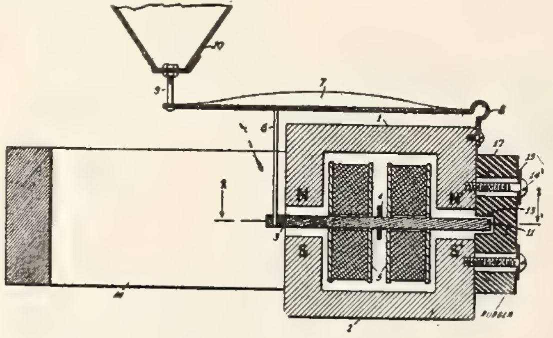
1,811,770. PROJECTING APPARATUS. Evan R. Wheeler, North Plainfield, N. J., assignor to The Western Union Telegraph Company, New York, N. Y., a Corporation of New York. Filed July 23, 1929. Serial No. 380,387. 6 Claims. (Cl. 88—24.)



1. In a projecting apparatus, the combination with a tape having markings thereon, of a source of light substantially coextensive with the length of tape to be projected at any instant, means for projecting said light upon said tape, a reflector, a lens interposed between the tape and reflector for projecting the markings of the tape upon the reflector, and a screen disposed so as to receive the image from said deflector, said lens having a linear dimension substantially coextensive with the light source and being convex towards said reflector along said linear dimension.

▼

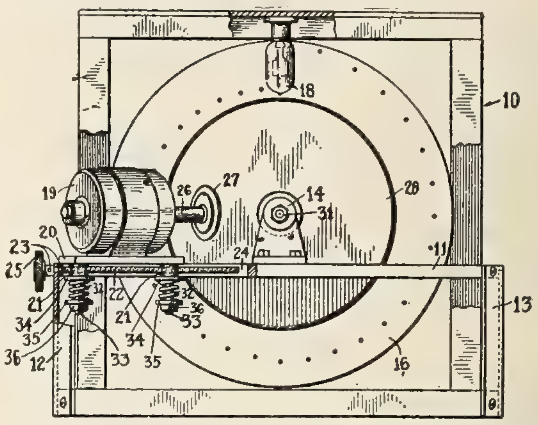
1,871,739. DRIVING UNIT FOR SOUND REPRODUCERS. Abraham Ringel, Brooklyn, N. Y., assignor to Radio Corporation of America, a Corporation of Delaware. Filed Apr. 5, 1928. Serial No. 267,533. 3 Claims. (Cl. 179—180.)



1. In combination a permanent magnet, a pair of pole pieces on said magnet, an armature suspended for vibration between said pole pieces, one end of said armature protruding past said pole pieces, and means comprising a single slotted member fastened to said pole pieces and positioned to engage the end of said armature and limit its movements, said member being of yielding material and having a slot which is larger than the end of the armature into which the end of the armature extends.

▼

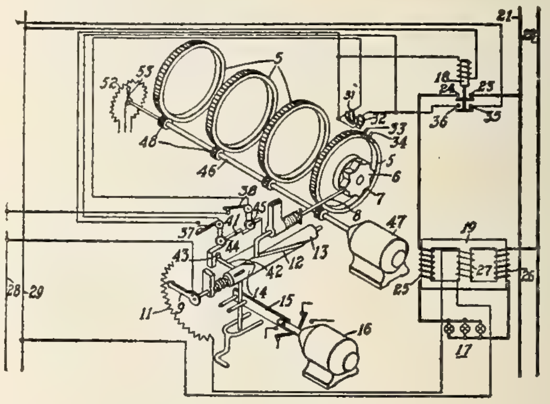
1,811,465. TELEVISION DEVICE. John Geloso, New York, N. Y., assignor, by mesne assignments, to Pilot Radio & Tube Corporation, Brooklyn, N. Y., a Corporation of Delaware. Filed Dec. 24, 1928. Serial No. 328,076. 8 Claims. (Cl. 178—6.)



1. The combination of a scanning disc, a motor having an armature shaft, a friction element on said shaft adapted to engage said disc to drive the same, a carriage for supporting said motor, and means for moving said carriage in a direction parallel to the plane of said disc.

▼

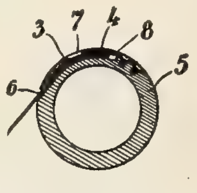
1,872,155. CONTROL MECHANISM. James C. Masek, Irwin, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Nov. 2, 1927. Serial No. 230,521. 6 Claims. (Cl. 175—312.)



1. A control system comprising a circuit-controlling device have a plurality of means for separately varying through a desired range the same circuit and presetable means for controlling the device to effect the control of the circuit through any selected first said regulating means.

▼

1,871,983. ATTACHMENT OF MOVING PICTURE FILM TO THE FILM SPOOL. Leo Goldhammer, Munich, Germany, assignor to Agfa Ansco Corporation, Binghamton, N. Y., a Corporation of New York. Filed Jan. 22, 1929, Serial No. 334,282, and in Germany Jan. 25, 1928. 4 Claims. (Cl. 242—74.)



1. In a cinematographic film roll a film strip provided near one end between the perforations with an arc-shaped incision which forms on the bent film a projecting tongue directed away from the end of the film strip.

now as never before the extra effort must be made. If the motion picture had lost its extraordinary appeal, if the majority of the people here and abroad could not afford even inexpensive entertainment, all effort would be futile. But the motion picture theatre business still has its scores of millions of regular customers, and the 14,000 theatres catering to them continue their daily needs—needs become the greater because of delay in supplying them normally. Now burdened with more responsibility for the theatre directly under his supervision, the manager of the circuit house joins the independent owner in taking a shrewd interest in the equipment and furnishings that meet these needs. . . . Twice each year Better Theatres issues a Buyers Number especially designed to guide the theatre executive and technician in the equipment market. The next issue of Better Theatres will be the Buyers Number of the Spring and Summer of 1933, and for it the industry's standard theatre equipment directories, The Equipment Index and Theatre Supply Dealers, are being thoroughly revised. The issue will also contain discussions of the relationship of production methods to motion picture exhibition, systematic maintenance, the law involved in the leasing of sound equipment, theatre architecture in this country and abroad, economical modernization of reproduction facilities, in addition to striking and instructive pictorial material. Knowing intimately the real resources and current requirements of the motion picture theatre business, the publishers have "carried on" as usual in planning this issue. Advertising forms close March 31 for

BETTER THEATRES SPRING BUYERS NUMBER

APRIL 8

A QUIGLEY
PUBLICATION

* * *

1790 BROADWAY
NEW YORK CITY

FACTS!

CONCERNING

MOTIOGRAPH DE LUXE GUARANTEED SOUND PROJECTOR EQUIPMENT

1\.

YOU CAN BUY *OUTRIGHT* FOR CASH OR ON TERMS *WITHOUT COMPULSORY SERVICE CHARGES OR RENTAL FEES,* THE FINEST AND BEST SOUND PROJECTOR EQUIPMENT MANUFACTURED AND GUARANTEED BY THE OLDEST MANUFACTURER OF MOTION PICTURE PROJECTION EQUIPMENT AND BACKED BY OVER 30 YEARS OF EXPERIENCE AND SERVICE TO THE EXHIBITOR.

2\.

IT IS SOLD DIRECT FROM *FACTORY* TO *USER* AT FACTORY PRICES.

3\.

IT IS *COMPLETE* EQUIPMENT *INCLUDING MOTION PICTURE PROJECTORS* DESIGNED FOR SOUND REPRODUCTION.

4\.

IT OFFERS THE DISTINCT ADVANTAGE OF UNIFIED EQUIPMENT—PROJECTORS AND SOUND—FROM ONE SOURCE OF SUPPLY.

5\.

IT DELIVERS PERFECT MOTION PICTURE PROJECTION AND SOUND REPRODUCTION OF HIGH FIDELITY AND NATURALNESS.

6\.

IT EMBODIES THE LATEST IMPROVEMENTS IN BOTH MOTION PICTURE PROJECTION AND SOUND REPRODUCTION.

7\.

IT IS ENTIRELY A.C. OPERATED WITHOUT BATTERIES OR MOTOR GENERATORS.

8\.

IT IS SIMPLIFIED EQUIPMENT AND TROUBLE-FREE IN OPERATION.

9\.

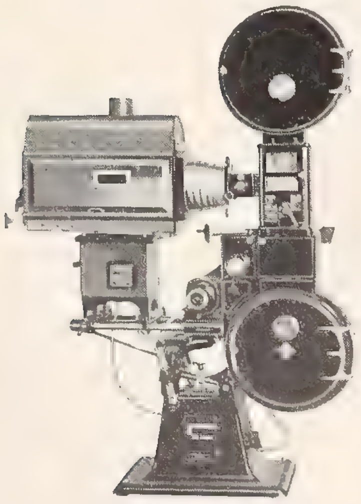
IT IS EXCEEDINGLY LOW IN OPERATING COST AND UPKEEP.

10\.

IT ELIMINATES COSTLY SERVICE CHARGES AND MAINTENANCE COST.

11\.

IT IS EQUIPMENT OF THE HIGHEST QUALITY AT THE LOWEST POSSIBLE PRICE.



Motiograph Sound
$750 Up

12\.

IT IS FURNISHED IN TYPES FOR ANY SIZE THEATRE.

13\.

IT IS PRICED INDIVIDUALLY ACCORDING TO THE REQUIREMENTS OF YOUR PARTICULAR THEATRE.

14\.

IT IS THE EQUIPMENT *YOU* SHOULD *OWN.*

Write us for information

ENTERPRISE OPTICAL MFG. CO.

4431 W. LAKE ST.
CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEW DEAL — SUPERMEN — and TODAY

Vol. 110, No. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* **March**

NEWS!

Helen Hayes and Clark Gable in "The White Sister" now playing at the Astor. Metro-Goldwyn-Mayer.

NEWS!

SHE HOLDS THE WORLD'S RECORD FOR PUBLICITY!

HOME CITY GIVES A ROYAL WELCOME TO BETTE DAVIS
New York Evening Post
TOLEDO BLADE
Cleveland Pre
Telegram

BETTE DAVIS

The "42nd Street Special" Made Her Famous—

"EX-LADY"

Will Make Her a Sensation!

"WARNER BROS.

ARE TURNING OUT THE BEST PRODUCT OF THE SEASON."

—*"The National Exhibitor"*

With Gene Raymond • Monroe Owsley • Frank McHugh • Claire Dodd.
Directed by Robert Florey

VITAGRAPH, INC., DISTRIBUTORS

WARNER BROS A

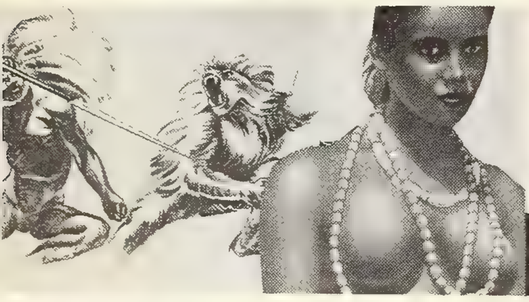
FOR RELEASE A

MAR. 18 "GRAND SLAM"—PAUL LUKAS—LORETTA YOUNG"

MAR. 25 "THE KEYHOLE"—KAY FRANCIS—GEORGE BRENT"

APR. 1 WARREN WILLIAM — — — "THE MIND READER"

APR. 8 BETTE DAVIS — — "EX-LADY" — — ALL-STAR CAST"



APR. 8 "UNTAMED AFRICA" — — ACE ADVENTURE FILM"

APR. 15 RICHARD BARTHELMESS — "CENTRAL AIRPORT"

ANNOUNCE

S SCHEDULED

APR. 22 BARBARA STANWYCK – – – – "BABY FACE"

APR. 29 JOE E. BROWN – – – – "ELMER THE GREAT"†

MAY 6 JAMES CAGNEY – – – "PICTURE SNATCHER"

MAY 13 CHATTERTON & BRENT – – – "LILLY TURNER"

MAY 20 GEORGE ARLISS – – – "THE ADOPTED FATHER"

MAY 27 EDWARD G. ROBINSON – "THE LITTLE GIANT"

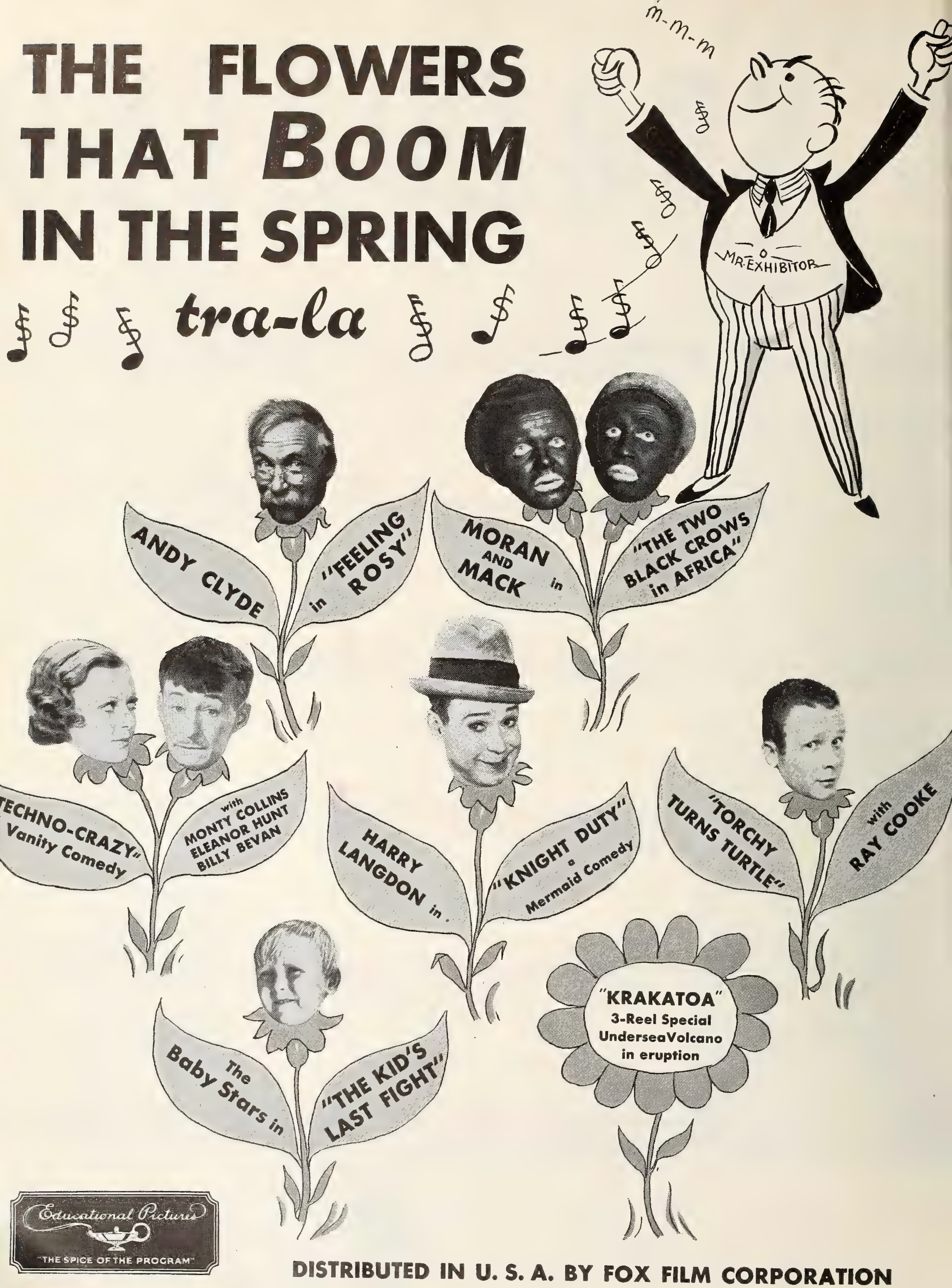
*A WARNER BROS PICTURE VITAGRAPH, INC., DISTRIBUTORS †A FIRST NATIONAL PICTUR

FAMOUS QUOTATIONS

"I would advise any exhibitor who has not bought Warner-First National this year to get busy and sign a contract." — *S. M. Farrar, Orpheum Thea., Harrisburg, Ill., in March 11th M. P. Herald.*

THE FLOWERS THAT BOOM IN THE SPRING

tra-la



ANDY CLYDE in "FEELING ROSY"

MORAN AND MACK in "THE TWO BLACK CROWS in AFRICA"

"TECHNO-CRAZY" Vanity Comedy with MONTY COLLINS ELEANOR HUNT BILLY BEVAN

HARRY LANGDON in "KNIGHT DUTY" a Mermaid Comedy

"TORCHY TURNS TURTLE" with RAY COOKE

The Baby Stars in "THE KID'S LAST FIGHT"

"KRAKATOA"
3-Reel Special
Undersea Volcano
in eruption

Educational Pictures
"THE SPICE OF THE PROGRAM"

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION

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MAR 17 1933

MOTION PICTURE HERALD

Vol. 110, No. 12 March 18, 1933

WHERE DO WE GO FROM HERE?

by MARTIN QUIGLEY

¶ That the motion picture industry has been standing at the threshold of a new deal has been apparent for some time.

¶ Whether the new deal, involving the restoration of prosperity within the business, will be accomplished is largely contingent upon the quality of leadership displayed and upon the intelligence and sincerity of the men and methods employed.

¶ The crisis in the industry's affairs has been hastened by the national emergency. While the test conceivably could not have been long avoided, the fact is that the determination of the outcome has been made a matter of immediate moment by the bank holiday and its accompanying circumstances.

¶ Thus far in the emergency the trend of industry events has not been of a character to inspire any great enthusiasm as to where the business of motion pictures is going. For reasons which appear quite inexplicable the national emergency was seized upon by the industry as an occasion to broadcast its difficulties. The theatric procedure of fifty per cent cuts was announced, although the identical formula could have been explained in terms of an eight per cent decrease per annum. The seamiest side was held up to the gaze of a public which looks to the motion picture for entertainment, for illusion and for a chance to escape its own troubles, financial and otherwise.

¶ It is held in some quarters that the emergency was seized upon as a means to effect the long-deferred program of salary readjustments in Hollywood. If this be the case, if the industry had to await a national calamity and resort thereto in order to commence putting its house in order in various substantial particulars, then indeed the situation warrants close scrutiny. At any rate there is food for speculation in just how it was reasoned that the formula applied to extravagantly paid people in Hollywood should likewise be applied to modestly paid people in distribution and exhibition.

¶ But assuming for the moment that the principal objective in view was indeed to reach Hollywood: If this be the case, the inevitable outcome is failure because in the application of any such procedure sincerity of purpose on the part of all responsible factors is essential. The recent instance of nepotism and dynastic design in which a young producer, of indifferent record, was jumped over the heads of a list of experienced and successful personnel and into princely salary and prerogatives did more to undo the trend toward normalcy in Hollywood than even the 50 per cent cut program can offset; in addition the incident betrays to informed persons the existence of conditions which laugh at every kind of outside pressure which has yet been brought to bear.

¶ We repeat that the recent industry trend does not inspire confidence for the simple reason that developments seem to be left dependent more upon the efforts of sharp-penciled bookkeepers than upon the efforts of showmen. Where, indeed, it may be asked, are the showmen? What has become of that quality of aggressive showmanship which earned millions out of the picture business before Wall Street learned there was a picture business?

¶ There never has been a substitute for morale—and particularly not in the picture business. Then, it might be asked, "Where are we drifting?" with the business virtually crying to the world that it is bankrupt, with the priceless spirit of its employes crushed and with little or no effort being made to either inform or enthuse the men at the theatre front?

¶ The situation is a test not only of leadership, but the capacity for leadership. It is exceedingly high time that the industry should start keeping its troubles to itself and put on a smile—even though it hurts.

¶ There are about ten thousand theatre men throughout the country who have heard just about all they want to hear of the disastrous results of the policies which they confidently predicted would lead to disaster. They would like to have some answer to the question, where do we go from here?

¶ There is need for a vital spark of confidence and enthusiasm to be struck right here in the home offices with sufficient force so that it will radiate out through the whole business of motion pictures. The spilt milk, now quite adequately cried over, should be quickly and quietly forgotten about so that the industry can go on to the new day and the new deal which is not "just around the corner," but actually here—but here only for those persons and those organizations who put into their activities that aggressive quality of showmanship upon which the picture business was built and through which the picture business can be reborn.

¶ The question is—

¶ Where do we go from here?

¶ The industry awaits the answer from those who sit in the drivers' seats.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago office, 407 South Dearborn street, Edwin S. Clifford, manager; Hollywood office, Pacific States Life Building, Wid Gunning, manager; London office, 41 Redhill Drive, Edgware, London, England, W. H. Mooring, representative; Berlin office, Katharinstrasse 3, Berlin-Halinsee, Germany, Hans Tintner, representative; Paris office, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autré, representative; Sydney office, 102 Sussex street, Sydney, Australia, Cliff Holt, representative; Mexico City office, James Lockhart, Apartado 269, Mexico City, Mexico. Member Audit Bureau of Circulations. All contents copyright 1933 by Quigley Publishing Company. All correspondence should be addressed to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, published annually, and the Chicagoan.

THIS WEEK

RETRIBUTION CAME LAST WEEK TO Sam Kaplan, erstwhile powerful president of New York projectionists' Local 306, since ousted by the parent IATSE, in the form of a conviction, by a jury in New York general sessions court, on charges of coercion. With Kaplan were convicted nine henchmen: Charles E. Eichorn, Frederick E. Castle, Frank Day, Morris J. Rotker, Morris J. Wolheim, Max Feinberg, William Paster, Theodore Greenberg, Paul John Azar. Six others were acquitted. Late this week Judge Nott will pronounce sentence. . . .

▽

STIRRED TO ANGER, RUSHING TO the public in indignation, last week Leo Brecher, owner of New York's Little Carnegie Playhouse (intimate cinema) ran this advertisement anent his German importation, "Hertha's Erwachen" ("Hertha's Awakening"): "No Public Performance Today—Pending an appeal from a ruling (censor) demanding eliminations which would destroy the Artistic and Social value of this unusual film." . . . Early this week appeared this advertisement: "Freed at Last!—Public Opinion Triumphs!" . . . The picture opened—with attendant publicity. Theme: young love, unmarried motherhood. . . .

▽

". . . INSPIRED BY BAD, LOW, SINFUL, immoral and degrading thoughts" are the scenes the motion picture presents, rather than being a "potent factor in education and relaxation after hard labor." Thus did the adjectively prolific Reverend Henry F. Hammer condemn the motion picture in a Lenten address at New York's St. Patrick's Cathedral last Sunday. The Reverend Hammer suggested all good Catholics boycott the film theatre, also attain the end by engaging in devotional prayer. Challenged he: "Picture, if you can, the producer who has used a God-fearing, devout person as his hero." . . .

▽

LATE LAST THURSDAY THERE TICKED into radio station KFQD, Anchorage, Alaska, a dispatch bearing doleful tidings. Somewhere off Cape Lisburne, in the Arctic Ocean, it was believed, stranded on a large ice floe, were MGM technicians, cameramen, equipment, dogs, Eskimo natives, engaged in filming final scenes of "Eskimo." W. S. Van Dyke, expedition's head, had left for California the previous week. Air Pilot Jerry Jones was understood set for a rescue flight. . . .

▽

THE REAR ROOM OF THE SHABBY cigar store came to the front door of the film theatre recently when L. K. Brin, operator, installed in his Milwaukee Riverside theatre an admission innovation: into a machine the patron dropped a penny; out popped a ticket upon which was printed a number, ranging from one to 35. The number was the patron's admission price. District Attorney William A. Zabel held illegality and the innovation was short-lived. Unions grasped the opportunity, however (the Riverside using non-union projection) and one Harry Post, non-union man at the Riverside, suffered concussion of the brain via a billy. . . .

▽

UNDER THE HEAVY CLOUD OF INtimidation, taking the shape of verbal threats, cached bombs, eight Chinese theatres recently succumbed to the pressure of the "Spiritual National Defense Group," announced the entire proceeds of a day would be contributed to a fund for the support of troops engaged in the anti-Japanese campaign. From Del Goodman, of Fox's Shanghai office, comes also this Far Eastern bit: Fearing the effect of sensational films with their display of lawnessness, passion and criminal cunning, on the youth of the country, the committee of the Marwari Association has asked the chief secretary to the government of Bengal, India, carefully to examine all pictures before permitting their exhibition. . . .

▽

OUT ABOVE THE MAELSTROM LAST week stood a net profit, that of Consolidated Film Industries, Inc., for the year ended December 31, 1932, of $862,228, equal after all charges and dividends on the preferred stock, to 12 cents per on common shares. Comparison: $1,303,561 (96 cents per) for 1931. . . .

In This Issue

Where Do We Go from Here?—by Martin Quigley Page 7
New Deal—Supermen—And Today—by Terry Ramsaye Page 9
Roosevelt moves aid business; film industry revises salary reductions Page 11
Paramount Publix files voluntary petition in bankruptcy Page 18

FEATURES

Editorial Page 7
The Camera Reports Page 15
Asides and Interludes Page 27
J. C. Jenkins—His Colyum Page 40

DEPARTMENTS

What the Picture Did for Me Page 41
Showmen's Reviews Page 32
Managers Round Table Page 45
Short Features Page 38
Technological Page 39
The Release Chart Page 51
Box Office Receipts Page 29
Meetings Page 57
Classified Advertising Page 58

PERHAPS TWO DECADES AGO A newsboy peddled, sang Irish ballads on the ferry plying between San Francisco and Oakland. Commencing March 12, continuing to April 29, 63 northern California theatres will duly celebrate, via special programs, the Robert A. McNeill Anniversary Motion Picture Jubilee, Mr. McNeill being vice president, general manager of Golden State Theatres, large circuit. The ferry's peddler-vocalist was Bobby McNeill by name. . . .

▽

CLIMAXING THREE MONTHS OF INternal agitation following charges of irregularity, Lieutenant General Alfred F. Foote, Massachusetts commissioner of public safety and consequent head of the state's censor board, petitioned Governor Ely to be relieved of his post. The petition was granted forthwith. Probable successor: Brigadier General John H. Agnew of Lynn. . . .

▽

LOOMING CLOSE ON THE HORIZON is a third major radio chain, which, according to those associated, strangely enough will not compete with National and Columbia. Understood sponsors' limit: 30 words. When Ed Wynn, who will be a factor, said the new company would be operating in 10 days, backed by "the richest man in the world," newsmen leaped to the Henry Ford possibility—but funnyman Wynn, suddenly tight-lipped, refused to confirm, deny. . . .

▽

EFFORTS TO OBTAIN THEATRE RENtal reductions having proved sadly ineffectual, Central New York State Theatres, Skouras-operated, last week turned back to owners Meyer and Louis Schine 27 upstate houses. The 27 are in 16 towns, among them Gloversville, from which point the owners will operate. . . .

▽

ASSETS, $46,246; LIABILITIES, $152,357. Thus did Talking Picture Epics, Inc., indicate its financial status in bankruptcy schedules filed last week. Chief creditors: Martin Johnson African Expedition Corporation, $41,534; Consolidated Film Industries, Inc., $3,553; Duart Film Laboratory, $3,284; RCA Photophone, $2,163. . . .

▽

UPON "THE AMERICAN SCENE," EDwin C. Hill's book retrospect of 1932, arrives Edward G. Robinson as the subject of the only motion picture illustration, full-page caricature, in the chapter on affairs cinematic. Player, First National star, is in New York awaiting the "it's a ——" from the maternity nurse. Author, Sun correspondent and news broadcaster. Book from M. Witmark & Sons. . . .

NEW DEAL—SUPERMEN AND TODAY

"Little old hometown becomes biggest place in America"

by TERRY RAMSAYE

The fated ides of March have come and Caesar is dead. A new order came to Rome when the Dictator fell at the foot of Pompey's statue that day. And on this anniversary, the same ides of March, we mark the death of the recent race of dictators, the supermen of oft acclaimed and bubble-based genius of the era which today litters the path of progress with the debris and the empty leaseholds of their tinsel glory. So a new order comes to America, to industry and to the motion picture.

The scintillant Supermen have fallen and we may hope for a building anew under a dictatorship of plain Commonsense. This Commonsense has been for nearly a decade repressed, suppressed and obscured by the effulgence and the proclamations of the Supermen. Nothing was money but a million. Nothing was good but the great and the super-great, a super world was forced upon us of the commonality by our Supermen—a world of super corporations, super factories, super skyscrapers, super mortgages. And in our own realm of the screen, super circuits, super studios, super productions and super hope.

* * *

Once upon a time, sitting in his old brownstone in lower Fifth avenue, Mark Twain looked out his study window to observe a chesty and silk-hatted statesman passing down the way. "There goes a man," he remarked, "who knows a tremendous lot of things—and most of them are not so."

Our Superman, fallen this mad March, now is revealed, too, as having known much that is "not so," and as having built upon it to his own undoing and our discomfort.

All of us can easily remember our doubtings of the last few years. There was a sense of seeming loss in the crumbling of the old doctrines of thrift and good faith and performance. Success seemed to consist for the while in nothing save selling the notion to someone else at an advanced price, letting the last buyer on the line hold the bag. Now we know with considerable accuracy who the bag holders are—all of us.

Everybody bought and sold so much that was not so, so much that had no value save for re-selling, that the dollar fictions overtopped the facts of the goods.

Now while the litter the Supermen have left is being swept up we are to set about applying some of the old re-established Commonsense.

For us this means the conduct of the amusement business on the basis of the consumer capacity of now, the present reality.

A considerable part of the super-machinery and other super manifestations of the motion picture, as in other industries, will be proved to have no part in the business of now and tomorrow.

Quite a considerable part of industrial America, under Supermen supervision, has gone full steam ahead into the debacle by super efficiency which could have been efficient only if there had been no limit to consumption. The cost of the unconsumed result of mad volume production, whether it be in empty seats through hours of screen time, or in bushels of corn or pairs of shoes, falls ultimately upon the usefully consumed fraction. We have seen and are hourly seeing that the costs of the failures of the grandiose super-calculations of the Supermen, who saw no limits, fall not on them but on the whole economic structure.

Where the super mistakes of that order have been made in the motion picture industry we are finding that the costs fall on everyone in the industry, exhibitor, distributor and producer.

For a while the physical survival of the mistakes will clutter the scene, with dark houses, empty vaults and idle stages. Naturally enough the manifestations of the end of the Superman era came first at the retail end where the super-ideas, the super production and super selling impacted upon the inevitable wall of the limit of public consumption. The theatre story is the oldest story of the depression. Next in order comes the distribution story with its waning grosses. Now, at the ides of March we have come to the studio story, the Hollywood production story, last in the line, no darker, no more dismaying, merely the latest and last. The faults are not peculiar to Hollywood. It is only the dress and coloration of the manifestations that are special and peculiar. The story there is the same story that tells it all for all American industry.

The California motion picture production plant, like the great motor mills of Michigan, the great grain production of the Mid-west prairies, was built up on the Superman assumption that there was no end of expansion. We have found, at some price, that one consumer, at one time, can wear only one pair of shoes, eat one dinner, see one motion picture show. Production beyond that may bring the apparent unit cost down, but the real unit cost is the proportionate share of the units consumed, not the units made.

In terms of our business this means that a thousand dollar show sold to two thousand seats, of which half are occupied, costs not fifty cents a seat, but a dollar a customer. In the same fashion the unsuccessful, the unplayed and the surplus motion picture is charge upon those that play and pay.

So now in this last progression of the debunking of the great super-era we find that motion picture industry for the time in quandary about that big machine of production built for the mythical market that had no limits. Commonsense must now reach even Hollywood.

* * *

One of the frankest and sharpest minded of top rank executives remarked the other day that if the costly studios were shut down and production was moved into quarters adequate and properly related to the conditions of the time and the requirements of the market, the overhead and interest on the idle property would still place a burden on the product that would keep costs far out of ratio with buying power at the consumer's end of the line.

There will be news now and then for a while, out of both East and West, bearing on that situation, but the motion picture is going on, to be controlled now for a while from the concise perspective of the consumer's end instead of the glamorous world-without-end anticipations of the super-era. The adjustments that are in the making are not special and peculiar

(*Continued on following page*)

INCREASED "BICYCLING" BRINGS NEW WARNING

Temporary Disappearance of Cans of Film Coupled with Speedy Pickup Service; Complaints to Protection Bureau

Illegal sub-renting and "bicycling" of feature films by exhibitors has shown a marked increase during the past six months, according to Jack Levin, director of operations for the Copyright Protection Bureau.

"When the Bureau first started operations on a national scale six years ago, the 'bicycling' practices of 'switching,' sub-renting and 'two-theatres-for-the-price-of-one rental,' were in their heyday," Mr. Levin said. "During the last few years the trend of violations was decidedly toward the unauthorized holdover. Now that the Bureau has made the force of its attacks against the holdover felt in every section, there appears to be a resumption of unlawful exhibitions of the non-contract type of violation."

Mr. Levin said a number of complaints have been made to the Bureau by distributors and exhibitors in the past two months. The complaints have come from widely separated parts of the country and show a startling revival of illicit sub-renting of film and acquisition of prints from other illegal sources for unauthorized exhibitions, he said.

Checking of complaints of such exhibitions in the New Haven territory showed that cans of film temporarily had disappeared from the exchange building after they had been left there by the pickup service for inspection and re-winding.

"In Washington, D. C., cans of film had mysteriously disappeared from the vaults of an exchange," Mr. Levin continued, "and in the Los Angeles territory, which was recently a hot-bed for sub-renting, prints disappeared from delivery trucks while in transit and turned up later at the exchanges."

Discussing conditions in the Buffalo territory, Mr. Levin said that in four towns theatres which had not contracted for the pictures were having film "sneaked in" and still getting the prints back to the exchanges at the expected time. This, he declared, was managed by a certain group of exhibitors who cooperated with their own film pickup service and worked on a faster schedule than the regular train service.

"Similar complaints from exhibitors concerning this type of unfair competition and 'chiseling' of playing time by sub-renting of film, have materially affected theatres in Philadelphia, Minneapolis, Los Angeles and Memphis territories within the past six weeks," Mr. Levin said.

"Most of these exhibitors had been in trouble with the exchanges for copyright violations disclosed by the Bureau in past years. One of the exhibitors in California had been warned by the Bureau's representative against 'holding over' only last summer. He promised to refrain from any such practices, and he did, but went into the business of illegally sub-renting his film instead. Apparently present economic conditions must have led these exhibitors to believe that supervision has been relaxed."

Mr. Levin said he wanted all exhibitors to communicate with the Bureau directly in all cases where they are approached to purchase or rent pictures from other than an authorized agent of the distributors.

This week in the United States district court at Boston, Judge McLellan clarified the decision of a circuit court of appeals last April in action brought by MGM and Educational against Beacon Theatre Company, Holyoke, Mass., by sustaining the distributors' contention they were entitled to proceed under the federal copyright law in cases of unauthorized exhibition arising out of holdovers.

New Deal— Supermen— And Today

(Continued from preceding page)

to the motion picture. They are common to all industry. The motion picture no longer stands alone. It is interwoven into the whole of the social and industrial fabric. The write-offs are inevitable, as the super-ideas give way to the facts of commonsense, the facts of today.

We are learning again some very old truths, in this coming back to facts after the crash of fancies. One of them is that capital, money, is a living thing, the essence of which is in the living, the going, the movement, the making and the spending. This is laden with special and cheerful meaning to the motion picture, which is so much a business of movement of daily turnover and continuous activity. Wealth, we have amply demonstrated, is not, after all, something that can in any large sense be committed to a strong-box. It has to keep going to keep alive and strong. In the ides of March, 1933, even gold, locked up or buried, got too hot to hold.

The motion picture therefore is worth from day to day what from day to day the consuming public can be induced to pay for screen entertainment. The inducements consist of competent production, adequate selling, competent presentation, aimed precisely at the ever moving Now. That is not a superman's job. It is a job for Commonsense, with its feet on the ground and its ear at the box office.

Here and there, which means really all over, in the motion picture industry, there has been lament and a crying that "the time demands leadership." It is comfortable to believe in a Santa Claus. It is easy to look about and say that somewhere a Moses will come to lead out of the wilderness. But today the fact is that the motion picture and all American industry can well be done and through with too much leadership. The leaders are all Supermen, and all Supermen have gone bust.

The motion picture will have, is now in the process of getting new leadership, but it will be personified in no Superman. The new leadership will be found to consist in each individual showman doing the job of today, doing it today for today's customers. Some 10 or 12 thousand showmen, operating the box offices, are the new leaders of the new era. They will each succeed as they serve their audiences. Back of them production and distribution will succeed as they serve these showmen. As a whole the industry will prosper as it serves. Those who do not serve will be in the hole.

Now the motion picture can and will turn to the selling of, not so much real estate and architecture, but more entertainment. The theatre will be now somewhat more a part of the town and less of something that was superimposed on the community by Superman expressing himself in a big national way. Tonight's show will be "the picture at the Lyric" instead of "the hit from Yonder," or "the super-production from Hollywood."

Little old hometown is in a fair way to become the biggest place in America—unless the Supermen get us again.

Loew Sails for Germany To Study Studio Possibility

Arthur Loew, head of MGM'S foreign department, will leave for Germany next week to make a survey of the general situation there and to decide whether or not it is feasible at the present time to launch a new production unit in that country. Mr. Loew is reported to be primarily interested in ascertaining whether or not, once a studio is established, there will be any difficulties about remaining in operation under American management.

Mr. Loew will visit Metro studios in Paris and Rome. The Italian plant has been in operation for two months while the Paris studio will open in about four weeks. He will be gone for six weeks.

Benefit March 12 For Cameramen

Pooling of the most thrilling news reel shots of the last decade in an assembled reel is one of the specialties prepared for a Cameramen's Benefit Review to be given at the Majestic theatre, New York, Sunday night, March 19.

Ned Wayburn will have personal supervision of the benefit performance, with music direction under Frank Tours. Volunteering their services are Jimmy Durante, Lupe Velez and the entire cast of "Strike Me Pink"; also Hope Hampton, George M. Cohan, Mae West, Rudy Vallee, Mitzi Mayfair, Helen Morgan, Ed Wynn, Edward G. Robinson, Ethel Merman and Stoopnagle and Budd.

Aleograph Suit Against Western Electric Dropped

Aleograph's patent infringement suit against Western Electric has been dismissed by Judge Inch of the U. S. district court of the eastern district of New York. A similar suit had been dismissed by the district court, western district of Texas, and the dismissal upheld by the circuit court of appeals of the fifth district.

Allan Roscoe Dies

Allan Roscoe, featured player, died in Hollywood last week after a long illness. He is survived by a daughter, Barbara, aged 9.

ROOSEVELT ACTION AIDS BUSINESS; FILM INDUSTRY REVISES PAY CUTS

New Scale of Reductions Exempts Salaries Under $50 a Week; Theatre Attendance Up With Reopenings

Exhibitors at Mass Meetings Call for Lower Rentals and Extension of Credit; Union Rates Go Into Arbitration

The immediate results of President Franklin Delano Roosevelt's dramatic action in taking drastic steps to effect reconstruction of the economic fabric of American business, began to make themselves evident throughout the nation with the reopening of the banks Monday and Tuesday. Leaders in motion pictures were predicting a brighter outlook as theatre box-offices responded to the nationwide upturn.

While bankers were setting up machinery for a return to normalcy, with the aid of the Administration, the motion picture industry was adjusting itself to the sharp recoils from drastic salary slashes ordered last week by the large corporations. Principal developments in the week were:

> *Production shutdown averted after unions refused to accede to 25 and 50 per cent cuts. They agreed to arbitrate, the decision to bind theatre workers.*
>
> *New salary scale invoked for all employees of large companies.*
>
> *Studio workers and Academy committee draw up 14-plank agreement.*
>
> *Theatre owners demand immediate relief from distributors, requesting credit leeway and rental cuts during emergency. Threaten to close if no action is taken.*
>
> *Exhibitors' requests based on 30 to 75 per cent slump in grosses during bank moratorium. Amicable adjustment in individual cases intimated after distributor conferences.*
>
> *Scrip still being used at some theatres in lieu of currency.*
>
> *Many exchanges continue demands for cash payment on delivery of prints.*

Almost overnight the severity of the situation which developed as a result of the national bank holiday, began to lessen and a more optimistic tone was noticeable in film quarters on both coasts and in the field.

Deposits soared, and a swing back to normalcy in general business was nationwide. This was reflected immediately in admission receipts.

On Wednesday, the New York Stock Exchange and most other exchanges reopened, bringing an end to the President's banking holiday. Trading on the Stock Exchange opened briskly with prices during the day rising from 3 to 11 points higher than the close on March 3. Shares sold totaled 3,700,000, marking the most active day on the Exchange floor since last September. It was a "roaring bull" market.

That a sharp upturn in theatre business will follow bank reopenings nationally, within a few days, was predicted in New York, based upon the general reaction.

Theatre business nationally experienced its most serious decline of the holiday during last weekend, but this was anticipated in view of the extreme shortage of currency then.

WHEN A SHOWMAN GETS A NOTION

Once upon a time, too long ago to mention dates, I was in charge of the exploitation affairs of the releasing corporation which marketed the product of Edwin Thanhouser, the smartest German who ever came out of Milwaukee to make pictures. They made money for him and everybody who handled them. Thanhouser got enough to quit. Meanwhile he, and the able and late Charles J. Hite, brought up and launched upon the industry a studio and production manager of the same sort of level headed ability, one W. Ray Johnston. Mr. Johnston learned his motion picture ideas when the "Million Dollar Mystery" was making 700 percent for the stockholders and plenty for exhibitors, when Jimmy Cruse and Margaret Snow and Flo LaBadie were box office names.

Now he and his "Monogram" are on their own, armed with all the ideas and concepts that he had when the whole motion picture industry was on its own, when the motion picture was a movie made to sell and be sold. So we have currently his spectacular splash, in the face of the cloudy days of the status quo, with "Oliver Twist" and its exciting Albany opening.

It is a pleasingly independent manifestation—a sort of declaration that the motion picture business is the motion picture business, and let the devil take the hindmost. This W. Ray Johnston came up out of the day when the movies were extremely on their own. Their chief asset then was a certain "know how" and courage. "Know how" and courage are still the chief assets of showmen.

—TERRY RAMSAYE

President Roosevelt's second and third planks, the so-called "economy measure" and the beer bill, developed additional optimism. The beer bill is expected to benefit exhibitors directly in many cities, particularly in the large brewing centers of Milwaukee, St. Louis, Cincinnati, Kansas City, Minneapolis, Brooklyn and New York, where 300,000 unemployed will return to work with additional spending power created.

With banks reopened, exchanges expected an immediate easing of credit and collection difficulties. Exchanges in several territories continued to demand cash on delivery of prints.

The industry passed another crisis this week when a complete cessation of practically all production activities was averted in Hollywood, after the refusal of 8,000 union workers to accept the 25 and 50 per cent wage reduction ordered last week by the large companies. A compromise pay agreement was effected Monday night for other employees, everywhere, and decision was made to debate the controversy with union representatives. The studios reopened Tuesday morning following a holiday on Monday.

The revised scale for producer-distributor employees in home offices, theatres, exchanges and studios, except union workers, places the brunt of the emergency salary slash on the more highly-paid, and exempts minor employees earning $50 weekly or less.

Brought on suddenly ten days ago by the stringency of the state and national banking holidays, the new order cancels an agreement to reduce by 25 per cent all salaries under $50, and 50 per cent for wages above. Instead, a new industry-wide scale was effected, as follows: 25 per cent reduction on salaries from $51 to $75, with a $50 minimum; 35 per cent on $75 to $100, minimum $65; 50 per cent on $101 or over, with a minimum of $75. Salaries under $50, therefore, will remain untouched.

Small Earners Protected

This decision was arrived at simultaneously Monday night in Hollywood and in New York, at meetings of the most important leaders of production and of home offices. The protection thereby afforded small wage earners reacted favorably almost immediately on both coasts. Upwards of 30,000 employees in home offices, studios, exchanges and theatres were affected by the original 25-50 per cent decree. The new agreement considerably lessens this total, and automatically will reduce the eight-week savings of $5,500,000, which it was estimated would be effected by the first order.

Notices of the revision were sent Tuesday and Wednesday to home office workers and to staffs in the field by Columbia, Educational-World Wide, Fox, MGM and Loew's, Paramount, RKO, United Artists, Universal and Warner-First National.

Film Boards of Trade will benefit by the revision, and so will workers of the Hays organization, executives of which had agreed to the reductions.

Fox and Educational-World Wide did not accept the 35 per cent reduction clause as provided in the new agreement for salaries of between $76 and $100. In both cases there will be a flat 50 per cent cut on wages above $76, with a $75 minimum. It was reported late Wednesday night that Fox had revised its scale, but details were not available.

Following temporary settlement of the controversy with the unions, orders were dispatched to workers in Hollywood to return to work Tuesday morning. For a time, over the weekend, it appeared that a deadlock on the issue would keep the studios closed indefinitely.

Fox resumed production on "Adorable" and "Pilgrimage." Twenty-one production units, all working on features, resumed activities at the other studios, including MGM, five; Warners, seven; Paramount, six; Radio, one; Columbia, two. During the eight-week period, Warners plans to start two others and to prepare a similar number. Radio expects to continue its original expansion program, placing ten features in work within the next two months. Universal's studio remains closed.

Action on the first order to effect 25 and 50 per cent cuts was taken in New York and Hollywood March 6 and was agreed to by all producer-distributor members of the

ATTENDANCE AT THEATRES RISING

MPPDA as being the only alternative to a complete shutdown of studios due to inability of the industry to meet a $1,300,000 weekly studio payroll because of the banking moratorium. The severe wage reduction was adopted after all-night conferences in the Waldorf-Astoria tower apartment of Will H. Hays. A minority group is understood to have offered a less drastic plan.

Representatives of the Federated Motion Picture Studio Crafts, comprising the large unions working at Hollywood studios, threatened a general strike Saturday noon. Twenty-four studio unions were said to have been involved.

Meanwhile all large producers called a general cessation of filming activities for Monday and the unions agreed to postpone the strike over the weekend in order to work out a compromise. This was forthcoming late Monday night when a hastily called emergency committee of the Academy of Arts and Sciences met with executives of the Motion Picture Producers Association and reached an agreement on a new scale for unorganized workers, numbering about 20,000, also deciding to continue the present scale for the 8,000 union employees pending arbitration, which is expected to take three weeks. Arbitration was demanded by the unions under the terms of their basic agreement.

Cut Retroactive If Voted

Although the studio unions will continue at full pay during the arbitration period, they have agreed that the cut will be retroactive if they lose. Agreement of the unorganized workers to continue under the lower salary order was obtained before decision was made to continue full payment to union members pending arbitration. The unions insisted their basic wage agreement must hold on full salary, even if they were to be paid in promissory notes or scrip.

Players, writers, directors, cameramen and other creative workers under contract to studios will still have the choice of accepting either a flat 50 per cent cut for the eight weeks, where salaries are above $100, or of working one month without pay. Word of the new agreement reached actors and directors while they were assembled in separate mass meetings Monday night. Both groups heard the reports of their individual committee representatives, Lawrence Grant for the players, and William K. Howard for the directors.

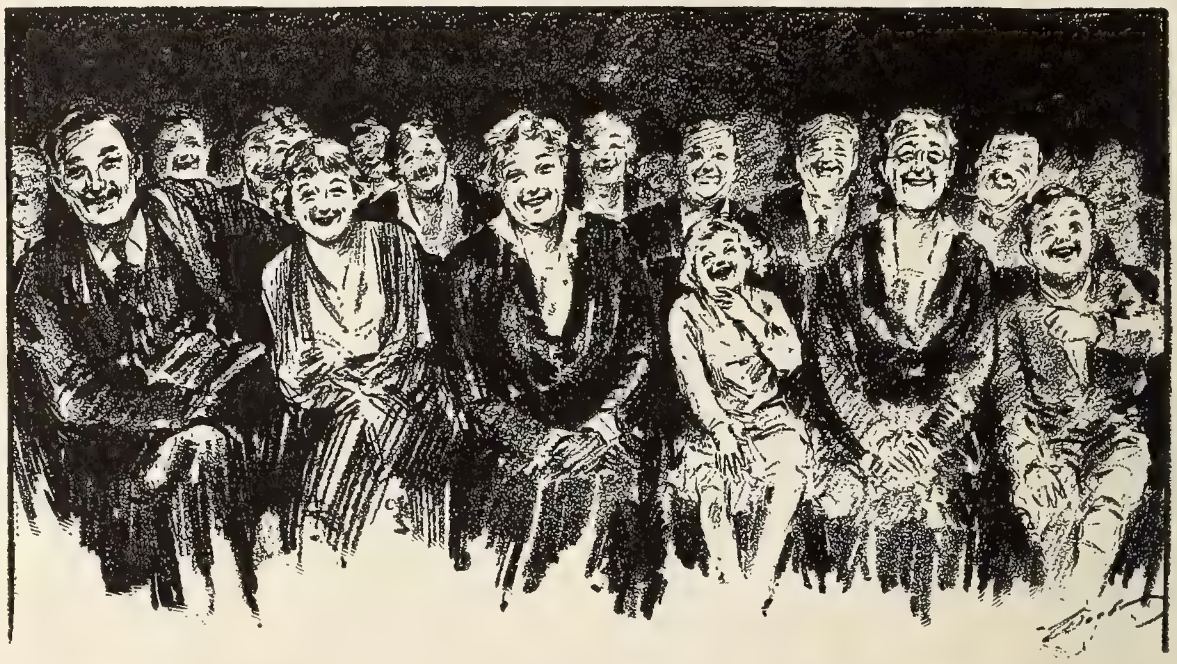
Would Donate Month's Pay

Directors will handle their individual cases directly with producers. The majority expressed the opinion they will donate a month's salary instead of taking the cut.

Actors will have mass meetings at their respective studios. Eighty-five per cent of the players on each lot must sign an agreement to make the cut effective. There were no refusals of important players, although some actors did delay action pending consultations either with lawyers or agents.

The Academy's emergency committee will continue in session to handle disputes and also special cases. The group already has 200 cases to arbitrate.

The new scale in Hollywood was said to be definitely for an eight-week period, and it was agreed that if any studio at any time in the interim finds itself financially able it can rescind the cut sooner. Producers will act individually in such cases. There still is, however, some speculation on the Coast as to just what books and records the employee will be permitted to inspect. The question also was raised whether the difference in salary cuts would be returned when studios begin to make money again.



"You owe yourself a show. It's waiting for you. Come and get it." That's the way J. C. Moffitt, motion picture critic of the Kansas City Star, put it in a bit of essay under the cartoon, captioned "Lay Worry Aside at the Movies," which appeared Sunday, before the lifting of the bank moratorium. He observed that "maybe a few laughs at the misadventures of the chaps in the comedies will enable you to smile at some of your own predicaments."

The studio agreement drawn by the Academy "war board," with representatives of the Producers Association, has 14 planks, namely: (1) Emergency committee given powers to inspect conditions of individual companies and to audit their books with a view to lifting the ban before eight weeks; (2) Reopen studios Tuesday; (3) Adoption of a new standard waiver which calls for eight weeks at half salary, or donation of full pay for four weeks—for all under contract; (4) Eight-week time limit to all cuts, beginning March 6 and ending April 30; (5) Permission given to persons under contract to sign waiver as described in plank three; (6) Status of free-lancers adjusted to mean those who have not worked in any studio continuously for ten weeks, such workers to be cut eight-twentieths of salary per annum on the assumption that free-lancers work only 23 weeks per year; (7) IATSE and other unions of the "big four" group to receive full pay during three weeks while arbitrating in New York; (8) Wages of other technical help to be reduced, but this to be governed by IATSE action; (9) Emergency committee—composed of one representative of writers, directors, technicians, actors, producers—to maintain daily sessions; (10) Any studio may drop cut before eight weeks if audits justify; (11) Individuals under contract (including those at Fox) who signed the first waivers may keep them if they prefer, or sign new ones; (12) Whole agreement hinges on its being accepted by 85 per cent of contract persons by next Monday; (13) If majorities are not obtained at any studio, those studios must give full pay until closing, if it is decided to close. The fourteenth plank provided for an earlier mass meeting.

Members of the Hollywood Independent Motion Picture Producers Association have taken no action on salary cuts. They voted last Saturday to retain all labor under old scales. W. Ray Johnston's Monogram Pictures led the New York independent distributors in declaring against lower salaries.

Every official and employee of Actors' Equity Association must take one week's vacation out of every sixth without pay, according to a ruling made this week.

The board of directors of the Associated Motion Picture Advertisers in New York, to which practically all home office advertising and publicity workers belong, issued a statement on Tuesday, which said: "Due to the drastic salary cuts and the consequent hardships imposed on its members, the board of directors of the AMPA today voted to suspend meetings for a period of four weeks starting Thursday, March 16th."

Meanwhile, dozens of big-name vaudeville performers in split-policy houses were threatened with unemployment unless they agree to abide by the industry's decision on a new salary scale. Circuits threatened to darken vaudeville houses unless the performers agreed to take the cuts.

Vaudeville players were told that "this is an emergency measure in which vaudeville performers are asked to accept either a 50 per cent reduction from their present salary for an eight week period beginning March 22 or 23 or, in lieu thereof, to accept a reduction of 25 per cent of their customary salary until September 1."

Home office executives of circuits met in RKO headquarters at Radio City late Monday to draw the agreement. Present were Harold B. Franklin, RKO; Col. E. A. Schiller, Loew's; Sam Dembow, Publix, and a representative of Warners, also 70 agents of performers.

One hundred vaudeville persons, banded informally under leadership of Pat Rooney and Bob Murphy, assembled Monday night at the Edison hotel in Times Square to discuss what action might be taken. The group is expected to cooperate.

The union situation as it affects both studios in Hollywood and theatres throughout the nation will be the subject of conferences which begin in New York probably early next week. William C. Elliott, president of the IATSE, and Joseph N. Weber, head of the American Federation of Musicians, were due in New York from Hollywood to take up the question

(Continued on page 15)

THE CAMERA REPORTS

ENROUTE TO HOLLYWOOD. Elizabeth Allen, British actress, who has been placed under contract by MGM, arriving in New York. Her American debut will be made in "Service," the direction of which has been assigned to Clarence Brown.

TO PRODUCE FOR FOX. (Below) Sol M. Wurtzel and the production staff he has organized to make 26 pictures for Fox at the Fox Hollywood studio. Among those shown are John Stone, associate producer; Mr. Wurtzel, executive producer; Jesse L. Lasky, Jr., production assistant; Robert M. Yost, business manager; Louis Moore, technical advisor; Dudley Nichols, scenarist; Sam Wurtzel, foreign department; Max Golden, English production; Barney Wolf, film editor.

TO ENTERTAIN AT BENEFIT. His Excellency, the Baron Munchausen, which is to say, Jack Pearl, and Edward G. Robinson, Warner Brothers star, who will be among the many screen, stage and radio stars to give of their talents at the cameramen's benefit show at the Majestic theatre in New York March 19.

CRINOLINE GIRL. (Below) Loretta Young in a new studio study that turns back the years and confirms the suspicion that charm, after all, is ageless. The next picture of this First National featured player will be "She Had To Say Yes."

AT OPENING. (Above) Jack Cohn, vice-president of Columbia, as host to Generoso Pope, Italian publisher; and Mayor O'Brien of New York, at premiere of Columbia's "Mussolini Speaks."

LEAD. (Right) A new portrait of Esther Ralston, principal actress in Universal's "Rome Express."

SOJOURNING. (Above) Claire Dodd, Lyle Talbot and Bette Davis, principals in "42nd Street," as Sam E. Morris, Warner vice-president, called during their stay in New York for the opening.

RECRUIT. (Left) Anthony Jowitt, New York stage player, whom MGM has just signed.

ATTEND SPECIAL PREVIEW. Scene at the Harmanus Bleecker Hall in Albany, N. Y., as W. Ray Johnston, president of Monogram, presented "Oliver Twist." In front are Mr. Johnston, Mayor Thacher, Lieut. Gov. Bray and Chris Buckley.

IN JAVANESE PRODUCTION. Four citizens of the Java jungles who are among many exotic elements in "Samarang," travel narrative now being edited by B. F. Zeidman for April release. These natives, Ah-Mang and Sai-Yu, are the hero and heroine.

SHARPEST CUTS ON HIGH SALARIES

(*Continued from page 12*)

of salary cuts for studio union workers, projectionists, stage hands and other crafts, with executives of the large corporations. Will H. Hays probably will sit in on the conferences. The circuit committee is expected to include Sam Dembow, for Publix; E. A. Schiller, Loew's; Joseph Bernhard, Warners, and H. B. Franklin, of RKO.

Producer conferences on the salary question in Hollywood were attended by Winfield Sheehan, of Fox; Louis B. Mayer, MGM; Merian C. Cooper and B. B. Kahane, Radio; Jack L. Warner, Warner Brothers, and Albert A. Kaufman.

In New York, executives attending most of the sessions included: Will H. Hays, president of the MPPDA; Adolph Zukor, Paramount; M. H. Aylesworth and David Sarnoff, RKO; Sidney R. Kent, Fox; Carl Laemmle and R. H. Cochrane, Universal; Harry M. and Albert Warner, Warner Brothers; Ned Depinet, Radio Pictures; H. B. Franklin, RKO Theatres; Jack Cohn, Columbia; Nicholas M. Schenck, MGM; E. A. Schiller, Loew's; Sam Dembow, Jr., Publix, and E. W. Hammons, of Educational and World-Wide.

Executives Dig Into Own Pockets

The cut brought to light many commendable instances in which New York executives completely sacrificed their own interests to help employees. Announcement was made at the Warner home office Saturday that the three Warner brothers, Harry, Major Albert and Jack, had decided that while the present emergency lasts they would turn over the remaining 50 per cent of their salaries to a fund to help needy employees. The special fund was placed in the charge of Sam Schneider, Stanley Friedman, and Sam Carlisle.

Arthur Loew sent out notices to the MGM home office foreign staff of 35, over which he has supervision, that he personally would pay for all lunches in the office during the eight-week period.

Employees of both United Artists and MGM were assured by their executives that any financial assistance necessary would be extended during the eight weeks.

Sidney R. Kent, president of Fox Film, instead of taking the 50 per cent cut, which would have brought his salary down from $2,500 to $1,250 a week, voluntarily slashed it to $500, making a cut of 80 per cent.

Harry M. Warner is understood to have informed all his employees that the industry salary cut, in its revised form, was ordered to apply for the eight-week period, but that it might last only two weeks. Whether Mr. Warner was speaking only for Warner Bros. could not be determined.

Almost immediately after the story of the pay cuts was flashed, hundreds of independent exhibitors, individually and collectively, began last Friday to storm film exchanges in every key city and home offices in New York with demands for more credit leeway and for rental reductions of 30 to 50 per cent.

Theatre owners claimed that unless rental concessions were forthcoming, houses would be darkened wholesale. Allied of New Jersey requested that distributors supply a complete show, including feature, shorts and newsreel, and take 25 per cent of receipts, using distributor checkers.

The general complaint was that business at theatres was off between 30 and 75 per cent under last year, although exhibitors still were being charged the same rentals. The industry was reputed to have lost at least $14,000,000 in admissions alone as a result of the bank holiday.

Early last Friday, exhibitors were beginning to formulate plans for territorial mass meetings. Owners already had met, or were preparing to assemble, in Des Moines, New York, New Jersey, Philadelphia, Pittsburgh, Indianapolis, Boston, New Haven, Milwaukee, Cleveland, Salt Lake City, Dallas and elsewhere.

CHINESE PICK STARS AND FILMS

Here are the selections of greatest stars and best pictures of the year, as made by Chinese readers of the Pictorial Weekly, Linloon Magazine, and Radio and Movie Daily News, in Shanghai:

Following are the ten leading stars, in order of votes received:

Janet Gaynor
Greta Garbo
Jeanette MacDonald
Marlene Dietrich
Charles Farrell
Maurice Chevalier
Norma Shearer
Joan Crawford
Wallace Beery
Lionel Barrymore

The ten pictures chosen, in order of votes, are:

"Love Me To-night," "Doomed Battalion," "White Hell of Pitz Palu," "Mata Hari," "Four Infantrymen," "One Hour With You," "First Year," "The Man I Killed," "Dr. Jekyll and Mr. Hyde," "The Man From Yesterday."

Practically every neighborhood theatre in Cleveland was closed indefinitely. New York owners estimated at least 500 houses might be darkened in the East.

Typical was the action taken by representatives of 83 neighborhood theatres of Connecticut, assembled at New Haven, in voting to remain open pending negotiations with distributing companies. A flat percentage deal is sought.

M. A. Lightman, president of the MPTOA, sent word from Memphis that exhibitors were highly resentful of distributors' actions in cancelling release dates of outstanding product, temporarily during the emergency. He said "theatres should get quality product as a boost to sagging box-offices."

Abram F. Myers, general chairman of Allied States Association, hurried to New York from Washington early Tuesday to seek concessions on rentals and on credit for exhibitors. His arguments were "sympathetically" received, he reported, although the companies indicated to him that they did not favor a blanket reduction on film rentals, but rather an adjustment on individual cases. Mr. Myers suggested that grosses of November, December and January be bulked as against grosses during the bank holiday, and adjustment computed therefrom.

Appeal to Exchanges

Mr. O'Reilly was vested last Friday with power-of-attorney by 200 New York independent owners, to negotiate with general sales managers directly.

At noon on Friday, exhibitors led by Mr. O'Reilly assembled in New York and adopted the slogan, "A Roosevelt of the Film Industry to Save Our Theatres." Mr. O'Reilly named as aides Jack Springer, Lee A. Ochs, William Brandt, Louis Frisch, Sam Sonin, A. H. Schwartz, Benjamin Sherman and Louis F. Blumenthal. Sidney Samuelson's New Jersey Allied association decided to wire exchanges for action. If answers favorable to exhibitors were not forthcoming, word was to be sent to Governor Harry Moore that 100 theatres in the state would close.

The TOCC committee met Wednesday with Jules Levy, representing the producers.

In some places, exchange managers were vested with authority to provide shows on a credit policy, such action to be taken at the managers' discretion only on indicated accounts. Three golf balls were accepted for cash by a Paramount client in the Northwest.

General New York sales executives said salesmen had been called in off the road and had accepted a four weeks' vacation without pay instead of eight weeks at the reduced wage scale.

Many independent exchanges in key cities dispatched notices to exhibitors that they would provide credit or accept checks for their product.

Fox and MGM at first postponed March releases, then rescinded the orders Wednesday.

About 62 feature releases between now and May 1 were promised by the large distributors. Independents, including Monogram, First Division, Allied, Majestic, Freuler and others promised to contribute considerably to the list.

The initial reduction of salaries was pronounced "too drastic" by E. W. Hammons, president of Educational.

Carl Laemmle, president of Universal, declared "the worst traitor is the man who seeks to turn these disturbed times to his own advantage."

Union Reductions Sought

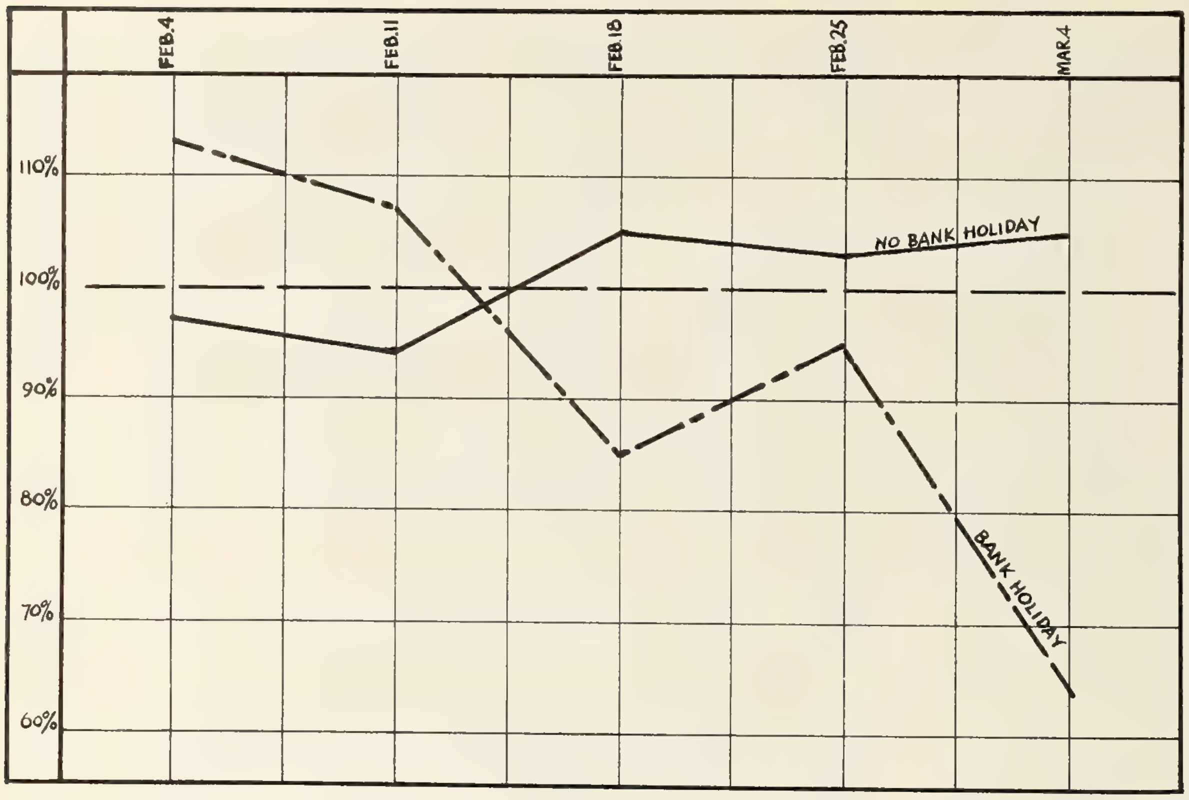
During the moratorium, Boston theatres averaged a 50 per cent decrease in receipts; Cleveland, 50 per cent and upwards; Kansas City, 30 to 50; Los Angeles, 35; Omaha, 25 to 75; New York, 35 to 60; New Jersey, 75; San Francisco, 30; Memphis, 50 to 90; Houston, 25; Denver, 10 to 50; Columbus and Cincinnati, 35 to 65. Suburban and neighborhood theatres were particularly hard hit.

Exhibitors are looking as much to theatre unions for relief as to exchanges. Five hundred projectionists in 200 northern California theatres voted unanimously to reduce their wage scale 37½ per cent during the emergency.

Eighty neighborhood theatres in Cleveland closed indefinitely when unions refused to accept 50 per cent reductions. Eleven first-runs likewise threatened to darken on Thursday unless a 25 per cent slash is agreed to by the unions.

Kansas City unions tentatively rescinded strike orders, agreeing to accept half-pay, with promissory notes for the balance, pending possible revision of contracts later. Prctically the same agreement was effected in Milwaukee, and, in New York, revision of scales was said to be under way. St. Paul owners seek a 40 per cent cut, it was said.

Musicians in New York accepted a 20 per cent salary cut Tuesday. The cut will apply not only to small circuits and independent houses but also to the Broadway de luxe situations, effective until September 1.



The chart, based on Motion Picture Herald's listings of box office grosses, indicates the effect of the bank holidays on theatre receipts before March 4. The solid line represents the total business done in three cities not affected by the holiday before March 4. These are Boston, New York and Chicago. The dotted line indicates the total business done in three cities in which banks were closed for some time before March 4—Cleveland, Detroit and Indianapolis. The average weekly gross for each group of cities during the month of February, 1933, is taken as the 100 per cent for that group.

Sees Patron Loss By Sophistication

Insisting that there is an over-abundance of sex and sophistication in the motion picture production of today, John L. Murphy, production manager for the Harold Lloyd Corporation, in Portland, Ore., recently on a visit, expressed the emphatic opinion that "people have turned away from the picture theatres because they have been disappointed and offended too often."

"I can't help believing there is a relation between clean films and profits," said Mr. Murphy. "Clean shows always have been the most profitable in the long run. I'm not thinking so much of the moral issues involved. I'm looking at the situation as a picture producer and thinking of what is good for the entire industry."

Agreeing that there is a legitimate field for adult, sophisticated entertainment, Mr. Murphy insisted that field did not encompass the neighborhood theatre, and advocated "certain theatres for certain kinds of pictures. Sophistication may be profitable on the stage where it can play to selected audiences, but it is no good for pictures. Pictures must be made for everybody."

Westinghouse Cash Position Improved

Current assets of Westinghouse Electric and Manufacturing Company increased to $21,939,245 in 1932 from $20,585,564 the year before, the annual report says. Current assets were $78,816,115 at the end of 1932, and current liabilities $4,333,692. A year before current assets were $100,522,486 and current liabilities $7,368,011.

Lightman to Quit If Voting Delayed

M. A. Lightman, president of Motion Picture Theatre Owners of America, announced this week that unless the board called an election immediately, he would leave his position by the end of the current week. Mr. Lightman said he had notified the board of his resignation.

"I will wash my hands of the office entirely unless there is some action in the next four or five days," he said on Tuesday. "If the board would call a meeting, or arrange an election by mail or telegraph within two weeks, I would hang on until then. I have held on too long now, and must give up the office to devote my time to my private interests."

50 Killed in Accident and Panic in Mexican Theatre

Fifty people were killed on Monday night in the Hidalgo theatre in Ahualuluco, State of Jalisco, Mexico, as the result of the falling of a high tension wire across a metal balcony railing thronged with spectators at a film performance. Twenty were electrocuted, while 30 were trampled to death in the resulting stampede of 1,000 for the exits.

At least 70 persons were injured. The greater part of the population of the small mining town was in the theatre, which was seldom used. The performance had been arranged by Efren Ramos, owner of the building, who was arrested. He had drawn the audience by distributing tickets to the customers of his corn grinding mill.

Court Reviewing Many Film Suits

Motion picture corporation suits listed on the calendar for the March term in the United States district court at Wilmington, Del., and involving Warner Brothers Pictures, Inc., Stanley Company of America, Inc., Erpi, Western Electric, A. T. & T., General Talking Pictures Corporation, DeForest Phonofilms and a number of others have been reviewed before Judge John P. Nields at Wilmington.

The suit of Harry Koplar, represented by Richards, Layton and Finger, against Warner Brothers Pictures, Inc., Harry M. Warner, Albert Warner, Waddill Catchings, Henry A. Rudkin, Harold S. Bareford, Stanley P. Friedman, Abel Carey Thomas, Moe Mark, Jack L. Warner, Morris Wolf and Sam E. Morris, represented by Hugh M. Morris of Wilmington, and listed for trial, was continued.

The suit of Stanley Company of America, Inc., represented by Hugh M. Morris, against A. T. & T., Western Electric and Erpi, represented by James R. Morford, C. L. Ward, Jr., and A. G. Logan, and listed for trial, was passed.

The suit of General Talking Pictures Corporation represented by Hugh M. Morris, against A. T. & T., Western Electric and Erpi represented by Marvel, Morford, Ward and Logan, and listed for trial, was passed.

Listed for argument, the suit of American Tri-Ergon Corporation, Tri-Ergon Holding A. G., Josef Engl, Joseph Massolle and Hans Vogt, represented by Marvel, Morford, Ward and Logan and Hugh M. Morris against General Talking Pictures Corporation, DeForest Phonofilms, Inc., and Lee DeForest, represented by E. E. Berl, was continued.

Listed for argument, the suit of Harry Koplar against Warner Brothers Pictures, Inc., et al. (on defendant's objections to plaintiff's interrogatories. On defendant's motion of bill of particulars), was passed.

The suit of Nakken Patents Corporation, represented by Hugh M. Morris, against Universal Sound System, Inc., represented by William T. Lynam, Jr., listed for trial, was passed.

The following suits listed for trial were also reviewed: Joseph Lopiano and Henry Frank, receiver of American Reproducer Corporation, represented by Howard Duane against Pilot Radio & Tube Corporation, represented by Hugh M. Morris, was set for trial; Dubilier Condenser Corporation, represented by Hugh M. Morris, against Perryman Electric Company, represented by William G. Mahaffey, discontinued; Duovac Radio Corporation, represented by Hugh M. Morris, against A. T. & T., Western Electric and Erpi, represented by Marvel, Morford, Ward and Logan, was passed.

Missouri Governor Asks Admission Tax

Governor Park of Missouri sent a special message to the Missouri House and Senate Tuesday recommending the passage immediately of House bill 616, which provides, among other things, a 5 per cent tax for admission to theatres. Governor Park has an overwhelming majority in both the Senate and the House. This is the first special message sent to any legislature by any governor affecting motion pictures since 1919. In the original Missouri bill the tax was 10 per cent.

Nate Block To Rebuild Theatre After Fire

Nate Block, independent theatre owner at St. Joseph, Mo., will rebuild his Orpheum theatre, partly destroyed by fire. The house will have 1,100 seats, with stage. The architects are Boller Brothers of Kansas City. The policy is expected to be straight pictures.

Turner at Radio City

Terry Turner, recently placed in charge of publicity at Radio City, New York, has retained Martha Wilchinski as assistant. Also on Mr. Turner's staff are Hal Oliver and Lester Thompson. John Dowd has replaced Mr. Turner in charge of RKO exploitation.

GAINSBOROUGH GOES STAR SYSTEM AND BRITAIN'S EYEBROWS GO UP

Subsidiary of Gaumont Adopts Hollywood Methods, Even to Training for Stardom, After Cautious Study of Trends

by BERNARD CHARMAN
London Correspondent

Some remarks of C. M. Woolf at the annual general meeting of Gainsborough Pictures, production subsidiary of Gaumont-British, cast back in my teeth my own observations recently on the lack of star building policy in the British studios. "We have fully recognized, and experience has shown us, that the public go to see a film on account of the particular players who are featured," said Mr. Woolf, "and however clever your film director, however expert your technicians, it is the name of the featured player that counts, and, therefore, we have very definitely adopted what I may call the star system."

Before reading further you may consider it worth notice that the policy of Gainsborough over the past year has been successful to the extent of earning a dividend of 9 per cent for shareholders. This is the stable that has produced pictures so successful on the home and dominions markets as "Sunshine Susie" and "Jack's the Boy," so that the views expressed by its chief must be regarded with respect.

Not Taking All for Granted

There may be something naive to the ears of hardboiled Hollywood in the remarks quoted, in the truisms that have been part of America's production system for years. But allowance first must be made for the fact that the problems of the home market (toward which British studios naturally primarily turn) are not necessarily the problems of the markets at which the average American production is principally aimed. We have, of course, been able to learn much from the experience of the West Coast plants, but our studio folk have been wise in not taking it all for granted, preferring even to be regarded as laggards in the fields of progress so long as they could satisfy themselves that each development they might make would be regarded as progressive in the eyes of the English cinema public.

They have not, as I read it, accepted as a finality the fact that any given English actress leading a British picture makes it an unqualified box office job. They have gone their own cautious way, and have waited for the proof before committing themselves to a definite line of policy.

It needed the successes of Walls and Lynn, Jack Hulbert, and Jack Buchanan to convince them that some law or something similar applies to the British fan as to his American brother. Once convinced they have gone boldly forward. The policy outlined in Mr. Woolf's speech indicates a forward move that will now be steadfastly continued.

"In conjunction with Gaumont-British," Mr. Woolf goes on, "we have under contract to us at the present moment such well-known names as Jack Hulbert, Cicely Courtneidge, Jessie Matthews, Madeleine Carroll, Albert Burdon, Gordon Harker and so on," (observe one thing—the balance between masculine and faminine names) "but I would also say that your directors, recognizing fully how essential it is that they should have a definite supply of stars from which to draw, have taken what I may call a long view and are creating their own by placing under contract and training, with all the resources at their command, unknown players who have been chosen with very great care from a very large number of individuals.

"At present we have definitely under contract seven stars in embryo who, as well as featuring in small parts in our productions, are being taught every side of the business. I mention this fact because in the production of films it is just as essential as in the production of other product that one has a source of supply from which good material can be drawn."

Mr. Woolf's statement would have been of even greater interest had be outlined the steps that are being taken to develop these potential purveyors of heart throbs. They are said to be bound under small salaries —around $20, I believe—and their training includes a great deal of academic work. The principle of the system is education rather than grooming. But whatever the system it is interesting, nevertheless, to be able to place this development on record. It makes one realize that, in spite of the violent criticism continually launched at British production methods, there are those in the field who are giving much constructive thought to the subject, particularly around the Gaumont-British studios. That company already has established itself in an unassailable position here; who is to deny that it may conceivably occupy ultimately a similar position in relation to the entire industry?

▽

Sunday Opening

The Sunday opening situation continues to maintain its position in the limelight owing to the absurdities that the legislation in respect of it bears in its train. An example is provided by the Croydon situation. Here the champions of Sunday cinemas won a glorious victory when the matter was debated by the Council, the local administrators passing a decided vote in favor of it. But—the requirements of the law demanded a meeting of electors, and when they congregated they negatived the verdict of the municipal body by an overwhelming majority. Even now, however, the affair is not cleared up, for the defeated side has the right to ask for a poll, which in this case they have done. That poll is still to be held. On the principle, presumably, that third time pays for all, the result of that poll will be the final decision as to whether Croydon shall be respectable and remain at home on the Sabbath or profligate and haunt the wicked picture theatres.

Croydon is only one point of action. There are hundreds of local authorities up and down the island who will be called upon to grapple with the problem. Some already have done so, and in one instance at least the matter has been finally sealed, settled and delivered in good order by Parliament, whose members have graciously ratified the particular council's request for permission to allow its theatres to open on Sundays. This procedure has to be followed in every case, so if the Government pleads with Mr. Roosevelt that it hasn't time to attend to trivial matters like debt settlements you'll know the reason why!

It's a New Development in British Production Circles; Absurdities of Sunday Show Situation Take New Turns

▽

American Piece de Resistance

Twelve months ago I had the pleasure of introducing a popular little American star to one of our typically English articles of diet—fish and chips. Now an American former film magnate is returning the compliment in plenty by endeavoring to popularize here one of your prime American dainties. In other words, Jimmy Bryson, former London chief of Universal, has launched a fleet of barrows offering to the public of the metropolis the sublime joy of the hot dog.

Dillon Closes Several Deals on "Maedchen"

George Dillon is due this week in Dallas and New Orleans, from Omaha, on a nationwide trip out of New York to dispose of territorial rights and to set first runs for "Maedchen in Uniform," which is being distributed by John Krimsky and Gifford Cochran, through their new company. Mr. Dillon has already sold rights for the territories of Milwaukee, Minneapolis, Indianapolis, Omaha, Des Moines, Kansas City, St. Louis.

RKO Extends Theatre Deal With Farley in Schenectady

RKO has extended an operating pool with William Farley in Schenectady, N. Y., from six months to three years. Involved are the Plaza and Proctor's, of RKO, and Mr. Farley's Erie, State and Strand. RKO also closed the Hippodrome in Cleveland on March 10, and will drop vaudeville at the RKO Downtown in Detroit March 31.

Local RKO representatives in Columbus, Ohio, report that projectionists have agreed to accept a decrease of $20 per week.

Gaumont-British Raises Capitalization

Capitalization of Gaumont-British, London, has been increased from 3,750,000 pounds sterling to 6,250,000. Interest on 7½ per cent preference shares is to be reduced to 5½ per cent, an issue of one million one-pound preference shares has been placed provisionally.

VOLUNTARY PETITION IN BANKRUPTCY DOES NOT AFFECT PARAMOUNT FILMS

Company Solvent, Aim Is to Conserve Assets Against Multiple Law Suits, Says Zukor, Retained with Hilles

Production, Distribution and Exhibition Unchanged: Zukor; Fox Rocky Mountain, Midland Circuits in Receivership

Paramount Publix Corp. filed a voluntary petition in bankruptcy in New York federal district court Tuesday, listing liabilities of $55,317,767 and assets of $153,748,885. The company had been in equity receivership since January 26. The announcement was made before Judge William Bondy's court by Granville E. Clark, counsel for the corporation, as argument was about to be started by Samuel Zirn, counsel for a group of minority bondholders which had opposed the equity receivership. Judge Bondy set a general hearing for Friday.

Mr. Clark said the corporation was not insolvent in the sense of assets not being sufficient to balance its liabilities, but that it could not meet current bills because some of the assets were frozen and could be liquidated only at distress prices.

Judge Bondy authorized the two receivers, Adolph Zukor and Charles D. Hilles, to continue in that capacity for the time being. Appointment of permanent receivers in bankruptcy may be made by the court on Friday, at which time an order to show cause why Mr. Zukor and Mr. Hilles should not be made permanent receivers is returnable.

Production, distribution and exhibition of Paramount pictures will not be affected either in the United States or abroad, according to a statement issued by Mr. Zukor immediately following the action. The subsidiary corporations are solvent and will continue in business as heretofore, Mr. Zukor said. He pointed out that the reason for the bankruptcy action was one of protection of all interests by conserving the company's assets by avoiding a multiplicity of lawsuits filed throughout the country subsequent to the receivership proceedings.

Petition Voted by Directors

At a meeting of the directorate of Paramount Publix Monday evening, at headquarters in New York, a resolution was made which declared that, although the company was in equity receivership, it was deemed to be in the best interests of all to go into bankruptcy, and Tuesday's action followed.

The schedule of assets and liabilities filed with the petition totaled more than 300 pages and listed, in addition to several hundred merchandise and service creditors, more than 1,000 holders of the company's 6 per cent and 5½ per cent bonds. These two issues, one for $13,512,652, and the other for $11,892,000, with notes issued by Film Production Corp. and indorsed and guaranteed by Paramount Publix, totaling $13,368,932 were listed as the principal liabilities. Another major liability was for $4,069,057 on mortgages and bonds guaranteed by Paramount Publix.

Mr. Zukor's statement said:

"Our board of directors decided at a meeting last night (Monday) that it would be more advantageous for the creditors and stockholders of Paramount Publix Corporation if the administration of its assets were carried on under the jurisdiction of the bankruptcy court. The principal reason for this action is that it will insure a unified adminstration of the properties and will save great expense by avoiding a multiplicity of law suits in the many different states and countries in which the interests of the corporation lie.

DEVELOPMENTS IN RECEIVERSHIPS

Developments in receivership situations in the motion picture industry during the week were as follows:

Paramount Publix Corp. filed a voluntary petition in bankruptcy. Production, distribution subsidiaries were declared solvent and will continue as in present form, with theatre subsidiaries. Adolph Zukor and Charles D. Hilles continued as receivers. Plans to reorganize.

Herbert V. Jones appointed receiver for Fox Midland and Fox Rocky Mountain circuits.

San Francisco court to appoint board of trustees for Fox West Coast.

Receivers were making progress in reconstructing various circuit properties.

Percentage buying said to be favored by receivers operating circuit subsidiaries.

Minority suit filed at Wilmington against Warner Brothers Pictures.

Saenger and other circuits demanding new union wage scales.

Receivers throughout country agreed to effect further salary reductions, wherever possible, in conformity with new reduced salary scale ordered by large companies in New York.

Creditors of RKO Theatres Operating Corp. elected Irving Trust Company as trustee in bankruptcy.

Minority creditors filed action against Olympia Theatres at Boston.

Application made at Cincinnati that RKO Midwest, RKO Distributing, RKO Pathe, Keith-Albee Orpheum, B. F. Keith Corp., Cino Theatres and B. F. Keith, Columbus, be included in the local ancillary receivership recently set up for RKO.

Albert E. Reuben appointed trustee in bankruptcy for Publix-Ohio.

A. H. Blank elected trustee in bankruptcy for Nebraska circuits.

"This will have absolutely no effect upon the production, distribution and exhibition business now carried on under the Paramount name. These functions are carried on by independent subsidiary corporations. The production of pictures at Hollywood is carried on by Paramount Productions, Inc., an entirely solvent corporation. The distribution of pictures in the United States and abroad is carried on by Paramount Pictures Distributing Croporation and by Paramount International Corporation, both of which are solvent and will continue in business precisely as heretofore.

"The administration of theatres under the Paramount name is also carried on by independent subsidiary operating corporations. The business of these theatre corporations will also continue.

"It is our hope that it will be possible in the near future to offer to the creditors and stockholders of Paramount Publix Corporation a plan of reorganization."

Erpi Heads Claims in Schedule

Unsecured creditors of Paramount were headed by Electrical Research Products, Inc., whose claim aggregates $1,138,112, and also include:

B. P. Schulberg, $50,000; Walter Wanger, $90,000; Sidney R. Kent, $65,000; John D. Clark, $17,266; Robert T. Kane, $8,564; John G. Paine, $44,065; John Hertz, $49.25; MPPDA, $4,366; Consolidated Film, $7,648; RCA Photophone, $25,738; Tobis-Film, $165,634; Jules E. Brulatour, Hollywood, $81,740; Jules E. Brulatour, New York, $19,111; Technicolor, $10,000; Quigley Publications, $8,466; Heywood-Wakefield, $18,734; Variety, $2,926; Film Daily, $220; Rapp & Rapp, $15,000; Pathe International, $117; Harold Lloyd Corp., $3,336.

Other claims include those of Chemical Bank & Trust Co., $51,069; Nutter, McClennon & Fish, Boston, $21,923; New York Telephone Co., $5,443; Employers' Liability Assurance Corp., $3,962; American Bank Note Co., $12,000; receivers of Shubert Theatre Corp., $3,532; Sheriff of Los Angeles County, $4,784; George Benz & Sons, $6,508; H. Content & Co., $3,640.

Principal real estate asset is the west coast studio property, listed in the schedule at $3,004,652. The Hollywood Wilshire plant is valued at $38,688.

Copyright and trade marks are listed as of unknown value.

Assets of the company are principally in investments in affiliated corporations, which aggregate $106,611,555. Accounts receivable aggregate $41,406,089, of which $40,376,773 is represented by advances to affiliates. Other important assets include real estate valued at $3,112,551 and cash in bank of $507,186.

Principal investments in affiliates are: Balaban & Katz, $20,659,099; Famous Players Canadian, $17,482,053; Publix Enterprises, Inc., $14,030,000; Olympia Theatres, Inc., $7,654,046; Penncom Corp., $6,300,970; Publix Northwest Theatres, $5,100,000; Paramount Properties, Inc., $4,291,737; Saenger Theatres, $6,992,376, and San Francisco Entertainments, $3,606,154.

Principal Individual Creditors

The principal individual creditors include Old Colony Trust Co. of Boston, as trustee, in the amount of $1,636,881, secured by 56,956 shares of common and 56,956 shares of preferred stock of Olympia Theatres, Inc. Federal and state tax claims aggregate $379,349.

Accounts payable, representing largely sums due to affiliates, include Paramount Properties, Inc., $2,090,647; Los Angeles Theatre Enterprises, Inc., $1,062,110; Charles Frohman, Inc., $225,210; St. Francis Amusement Co., $229,518; Paramount Pictures Distributing Co., Inc., $320,429; Paramount International Corp., $261,628; Paramount Land Corp., $141,228; and San Francisco Entertainments, Inc., $53,562.

Accounts receivable, representing largely advances made to affiliates, include Paramount Broadway Corp., $4,883,137; Brooklyn Paramount Corp., $1,970,207; Paramount Pictures Corp., $1,752,502; Paramount Productions, Inc., $1,045,102; Olympia Theatres, Inc., $4,463,474; Minnesota Amusement Co., $2,465,905; Publix Enterprises, Inc., $1,055,350, and Attica Film Corp., $1,065,199.

Empire State Theatres, Inc., $1,250,172; Strand Realty Corp., $1,838,847; Seneca Holding Corp., $1,811,819; Saenger Theatres, Inc., $567,144; Ackro Theatrical Enterprises, Inc., $710,662; Dent Theatres, Inc., $782,703; Crescent Theatres Corp., $467,262; Kansas City Operating Co., $850,252.

New England Theatres, Inc., $899,389; Flag Amusement Co., $414,640; Seattle Theatres Corp., $499,249; Famous Players Film Co., Ltd., $440,821; Paramount News, Inc., $305,260; Portland Theatres Corp., $796,199; Publix-Richards-Nace, Inc., $542,810; Paramount Newcastle Theatres, Ltd., $436,583; Paramount Leeds Theatre, Ltd., $332,543; Paramount Manchester Theatre, Ltd., $201,638; Paramount Films of Cuba, $261,610, and Paramount-Astoria Theatres, Ltd., $554,726.

Thousand Bondholders Listed

Among the more important of the 1,000 bond holders listed in the schedule, are the following:

Joseph S. Frelinghuysen, $25,000; Otto H. Kahn, et al. as trustees of the estate of A. Wolff, $200,000; Otto H. Kahn, et al. as trustees of the estate of A. Wolff, $30,000; Mrs. J. H. Schiff, $225,000; Gerald F. Warburg, $25,000.

Meyer V. Manischewitz, $49,000; Eli H. Bennheim, $20,000; Mary R. Donald, $30,000; George E. Warren, Boston, $25,000; Bertha Klein, Trinidad, Col., $20,000; F. G. Lamb, Pittsburgh, $20,000; Henrietta M. Levi, $20,000; Isaac Herrman, trustee account, $24,000; George C. Smith, Jr., $30,000.

N. Jawson, $25,000; Osmand L. Loew, $20,000; Albert N. Hallgarten (deceased), $30,000; Lottie Zukor, $15,000; Marton Erdman, $100,000; Watterson R. Rothacker, Chicago, $50,000; Bessie B. Vernan, $50,000; Estella M. Traverse, $27,000; John T. Underwood, $50,000.

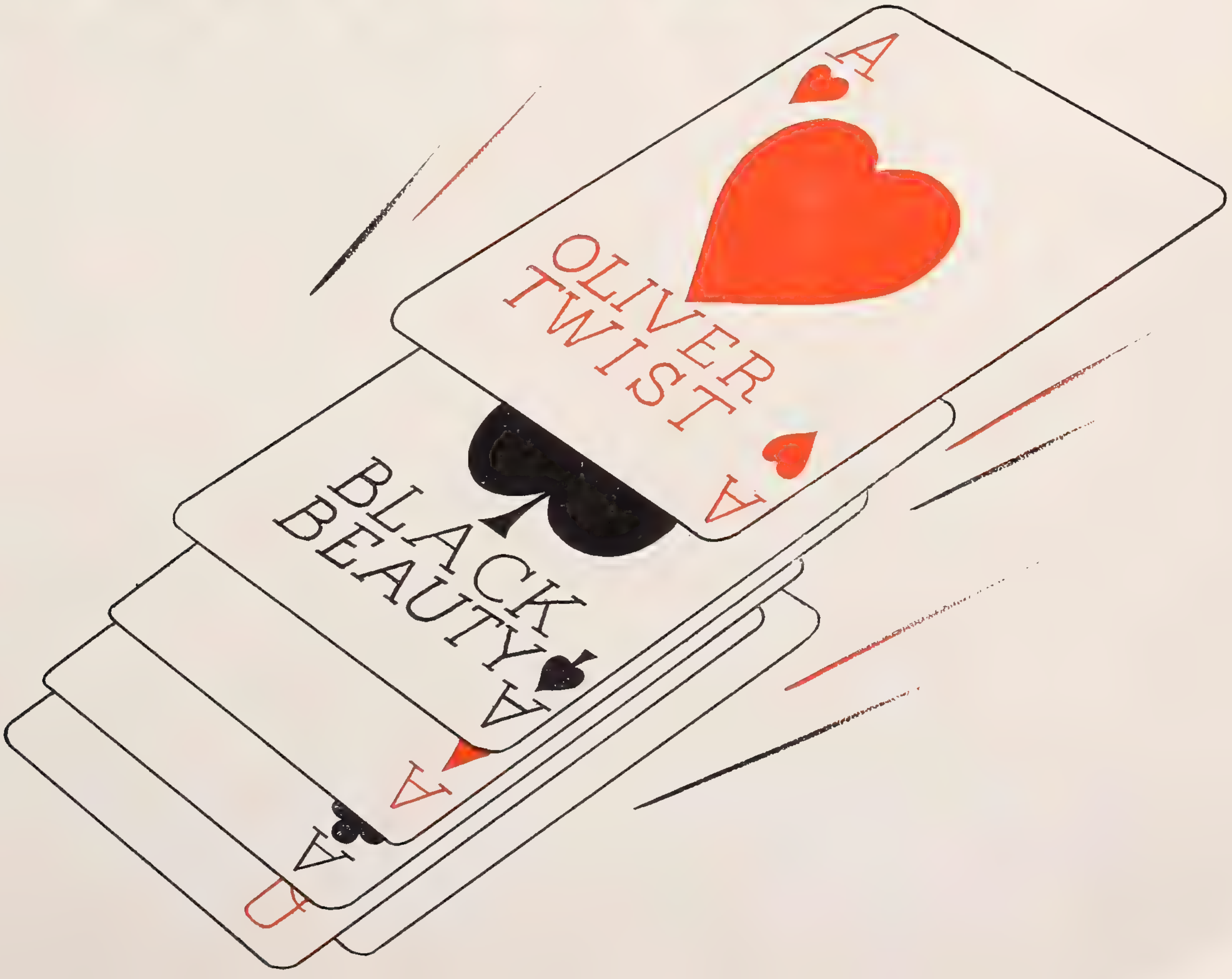
Louis J. Kolb, Philadelphia, $37,000; Henry J. Schlissinger, Milwaukee, $25,000; Mrs. C. Hanauer, $50,000; Mrs. Lila H. Steinam, $20,000; N. J. Johnson, $45,000; Annie A. Schlesinger, $20,000; trustees of the estate of William Scranton, Scranton, Pa., $50,000; David Griffith, Richmond, Va., $15,000.

Bank of Manhattan Trust Co., as trustee for Irving T. Bush for Maud H. Bush, $74,000; Halle & Steigletz, $36,000; Mrs. Amelia Bauchle, $20,000; William E. Laure & Co., $40,000; A. B. Fay, $20,000; M. Reinach, $25,000; Max Epstein, Chicago, $90,000; A. J. Shamberg, $120,000; Marie Louise Bailey, $20,000; Mrs. Dora Rovner, Philadelphia, $24,000; International Bond and Share Corp., $30,000; American Investment & Gen. Tr. Co. Ltd., London, $25,000.

Additional Fox theatres were placed in receivership late last week when voluntary peti-

(*Continued on page 28*)

MONOGRAM'S
NEW
BOX-OFFICE
DEAL
FOR EARLY 1933


A
OLIVER TWIST
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BLACK BEAUTY
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A
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THE VOICE OF THE ETHER THAT LURED to DEATH!

Lifting the curtain that veils the life of the World of the 'Mike.' A startling revelation of the real drama behind the sound drama of the air waves.

RALPH FORBES

IN

"The PHANTOM BROADCAST"

VIVIENNE OSBORNE, GAIL PATRICK (*Courtesy Paramount Pictures*), PAUL PAGE, GUINN WILLIAMS, ROCKLIFFE FELLOWES, ARNOLD GRAY, HARLAND TUCKER
Produced by W. T. LACKEY. From the screen play by TRISTAM TUPPER.
Directed by PHIL ROSEN. Supervised by TREM CARR.

A MONOGRAM SPECIAL

FOR BOXOFFICE "JACK"

A Queen To Fill Your Hand And Fill Your House

Here's the Queen that will make your Full House and gather in the Box Office *Jack.*

She's the center of a red-hot love plot shooting at a red-hot tempo, with a red-blooded white man with iron nerves and flailing fists dominating a community of natives in red-hot action.

A Hot Picture That Will Get You Hot With Do-re-mi!

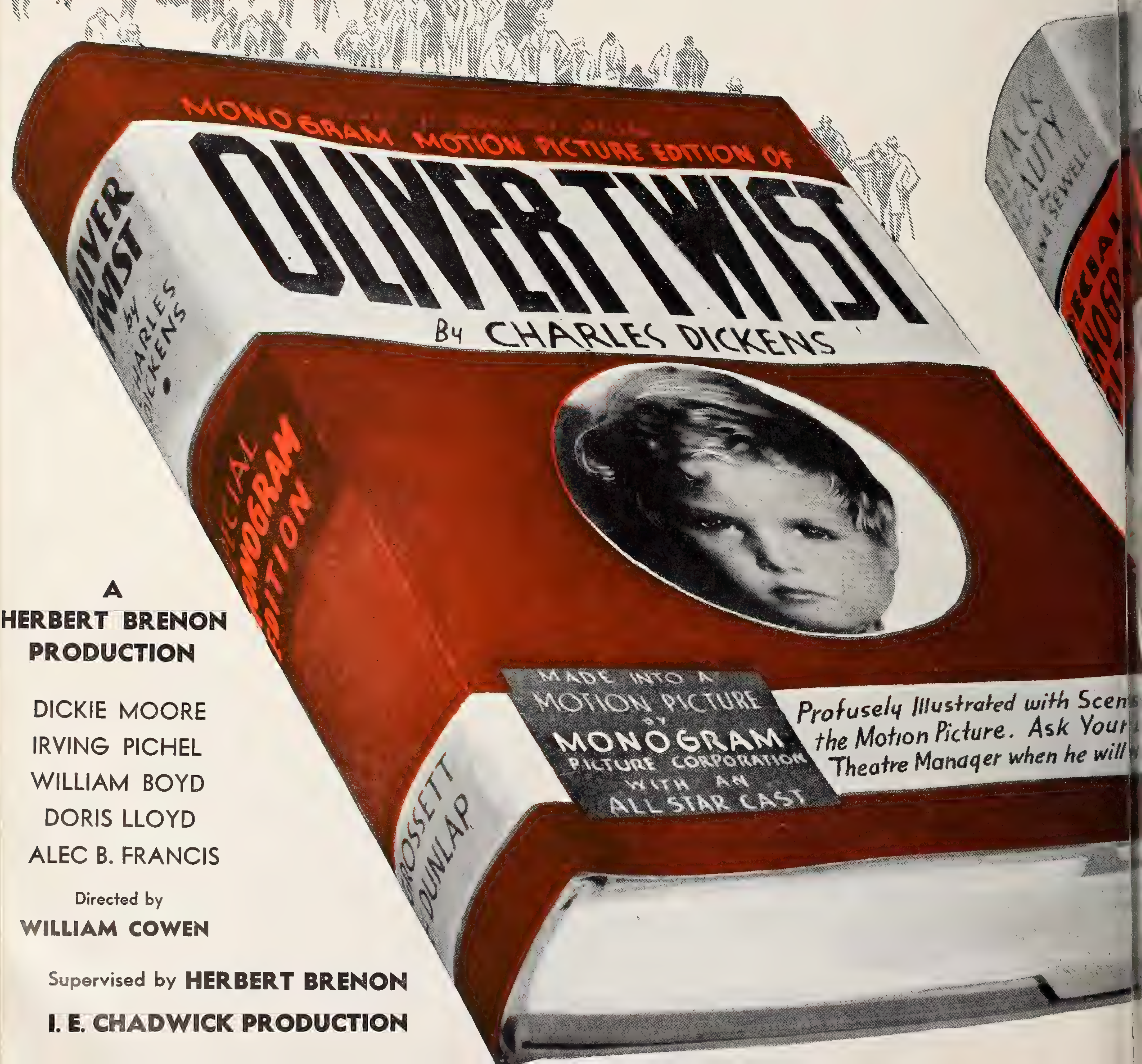
BETTY COMPSON in

"WEST OF SINGAPORE"

with WELDON HEYBURN, MARGARET LINDSAY, TOM DOUGLAS. An M. H. HOFFMAN Production. Directed by Al Ray. Story by Houston Branch. Supervised by Trem Carr.

AND A COU

The most heart-stirring drama of real people by the world's master-novelist of pathos, tragedy, humor. Millions have read the story. And millions will see it re-created for the first time on the talking screen.


MONOGRAM MOTION PICTURE EDITION OF
OLIVER TWIST
By CHARLES DICKENS
IVER TWIST by CHARLES DICKENS
CIAL MONOGRAM EDITION
MADE INTO A MOTION PICTURE BY MONOGRAM PICTURE CORPORATION WITH AN ALL STAR CAST
Profusely Illustrated with Scen
the Motion Picture. Ask Your
Theatre Manager when he will
GROSSETT DUNLAP
BLACK BEAUTY
SEWELL

A
HERBERT BRENON
PRODUCTION

DICKIE MOORE
IRVING PICHEL
WILLIAM BOYD
DORIS LLOYD
ALEC B. FRANCIS

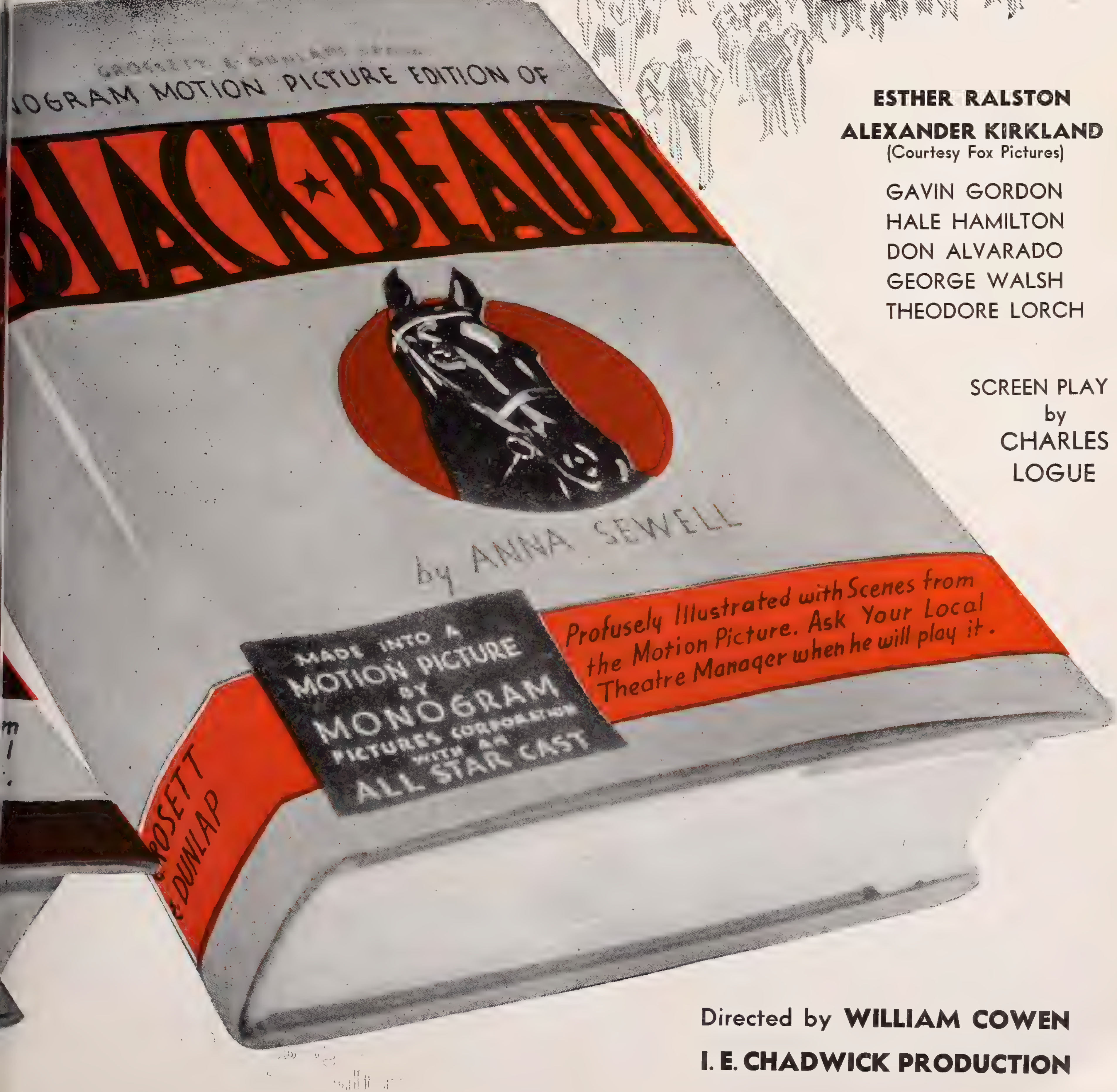
Directed by
WILLIAM COWEN

Supervised by **HERBERT BRENON**

I. E. CHADWICK PRODUCTION

E OF ACES

he book that has thrilled three generations, nd is still one of the world's best sellers. The reatest story of man's best friend comes to he screen in a blaze of glory. It's greater than the book!


GROSSET & DUNLAP'S
OGRAM MOTION PICTURE EDITION OF
BLACK★BEAUTY
by ANNA SEWELL
MADE INTO A MOTION PICTURE BY MONOGRAM PICTURES CORPORATION WITH AN ALL STAR CAST
Profusely Illustrated with Scenes from the Motion Picture. Ask Your Local Theatre Manager when he will play it.
ROSETT & DUNLAP

ESTHER RALSTON
ALEXANDER KIRKLAND
(Courtesy Fox Pictures)

GAVIN GORDON
HALE HAMILTON
DON ALVARADO
GEORGE WALSH
THEODORE LORCH

SCREEN PLAY
by
CHARLES
LOGUE

Directed by **WILLIAM COWEN**
I. E. CHADWICK PRODUCTION

ANOTHER ACE

The FIRST Law of Nature

"SELF-DEFENSE"

a FIRST Rate Box-Office Bet

PAULINE FREDERICK

THEODORE VON ELTZ, ROBERT ELLIOTT, BARBARA KENT, CLAIRE WINDSOR, HENRY B. WALTHALL. Directed by Phil Rosen. Produced by W. T. Lackey. Adapted by Tristam Tupper from story by PETER B. KYNE. Supervised by TREM CARR.

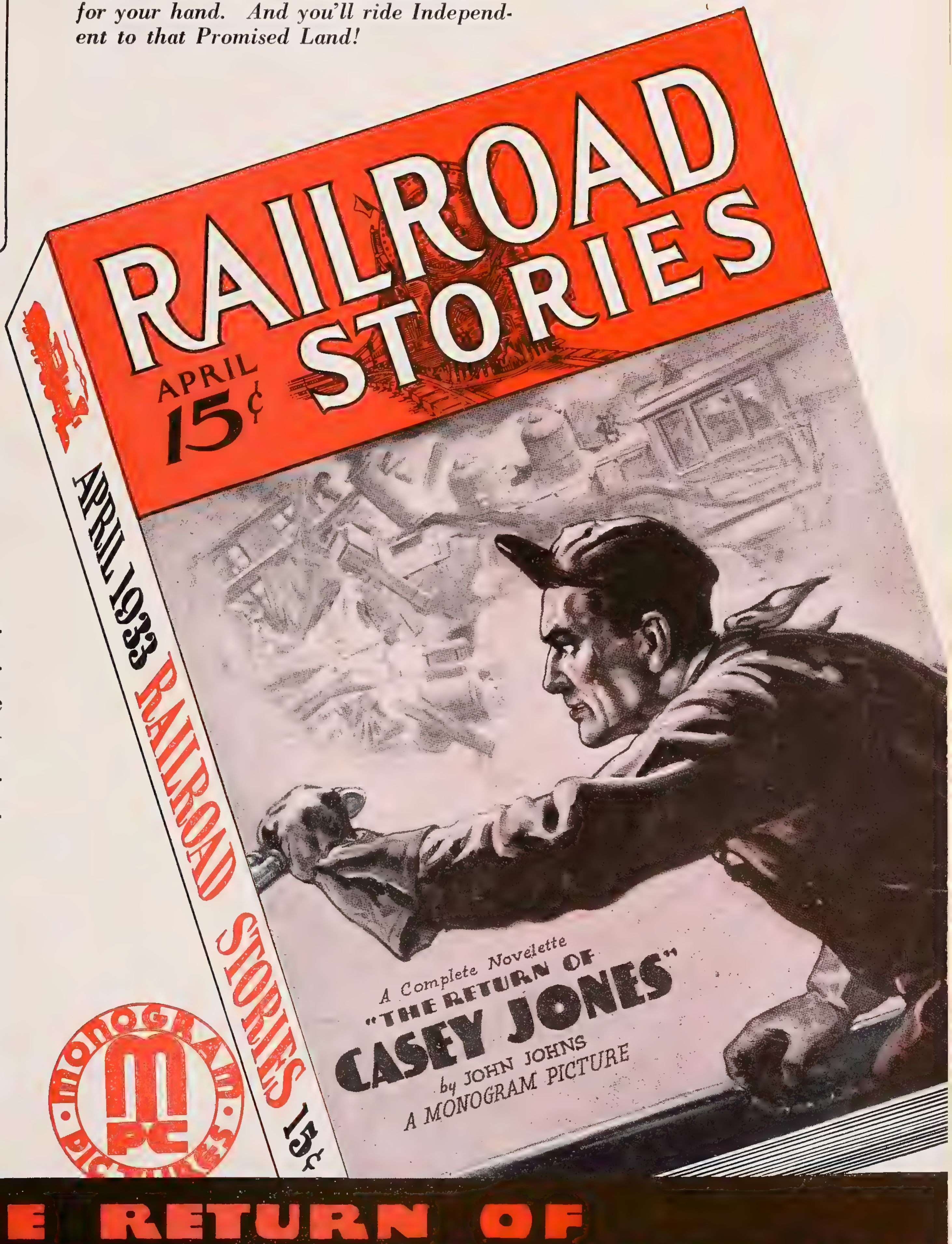
SELF defense is the first law of nature. A realistic thrill is the first law of screen entertainment!

Here's a diamond ace that will give a realistic flush to your patrons and bring some real dough to your box office jack-pot.

It's a blazing story of human passions and life in the raw by the greatest living writer of realistic drama in the raw!

AN EXPLOITATION ACE

Come all you showmen and we'll let you know all about a picture that will get you the dough. Just grab this exploitation ace for your hand. And you'll ride Independent to that Promised Land!


RAILROAD STORIES
APRIL
15¢
APRIL 1933 RAILROAD STORIES 15¢
A Complete Novelette
"THE RETURN OF
CASEY JONES"
by JOHN JOHNS
A MONOGRAM PICTURE
MONOGRAM PICTURES
MPC

ATION-WIDE
XPLOITATION
TIE-UP!

hree great magazines — *Rail-*
oad Stories, Argosy and *Detec-*
ve Fiction Weekly—carry prize
ntests on "The Return of Casey
nes," complete novelette ap-
earing in April issue of *Rail-*
oad Stories.

OU CAN GO THE
IMIT WITH THIS
XPLOITATION
CE IN THE HOLE

"THE RETURN OF
CASEY JONES"

MONOGRAM PICTURES
A

If IT'S IN THE CARDS

IT'S IN THE MONEY

You can't win if you don't hold the cards. In the showmanship game --just as in a card game -- you'll go broke drawing to monkey flushes and inside straights.

Play the game according to Hoyle, and in the long run you can't lose. Card-sense and showmanship-sense always get the money.

MONOGRAM deals you high face cards you can bet your stack on—and there's always an Ace in the hole.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Paramount's branch manager of Portland, Ore., reported to the home office that one of his accounts, who runs a suburban theatre where the company's rental split is 33 1-3 per cent of the gross receipts, admitted three young men into his house upon the payment of one golf ball each. In making his settlement, the exhibitor turned over one golf ball to the exchange along with his check.

▽

Using the word of Rae Samuels, old-timer in vaudeville, "A chiseler is a fellow who goes through a revolving door on your push."

▽

An exhibitor in Lancaster, Pa., threw out his ERPI equipment and installed RCA, and then discarded the RCA reproducer and reinstalled ERPI, all in one week.

▽

Carl Laemmle's bust has been placed atop a rock on Rink glacier, the highest ice front in the world, in Greenland, by the Universal-Dr. Fanck "SOS Iceberg" expedition. It bears the slogan, "It Can Be Done."

▽

Train crews told Al Finestone in Kansas City that Mary Pickford leaves $10 with the Pullman conductor every time a change of crews is made on one of her long trips.

▽

The secretary of Colonel Charles E. Lewis, editor of our *Managers' Round Table Club,* was instructed to wire to an exhibitor requesting him to send some biographical data for publication. What with her thoughts flitting hither and yon, the wire dispatched by the young lady read: "Please send *biological* data on yourself as quickly as possible." She will probably get it.

▽

Proclaiming its security and independence to patrons, a neighborhood theatre in New York's busy Bronx recently erected a sign, prominently displayed on the house front, which read: "We Have No Labor Troubles." Blazoned across the marquee, directly underneath, was the title of the current attraction: "Life Begins."

▽

"Hollywood should never have been invented," said an important executive of Fox Film, the other day. "We spend too much time and money running back and forth across the continent trying to find out why so much time and money is being spent in the first place."

▽

Channing Pollock's classical definition of a critic is a legless man who teaches running.

▽

In Woolworth's emporium, jig-saw puzzles are now sold at popular prices. Over the counters are large signs which read, "Your Favorite Stars May Now Be Had in Jig-Saw Puzzles—Over 200 pieces for twenty cents." One of them is called "The Royal Family." After laboring far into the night to get the Barrymores together, we discovered that the "Royal Family" was a lovely gathering of the lion clan—Mr. and Mrs. and their cubs.

▽

Conversation between John Schwalm, pioneer Ohio exhibitor at Hamilton, and a film salesman from Cincinnati. Subject: A rubber check given Schwalm by a film man well known locally:

Schwalm: "I got it twice. Once from him and once from the bank. Can you imagine this guy's check coming back marked 'No funds'"?

F. S.: "That's nothin'. I got a check last week from an exhibitor which was returned marked 'No bank!'"!

▽

With silver what it is in the market, one film-row wag thinks this is the ideal time to have those clouds relined.

SYNTHETIC BRASSIERES AND SCHOOL TEACHERS

Billboards are wearing corsets in Tacoma. Sam Goldwyn's lovely girls in "The Kid from Spain" may appear in almost anything—or nothing—on the screen, but the Tacoma censors have them wearing white paper brassieres on the billboards.

And in Fond du Lac, Wisconsin, some youngster happened along before the paste was dry on a spicy "Kid from Spain" billboard advertisement, and ripped off the bottom strip, thereby exposing part of a religious poster which had previously been posted. The result was:

Samuel Goldwyn's Production
of
The Kid from Spain
ASK YOUR
SUNDAY SCHOOL TEACHER
TO TELL YOU THE STORY

This is the very first time that "The Kid from Spain," or Eddie Cantor, has been recommended by the clergy.

"In these days," according to Fred Quimby of Metro, "when executives are battling with economic problems, when the returns from feature percentage engagements aren't always what they're expected to be, the solid, substantial, dependable revenue from short features has a mighty important place in the scheme of things." Mr. Quimby proves his statement thusly: The average national feature rental is $15, or less. The average block-picture contract calls for 30 features for a season, or a total of $450. He says that's a pretty good figure. The seasonal sale of short subjects, which are not taken so seriously by many in the business, brings in about $725, at the rate of $7.50 each for 46 two-reelers; $4 each for 43 one-reelers, and $4 each for 52 news issues. Therefore, the short feature margin is $275 above the feature gross. The short feature sale is actually equivalent to the rental value of fifty features at $15.

▽

Frank Wilstach, of Mr. Hays' organization, has the first and last copies of the old New York World and the old New York Graphic.

▽

Time says that Warner Brothers started the vogue for gangster pictures, "and, in the opinion of Jack Warner, almost every other trend in the cinema since 1927."

▽

Here's a new sign of the times, passed on by Jay Emanuel of Philadelphia: It seems that a member of the staff of a local theatre picks up empty candy boxes which are discarded by users of a vending machine. These are filled with cheap candy, bought locally, and then reinserted in the machine. The financial wizard pockets the difference.

▽

Universal's gold plaque from the Faculty of Arts for the Federation of the Related Arts, awarded for "All Quiet on the Western Front," is at present hanging on the wall in the studio publicity department—suspended from a nail by a safety pin.

RKO's studio on the Coast is doing its bit to ease the strain in connection with the receivership situation. The home office received word that the "million-dollar record-breaking rain which recently deluged southern California was worth exactly $6.23 to the Radio studios." This figure was compiled by the accounting department and represents the amount of water used last month to maintain the studio lawn and floral decorations. The downpour obviated the need for nightly waterings.

▽

Clara Bow told newspaper men in New York that at last she's "gettin' edjicated."

▽

Ho Hum Department:

"The psychology of depression has not been linked with theatres generally and our own in particular."—Harold B. Franklin of RKO.

▽

J. R. Bray, the cartoon man, receives $50 royalty per reel from the cartoon people for the use of his patented process for photographing the pen-and-inkers.

▽

A want ad in the Sault Ste. Marie, Ont. Star asked for the loan of five $1,000 *bills. All but the bankers in town had probably forgotten there was such a note. An investigation sent reporters to W. P. McGeachie, of the Algoma theatre, who said he desired to make a display of wealth as exploitation for "If I Had a Million." Sometime or other in his life, Mr. McGeachie must have been a patient flag-pole sitter. He waited a long, long time, but he never got the five grand.*

▽

The National Association of Retail Secretaries has complained to Warners about "Employees' Entrance," which is allegedly a story about poor pay and low morals of girls and women employed by department stores.

▽

With Samuel Insull, its builder and onetime backer, sojourning in the ancestral home of the wrestling trusts, the magnificent Chicago opera house may be converted into a garage. Frederick A. Stock, conductor of Chicago's symphony, who is the authority for the statement, evidently has not heard of Martin Beck's plan to convert unused theatres into beer-and-pretzel gardens.

▽

Isn't Joe E. Brown rather competing with himself as promoter of Kansas City's baseball club?

▽

Caption on an RKO home office publicity release: *"Rats Invade RKO Lot in Hollywood."*

▽

According to the Kansas City press, First Division advises exhibitors playing "The Big Drive," containing war shots, to use a neat but harrowing trick upon audiences attending the film. On opening night, exhibitors are told to have a shell-shocked veteran simulate a seizure, which might be used as a basis of letters to editors arraigning the idea of bringing back the horrors of war, according to the newspapers.

▽

Paramount says that Waldemar Young and Nunnally Johnson, who are collaborating on the script of "A Bedtime Story," started the other day to shorten the yarn. Their goal was to *eliminate* 40 pages. When they finished they had 15 pages more than when they started.

▽

The average number of radio listeners is 60,000,000 *weekly. There are* 3.6 *listeners per home, excluding children under six.*

▽

Only 16 of Charlie Pettijohn's Film Board of Trade branches are now operating full time. Twelve boards are operated with part time secretaries and three have no paid secretaries.

Paramount Files Bankruptcy Plea

(Continued from page 18)

tions were granted at Kansas City by Federal Judge Albert L. Reeves, for Fox Rocky Mountain and Fox Midland companies. The court appointed Herbert V. Jones temporary receiver under bond of $200,000.

Combined action of both companies, which was said to have been caused by burdensome overhead and drastic admission reductions, followed local conferences with Spyros Skouras, Elmer C. Rhoden and other Fox executives in the territory.

Assets were listed at $12,000,000 and liabilities at $9,000,000, for both companies. Schedules will be filed late this week. Principal creditors of Midland are: Fox West Coast Service Corp., $1,900,000; Chase National Bank, $1,000,000; and for the Rocky Mountain division: Fox West Coast Service, $3,000,000, and Chase, $697,000. About 75 per cent of liabilities were said to be represented in these two creditors.

Sixty-three Kansas and Missouri houses are operated by Midland, and about 200 by the Rocky Mountain company, directly or through subsidiaries. Mr. Skouras would not comment on reoganization plans, in which Mr. Rhoden will participate with Receiver Jones.

F. C. Fisker and John F. Caskey, New York attorneys, prepared the papers with Wilson, Bundschu and Bailey, Kansas City attorneys. The court appointed Scarritt, Jones and North as counsel for the receiver.

Coincidentally, it was learned that Federal court of San Francisco was preparing to appoint a board of trustees for Fox West Coast, for which Charles P. Skouras and John Treanor were recently named receivers. Skouras and Treanor would be members of the new board.

At a preliminary meeting of Midwesco creditors in Milwaukee on Wednesday the court ordered all corporate records of Midwesco and three subsidiaries: Greenbay Amusement Enterprises, Jamesville Amusement Enterprises and Northwestern Amusement Enterprises, Inc., the court ordered all corporate records to be available for hearing March 30 to determine why only 14 theatres were held by Midwesco at the time of bankruptcy and over 26 other houses were turned over to Statewide Theatres, Inc., and Wisconsin Amusement Enterprises, Inc.

Suit Filed Against Warners

Warner Brothers Pictures, Inc., and others, were named defendants in a receivership petition filed Monday in the United States District Court at Wilmington, Del., by Max Goldberg, of Goldberg and Goldberg, attorneys of Salem, Mass. Others mentioned in the suit, filed through Hering & Morris, Wilmington solicitors for Goldberg, are: Harry M. Warner, president; Albert Warner, vice-president and treasurer; Waddill Catchings; Henry A. Rudkin; Jack L. Warner; Renraw, Inc.; George A. Quigley; Simon H. Fabian; Irving D. Rossheim; Abel Carey Thomas, secretary of the company and general counsel; Samuel E. Morris, a vice-president; Herman Starr; Goldman Sachs and Co., and McClure Jones & Co.

The complaint, containing some 86 pages, is quite involved, making numerous charges of malfeasance, extravagance and misconduct, and in general is an echo of the five-day annual meeting of the Warner corporation at Wilmington last December when Goldberg led a minority holders' fight and lost.

At a creditors' meeting at Toledo, Albert E. Reuben was elected trustee in bankruptcy for Publix-Ohio Theatres. Mr. Reuben had been temporary receiver.

Samuel J. Ginsberg, attorney of Cincinnati, representing a New York bondholder, applied in Federal Court at Cincinnati for an order to include B. F. Keith Corp., RKO Midwest Corp., RKO Distributing Corp., RKO Pathe, Keith-Albee Corp., Cino Theatres and B. F. Keith Corp., in the ancillary receivership which recently was named at Cincinnati for RKO. The order is answerable April 3.

The large corporations in New York are understood to have received word from the field this week that receivers for circuit subsidiaries will, wherever possible, order the industry's new salary scale into effect in operations under their control.

Receivers in New York and those in the field in charge of various circuit subsidiaries, were pressing demands made on union labor to effect new wage scale agreements. Typical was the order of Saenger circuit receivers in New Orleans that overtime be eliminated and wages reduced 40 per cent. Musicians, stage hands and projectionists are involved.

A unique arrangement was worked out in Houston by RKO and Publix. By virtue of a compromise agreement, the RKO Majestic and three Publix houses affected by receivership actions are paying union operators $150 for an entire booth staff, and $40 per week for one stage hand. Operators cut the booth personnel from four to two and an alternate, splitting the $150 three ways.

Creditors of RKO Theatres Operating Corp., which has seven houses in Connecticut, New Jersey and New York, met last week in the New York office of Referee Irwin Kurtz and appointed Irving Trust Company trustee in bankruptcy.

Meanwhile, reports from the field indicate that, despite complaints voiced previously by exhibitors against the practice, receivers in charge of the various subsidiaries in bankruptcy favor percentage buying of films, instead of flat rentals. They hold that they would rather not guarantee a certain sum on pictures which might not register at the box office.

An involuntary petition in bankruptcy was filed in Boston against Olympia Theatres, Inc. Plaintiffs are three creditors: Robert E. Noble, Adams, Mass., $500; John C. Gerst, Pittsfield, $250, and Elizabeth F. Mulgrew, Arlington, $1,000.

Wilbur Newton, receiver for Publix' Denver subsidiary Mountain States Theatres, closed the America at Colorado Springs and the Sterling, at Greeley. The closings are said to be temporary.

A. H. Blank on Tuesday was elected trustee in bankruptcy for Blank Nebraska circuits, at a meeting of creditors at Omaha.

Urges Regard for Chinese in Films

American-Chinese relations and American prestige in China could be put on a higher plane through the motion picture, if producing companies would develop a proper regard for the justifiable sensitiveness of the Chinese in connection with the way their customs, country, and institutions are depicted upon the screen, in the opinion of Julean Arnold, American commercial attache at Shanghai.

In a message to members of the industry, a copy of which may be obtained from the motion picture division of the Bureau of Foreign and Domestic Commerce in Washington, Mr. Arnold points out that several erroneous portrayals of Chinese customs and manners have evoked severe criticism from Chinese who have witnessed them. Among the discrepancies noted are references to Chinese as "Chinamen," a term which they dislike intensely; depiction of Chinese wearing queues, which, as Mr. Arnold puts it, "are as scarce in China as snakes in Alaska"; a general use of "pidgin" English in cases where it never would be used, as it is the language only of uneducated persons speaking English, and a misconception of Chinese social caste. Mr. Arnold explains that there is no fixed aristocracy in China.

"Another misconception seems to be that every Chinese is a frequenter of an opium den or a gambling house, or in some way related to pirates and brigands. The latter are hardly more in evidence than racketeers in our country, and most Chinese have no contact with opium dens, or opium smoking institution," Mr. Arnold said.

Industry Helps In Quake Relief

Shaken slightly, but entirely undamaged as to physical property, the Hollywood motion picture community proceeded calmly about its production work and salary negotiations, after the first shock of the earthquake which devastated Long Beach, not far distant. While newsreel organizations, with their customary speed and efficiency, marshaled their forces to record for the people of the nation the details of the great disaster via the screen, several production companies rushed their huge kleig lights and floodlights to Long Beach by truck, supplying essential illumination through the night for the rescue work which went on feverishly. A committee of three named to aid exhibitors in the stricken area were Jack Brown of Warners, Mike Lewis of Paramount, and George Hickey of MGM, all district managers.

Only one death was recorded from among film ranks, that of James Brodie, 28, assistant manager of the Fox Imperial, in Los Angeles, who quieted the crowds rushing for the exits. When all had left safely, Mr. Brodie ran from the crumbling building. Too late, he was crushed to death in a shower of pouring bricks and mortar. Marion Davies placed the new and as yet uncompleted Marion Davies hospital at Sawtelle at the disposal of authorities for the care of injured.

Meetings of executives and stars discussing the salary arrangements made necessary by the banking holiday were temporarily halted when the earthquake rocked the buildings in which they were conferring. Players on sets rushed into the open at the first shocks but there were no injuries. Direct wires between New York and Hollywood were temporarily disrupted. Mrs. Danny Ahearn, wife of the screen writer, suffered minor injuries, and William Newberry, exploitation man for MGM, in Long Beach to arrange an opening, was reported in a serious condition. Theatres sustained heavy damage.

"Family Night" Value Indicated

The spread of the "Family Night" policy, regarded as of St. Louis origin, to the point where it has come into use nationally, was discussed at a recent luncheon in St. Louis, attended by members of the Better Film Council of St. Louis, theatre owners, exchange managers and independent distributors.

Friday, in the past considered a poor theatre night, has been developed until it has become one of the best nights for many neighborhood exhibitors in St. Louis, Fred Wehrenberg, president of MPTO of St. Louis, Eastern Missouri and Southern Illinois, told the gathering. A return to, and maintenance of the single feature policy was urged on exhibitors by Mrs. A. F. Burt, chairman of the Better Films Council. Mrs. Burt paid tribute to the spirit of cooperation with the work of the Council evidenced by St. Louis exhibitors.

THEATRE RECEIPTS

The total of theatre receipts, grossed by 119 houses in 20 major cities of the country for the calendar week ended March 11, 1933, equaled $1,092,495, a decrease of $171,715 from the previous calendar week, ended March 4, when 123 theatres in 20 cities totaled $1,264,210. No new high individual theatre record figures were established during the more recent period, while 18 new "lows" were recorded.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Fenway	1,800	30c-50c	"Crime of the Century" (Para.) and "Broadway Bad" (Fox)	7,000	"Hard to Handle" (W. B.) and "Ladies They Talk About" (W.B.) (25c-50c)	11,000		
Keith's	3,500	30c-50c	"When Strangers Marry" (Col.)	12,000	"The Great Jasper" (Radio)	16,500	High 12-5 "Frankenstein" Low 3-9-33 "When Strangers Marry"	27,000 12,000
Keith-Boston	2,900	25c-50c	"Topaze" (Radio)	11,000	"Private Jones" (U.)	15,500	High 4-9-32 "Steady Company" Low 3-9-33 "Topaze"	26,900 11,000
Loew's Orpheum	2,200	25c-50c	"Men Must Fight" (MGM)	9,500	"Clear All Wires" (MGM)	16,000	High 1-24 "Hell's Angels" Low 3-9-33 "Men Must Fight"	32,500 9,500
Loew's State	3,700	25c-50c	"Men Must Fight" (MGM)	11,000	"Clear All Wires" (MGM)	17,500	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet" Low 3-9-33 "Men Must Fight"	26,000 11,000
Metropolitan	4,350	35c-65c	"King of the Jungle" (Para.)	26,500	"The King's Vacation" (W. B.)	36,000	High 1-31 "No Limit" Low 3-9-33 "King of the Jungle"	44,500 26,500
Paramount	1,800	30c-50c	"Crime of the Century" (Para.) and "Broadway Bad" (Fox)	8,000	"Hard to Handle" (W. B.) and "Ladies They Talk About" (W.B.)	16,000		
Buffalo								
Buffalo	3,500	30c-55c	"The King's Vacation" (W. B.)	20.000	"She Done Him Wrong" (Para.)	17,800	High 3-28 "My Past" Low 2-10-33 "Frisco Jenny"	39,500 10,000
Century	3,000	25c	"Dangerously Yours" (Fox) and "Vampire Bat" (Majestic)	6,700	"Whistling in the Dark" (MGM) and "The Mysterious Rider" (Para.)	5,100	High 2-14 "Cimarron" Low 12-9-32 "Rain"	25,600 4,700
Great Lakes	3,000	25c-40c	"Topaze" (Radio)	7 600	"The Big Drive" (First Div.)	8,900	High 8-8 "Politics" Low 2-10-33 "Hot Pepper"	35,100 5,800
Hippodrome	2,100	25c	"Second Hand Wife" (Fox) and "Strange People" (Chesterfield)	6,900	"Secret of Madame Blanche" (MGM) and "Infernal Machine" (Fox)	6,200	High 2-14 "Free Love" Low 7-16-32 "New Morals for Old"	26,300 4,200
Hollywood	300	25c	"With Williamson Beneath the Sea" (Principal and "The Ringer" (First Div.) (2nd week)	700	"With Williamson Beneath the Sea" (Principal) and "The Ringer" (First Div.) (1st week)	1,000		
Lafayette	3,300	25c	"Man Against Woman" (Col.) and "Unwritten Law" (Majestic)	7,900	"Air Hostess" (Col.) and "Obey the Law" (Col.)	7,300	High 4-11 "Ten Cents a Dance" Low 2-10-33 "Hypnotized" and "Trailing the Killer"	24,100 5,100
Chicago								
Chicago	4,000	35c-68c	"Broadway Bad" (Fox)	25,000	"42nd Street" (W. B.)	44,000	High 1-23-32 "Two Kinds of Women" Low 12-22-32 "The Match King"	67,000 20,000
McVickers	2,284	25c-50c	"King of the Jungle" (Para.)	11,400	"Ladies They Talk About" (W. B.)	7,500	High 2-7 "Doorway to Hell" Low 2-10-33 "Hello, Everybody"	38,170 5,500
Oriental	3,940	35c-68c	"State Fair" (Fox) (2nd week)	12,000	"State Fair" (Fox) (1st week)	21,000	High 3-7 "My Past" Low 12-22-32 "Secrets of the French Police"	46,750 13,000
Palace	2,509	35c-75c	"So This Is Africa" (Col.)	17,000	"Private Jones" (U.)	22,000	High 4-2-32 "Cheaters at Play" Low 12-15-32 "False Faces"	33,000 14,000
Roosevelt	1,591	25c-55c	"What! No Beer?" (MGM)	9,700	"Luxury Liner" (Para.)	6,200	High 4-11 "Dishonored" Low 3-3-33 "Luxury Liner"	30,350 6,200
United Artists	1,700	35c-68c	"Sign of the Cross" (Para.) (2nd week)	11,500	"Sign of the Cross" (Para.) (1st week)	16,000	High 3-21 "City Lights" Low 11-18-32 "Magic Night"	46,562 8,200
Cleveland								
Allen	3,300	15c-35c	"Broadway Bad" (Fox) and "Strange Justice" (Radio) (10c-35c)	2.500	"Infernal Machine" (Fox) and "Exposure" (Tower) (25c-35c)	1,800	High 1-30-32 "Hell Divers" Low 3-3-33 "Infernal Machine" and "Exposure"	26,000 1,800
Keith's East 105th St.		15c-30c	"Lucky Devils" (Radio) (4 days) "Sailor Be Good" (Radio) (3 days)	3,000 2,000				
Mall	753	15c-25c	"Men Must Fight" (MGM)	1,050	"Hello, Everybody" (Para.)	1,050		
RKO Palace	3,100	25c-65c	"The Great Jasper" (Radio)	11,000	"Topaze" (Radio)	10,000	High 5-2 "Laugh and Get Rich" Low 2-11-33 "Child of Manhattan"	40,000 8,000
State	3,400	25c-50c	"King of the Jungle" (Para.) (25c-60c)	12,000	"She Done Him Wrong" (Para.)	10,500	High 12-5 "Possessed" Low 3-3-33 "She Done Him Wrong"	30,000 10,500
Stillman	1,900	25c-35c	"Clear All Wires" (MGM)	4,000	"Tonight Is Ours" (Para.)	5,100		
Terminal	535	25c-35c	"Sous les Toits des Paris" (French)	1,100				
Warner's Lake	800	25c-50c	"42nd Street" (W. B.) (15c-50c)	8,100	"Mystery of the Wax Museum"	3,000	High 10-3 "Five Star Final" Low 7-4 "Big Business Girl"	15,000 2,000
Denver								
Aladdin	1,500	55c-$1.65	"42nd Street" (W. B.) (25c-40c)	4,000	"Cavalcade" (Fox) (2nd week) (55c-$1.10)	7,000		
Denham	1,700	15c-25c	"Air Hostess" (Col.)	3,600	"Self-Defense" (Monogram) and "Iron Master" (Allied)	3,000		
Denver	2,500	25c-50c	"King of the Jungle" (Para.)	8,000	"Secret of Madame Blanche" (MGM)	7,000	High 8-8 "Politics" Low 3-2-33 "Secret of Madame Blanche"	25,000 7,000
Huffman's Rialto	900	20c-40c	"Hidden Gold" (U.) (2 days) "Goona Goona" (First Div.) (4 days)	300 1,700	"Dangerously Yours" (Fox)	2,750		
Orpheum	2,600	25c-40c	"State Fair" (Fox) (25c-50c)	12,500	"42nd Street" (W. B.)	18,500		
Paramount	2,000	25c-40c	"Crime of the Century" (Para.)	6,000	"What! No Beer" (MGM)	7,000	High 1-10 "Hell's Angels" Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	22,000 3,450
Detroit								
Downtown	2,750	25c-40c	"The Great Jasper" (Radio) (15c-50c)	6,100	"So This Is Africa" (Col.) (15c-40c)	5,400		
Fisher	2,700	15c-40c	"Crime of the Century" (Para.) (15c-50c)	3,200	"The Kid From Spain" (U. A.)	4,300		
Fox	5,100	15c-40c	"State Fair" (Fox) (25c-50c)	9,300	"Infernal Machine" (Fox) (15c-50c)	8,900		
Michigan	4,000	25c-50c	"King of the Jungle" (Para.)	14,700	"The Woman Accused" (Para.)	13,300		
United Artists	2,000	25c-50c	"Hallelujah, I'm a Bum" (U. A.)	5,800	"20,000 Years in Sing Sing" (F. N.)	4,100		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
W. B. Hollywood	3,000	25c-50c	"Blondie Johnson" (F. N.)	9,000	"Ladies They Talk About" (W.B.)	13,700	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	"Topaze" (Radio)	2,500	"State Fair" (Fox) (3rd week)	2,000	High 6-13 "Daddy Long Legs" Low 3-10-33 "Topaze"	10,000 2,500
Circle	2,800	25c-35c	"42nd Street" (W. B.)	5,000	"Sign of the Cross" (Para.)	2,500	High 2-14 "Cimarron" Low 3-3-33 "Sign of the Cross" (Second run)	13,000 2,500
Indiana	3,300	25c-40c	"King of the Jungle" (Para.)	6,000	"20,000 Years in Sing Sing" (F.N.)	5,000	High 1-17 "Her Man" Low 3-3-33 "20,000 Years in Sing Sing"	25,000 5,000
Lyric	2,000	25c-40c	"Sailor Be Good" (Radio)	4,000	"Broadway Bad" (Fox)	4,500		
Palace	2,800	25c-40c	"Men Must Fight" (MGM)	4,500	"Clear All Wires" (MGM)	3,500	High 5-2 "Trader Horn" Low 3-3-33 "Clear All Wires"	22,000 3,500
Kansas City								
Mainstreet	3,049	25c-40c	"The Great Jasper" (Radio)	4,000	"Topaze" (Radio)	4,700	High 1-9-32 "Peach o' Reno" Low 3-7-33 "The Great Jasper" (Second week of straight film policy.)	25,500 4,000
Midland	4,000	25c	"Men Must Fight" (MGM) (7 days and Sat. midnite show)	6,500	"Clear All Wires" (MGM) (7 days and Sat. midnite show)	8,000	High 1-5-33 "Strange Interlude" Low 12-8-32 "Man Against Woman"	30,000 6,000
Newman	2,000	25c-50c	"42nd Street" (W. B.) (5 days and Sat. midnite show) (2nd week)	4,500	"42nd Street" (W. B.) (7 days and Sat. midnite show) (1st week)	16,000	High 2-27-32 "Shanghai Express" Low 12-8-32 "Evenings for Sale"	25,000 5,000
Uptown	2,000	25c-40c	"20,000 Years in Sing Sing" (F. N.) (7 days and Sat. midnite show)	2,500	"Dangerously Yours" (Fox)	2,600	High 1-10 "Girl of the Golden West" Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Loew's State	2,416	25c-40c	"Dangerously Yours" (Fox)	8,000	"The Kid From Spain" (U. A.)	20,500	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Paramount	3,596	25c-40c	"Sign of the Cross" (Para.)	20,500			High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"Private Jones" (U.)	5,400	"Topaze" (Radio)	5,800		
W. B. Downtown	2,400	25c-50c	"Blondie Johnson" (W. B.)	11,200	"Ladies They Talk About" (W.B.)	11,500	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western.	2,400	25c-45c	"Ladies They Talk About" (W.B.)	4,200	"The King's Vacation" (W. B.)	5,300		
Minneapolis								
Century	1,640	25c-40c	"Secret of Madame Blanche" (MGM)	2,500	"The Woman Accused" (Para.)	4,500		
Lyceum	1,600	55c-$1.10	"Cavalcade" (Fox)	4,000				
Lyric	1,238	25c-40c	"Dangerously Yours" (Fox)	1,500	"Crime of the Century" (Para.)	2,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-50c	"Cynara" (U. A.)	3,000	"The Kid From Spain" (U. A.)	7,000		
State	2,300	25c-55c	"King of the Jungle" (Para.)	3,500	"State Fair" (Fox)	8,000	High 1-2-32 "Sooky" Low 3-10-33 "King of the Jungle"	10,000 3,500
Montreal								
Capitol	2,547	25c-60c	"Son-Daughter" (MGM) and "Parachute Jumper" (W. B.)	10,000	"Tonight Is Ours" (Para.) and "Hello, Everybody" (Para.)	10,500	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
His Majesty's	1,700	25c-50c	"Danton" (French)	3,500				
Imperial	1,914	15c-50c	"Milady" (French) (2nd week)	2,000	"Milady" (French) (1st week)	2,500	High 1-17 "Office Wife" Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Whistling in the Dark" (MGM)	12,000	"Billion Dollar Scandal" (Para.)	12,500	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	25c-75c	"State Fair" (Fox)	12,500	"The King's Vacation" (W. B.)	11,500	High 4-2-32 "One Hour With You" Low 12-23-32 "Life Begins"	19,500 8,500
Princess	2,272	25c-60c	"Child of Manhattan" (Col.) and "Obey the Law" (Col.)	7,000	"After the Ball" (British) and "The Missing Rembrandt" (British)	8,000	High 4-1 "City Lights" Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress" (MGM) (11th week)	6,183	"Rasputin and the Empress" (MGM) (10th week)	7,160	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Soviets on Parade" (Kinematrade)	4,550	"Topaze" (Radio)	4,700		
Capitol	4,700	35c-$1.65	"Clear All Wires" (MGM)	53,883	"Ladies They Talk About" (W.B.)	37,704	High 1-9-32 "Mata Hari" Low 2-2-33 "Whistling in the Dark"	110,466 23,600
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) (9th week)	10,600	"Cavalcade" (Fox) (8th week)	12,250		
Mayfair	2,300	35c-85c	"Racetrack" (World Wide)	7,100	"Dangerously Yours" (Fox) (9 days)	9,250	High 12-12 "Frankenstein" Low 3-10-33 "Racetrack"	53,800 7,100
Palace	2,500	25c-75c	"Broadway Bad" (Fox)	8,750	"Sailor Be Good" (Radio)	6,500		
Paramount	3,700	35c-99c	"She Done Him Wrong" (Para.) (3rd week)	34,600	"King of the Jungle" (Para.)	38,700	High 2-7 "Finn and Hattie" Low 2-2-33 "Hello, Everybody"	85,900 15,600
Rivoli	2,103	40c-85c	"Perfect Understanding" (U. A.) (2nd week)	9,100	"Perfect Understanding" (U. A.) (1st week)	23,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	"King Kong" (Radio)	78,731	"Our Betters" (Radio)	91,499		
RKO Roxy	3,700	35c-$1.65	"King Kong" (Radio) (8 days)	39,548	"Rome Express" (U.) (6 days)	29,387		
Roxy	6,200	25c-35c	"There Goes the Bride" (Gaumont-British)	16,700	"The Man Who Won" (Powers)	21,000	High 1-1-32 "Delicious" Low 1-26-33 "Air Hostess"	133,000 9,100
Strand	3,000	25c-85c	"Blondie Johnson" (F. N.) (2nd week—5½ days)	7,800	"Blondie Johnson" (F. N.) (1st week)	18,634	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012

[THEATRE RECEIPTS--CONT’D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	“From Hell to Heaven” (Para.)	1,350	“Mystery of the Wax Museum” (W. B.)	3,400	High 2-7 “Illicit” Low 3-11-33 “From Hell to Heaven”	11,000 1,350
Criterion	1,700	10c-55c	“Clear All Wires” (MGM)	1,800	“42nd Street” (W. B.)	5,500	High 2-21 “Cimarron” Low 3-11-33 “Clear All Wires”	15,500 1,800
Liberty	1,500	10c-35c	“Nagana” (U.) (4 days) “The Face in the Sky” (Fox) (3 days)	600 600	“Blondie Johnson” (F. N.) (4 days) “As the Devil Commands” (Col.) (3 days)	1,200 1,000	High 1-24 “Under Suspicion” Low 6-20 “Big Fight” and “Drums of Jeopardy”	7,200 900
Mid-West	1,500	10c-55c	“Employees’ Entrance” (F. N.)	1,400	“So This Is Africa” (Col.)	4,200	High 9-19 “Young As You Feel” Low 3-11-33 “Employes’ Entrance”	11,000 1,400
Omaha								
Orpheum	3,000	25c-50c 25c-40c	“Private Jones” (U.) (3 days) “The Great Jasper” (Radio) (4 days)	4,000 3,250	“Rome Express” (U.) (3 days) “So This Is Africa” (Col.) (4 days)	5,500 5,000	High 2-14 “Cimarron” Low 3-10-33 “Private Jones” and “The Great Jasper”	25,550 7,250
Paramount	2,900	25c-50c	“King of the Jungle” (Para.)	6,750	“State Fair” (Fox)	11,750	High 4-23-32 “Tarzan, the Ape Man” Low 5-21-32 “Wet Parade” and “It’s Tough to Be Famous”	13,750 4,000
State	1,200	15c-25c	“State Fair” (Fox) (6 days) (25c-50c) “Smoked Lightning” (Fox) (3 days)	2,500 500	“Afraid to Talk” (U.) (5 days)	1,350	High 3-14 “Trader Horn” Low 2-10-33 “The Devil Is Driving” and “The Intruder”	10,000 1,000
World	2,500	25c-40c	“Tonight Is Ours” (Para.) and “Dangerously Yours” (Fox)	6,000	“Hot Pepper” (Fox) and “Central Park” (F. N.)	6,250	High 4-11 “Men Call It Love” Low 11-28 “The Cisco Kid”	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	“Strange Interlude” (MGM) (6 days)	2,500	“No Man of Her Own” (Para.) (6 days)	2,500	High 12-17 “The Guardsman” Low 10-1-32 “Make Me a Star”	6,500 1,500
Boyd	2,400	40c-55c	“Topaze” (Radio) (6 days)	10,000	“Rockabye” (Radio) (6 days)	11,500		
Earle	2,000	40c-65c	“Blondie Johnson” (F. N.) (6 days)	19,000	“Employees’ Entrance” (F.N.) (6 days) (35c-65c)	14,000	High 1-5-33 “Breach of Promise” Low 7-23-32 “Miss Pinkerton”	29,000 12,500
Fox	3,000	35c-75c	“Humanity” (Fox) (6 days)	17,000	“Broadway Bad” (Fox) (6 days)	17,500	High 2-7 “Man Who Came Back” Low 6-18-32 “Mystery Ranch”	40,000 15,000
Karlton	1,000	30c-50c	“No Other Woman” (Radio) (6 days)	2,800	“Whistling in the Dark” (MGM) (6 days)	3,500	High 5-2 “City Lights” Low 3-11-33 “No Other Woman”	8,000 2,800
Keith’s	2,000	15c-35c	“Parisian Romance” (Allied) (6 days)	6,300	“Strange Adventure” (Monogram) (6 days)	7,000	High 1-30-32 “Arrowsmith” Low 2-23-33 “Officer 13”	27,000 6,200
Locust	1,400	55c-$1.65	“Cavalcade” (Fox) (5th week-6 days) (55c-$1.10)	7,000	“Cavalcade” (Fox) (4th week-6 days)	8,500		
Stanley	3,700	40c-55c	“Grand Slam” (F. N.) (3 days) “42nd Street” (W. B.) (3 days)	3,500 16,000	“Secret of Madame Blanche” (6 days)	10,500	High 12-19 “Frankenstein” Low 7-25 “Rebound”	31,000 8,000
Stanton	1,700	30c-55c	“Child of Manhattan” (Col.) (6 days)	7,000	“Hello, Everybody” (Para.) (6 days)	8,000	High 3-21 “Last Parade” Low 11-17-32 “All American”	16,500 6,000
Portland, Ore.								
Broadway	1,912	25c-40c	“What! No Beer?” (MGM)	3,500	“State Fair” (Fox) (2nd week)	6,000	High 1-10 “Min and Bill” Low 10-1-32 “The Crash”	21,000 2,800
Liberty	1,800	15c-25c	“She Done Him Wrong” (Para.) (3rd week)	1,500	“She Done Him Wrong” (Para.) (2nd week)	1,500		
Oriental	2,040	25c-35c	“Maedchen in Uniform” (Krimsky & Cochran)	2,000	“Mystery of the Wax Museum” (W. B.)	2,300		
Rialto	1,400	15c-25c	“Dangerously Yours” (Fox)	1,200	“Life Begins” (F. N.)	1,800	High 3-21 “Trader Horn” Low 2-10-33 “Billion Dollar Scandal”	12,000 1,000
RKO Orpheum	1,700	25c-55c	“Topaze” (Radio)	8,000	“So This Is Africa” (Col.)	9,500	High 2-14 “Cimarron” Low 11-23-32 “The Old Dark House”	20,000 4,700
United Artists	945	25c-40c	“Madame Butterfly” (Para.)	1,600	“Secret of Madame Blanche”	2,100	High 1-10 “Hell’s Angels” Low 3-10-33 “Madame Butterfly”	12,500 1,600
San Francisco								
Embassy	1,380	25c-50c	“Man Against Woman” (Col.)	2,500	“The Old Dark House” (U.)	4,000		
Filmarte	1,400	25c-50c	“Rome Express” (U.)	1,300	“Yorck” (Protex)	1,600		
Golden Gate	2,800	25c-65c	“Topaze” (Radio)	12,000	“Private Jones” (U.)	18,075	High 2-9-33 “The Mummy” Low 6-11-32 “Lena Rivers”	25,500 7,000
Paramount	2,670	25c-75c	“42nd Street” (W. B.)	15,000	“Sign of the Cross” (Para.)	15,500	High 1-9-32 “The Champ” Low 8-12-32 “Devil and the Deep”	35,600 9,500
St. Francis	1,435	50c-$1.50	“Cavalcade” (Fox) (3rd week—10 days)	5,500	“Cavalcade” (Fox) (2nd week)	9,500		
United Artists	1,200	25c-50c	“Parachute Jumper” (W. B.)	4,000	“Madame Butterfly” (Para.)	5,200		
Warfield	2,700	35c-90c	“Woman Accused” (Para.)	12,000	“Ladies They Talk About” (W.B.)	19,000	High 3-14 “Parlor, Bedroom and Bath” Low 3-9-33 “Woman Accused”	28,000 12,000
Seattle								
Blue Mouse	950	25c-55c	“The Mummy” (U.)	3,000	“Hard to Handle” (W. B.)	3,750		
Fifth Avenue	2,750	55c-75c	“Luxury Liner” (Para.) and “20,000 Years in Sing Sing” (F. N.) (25c-55c)	5,500	“Sign of the Cross” (Para.) (2nd week)	6,000	High 7-30-32 “Million Dollar Legs” Low 3-11-33 “Luxury Liner” and “20,000 Years in Sing Sing”	18,500 5,500
Liberty	2,000	10c-25c	“State Trooper” (Col.)	3,700	“Flaming Guns” (U.)	4,250	High 1-10 “The Lash” Low 11-11-32 “Amazon Head Hunters”	11,500 3,000
Metropolitan	1,400	50c-$1.00	“Rasputin and the Empress” (MGM) ((55c-$1.65) (8 days)	6,000	“Cavalcade” (Fox) (8 days)	6,500		
Music Box	950	25c-55c	“Hallelujah, I’m a Bum” (U. A.)	3,500	“The Half-Naked Truth” (Radio)	4,000	High 2-28 “City Lights” Low 11-25-32 “The Crooked Circle”	14,000 3,000
Paramount	3,050	25c-55c	“What! No Beer?” (MGM)	6,000	“Hello, Everybody” (Para.)	6,000	High 1-10 “Paid” 3-10-33 “What! No Beer?”	18,000 6,000
Washington								
Columbia	1,232	25c-40c	“Second Hand Wife” (Fox)	3,000	“Handle With Care” (Fox)	3,000		
Earle	2,323	25c-66c	“42nd Street” (W. B.)	24,000	“The Woman Accused” (Para.)	19,000		
Fox	3,434	25c-66c	“Clear All Wires” (MGM)	38,500	“What! No Beer?” (MGM)	24,500		
Loew’s Palace	2,363	35c-55c	“She Done Him Wrong” (Para.)	14,750	“Hallelujah, I’m a Bum” (U. A.)	11,750		
Metropolitan	1,600	25c-55c	“Grand Slam” (F. N.)	4,200	“The King’s Vacation” (W. B.) (2nd week)	3,800		
Rialto	1,900	25c-55c	“Rome Express” (U.)	5,000	“Private Jones” (U.) (2nd week)	4,000		
RKO Keith’s	1,832	25c-55c	“The Great Jasper” (Radio)	7,200	“Topaze” (Radio) (2nd week-3 days) “No Other Woman” (Radio) (4 days)	3,000 4,000		

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

> THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned. —THE EDITOR

Sweepings

(RKO Radio)

Drama

Despite a pretentious cast, this life drama possesses entertainment value enough to constitute only a program picture. It tells the story of Daniel Pardway, who, arriving in Chicago immediately after the fire, starts a little retail business that after years develops into the city's greatest mercantile establishment. Assisted by Ullman, who applies business principles to Pardway's flamboyant optimism, it is early hinted that Pardway is building everything for his children.

Following the death of Abigail, after four children are born, the establishment waxes prosperous, endures depressions and grows in prestige. But the family, in whom Pardway placed so much hope, goes haywire. The eldest son, Gene, falls for the giggle water and the gilded women. Phoebe marries, divorces and marries again, to a no-account money-hunting foreign prince. Thane would rather be a window trimmer than a general manager. Freddie, after seducing one of the pretty girl clerks, tells his father he wants to be a bum and becomes a very successful one.

Only Ullman clings to the old ideals. When he approaches Pardway for a share in the institution that he actually has created, he is rebuffed, but he takes advantage of the whimsies of the children and buys the stock which their father has given them when they need dough.

The finale shows the entire family rounded up and Pardway berating the whole lot of them for the way in which they have let him down. As the old man apparently is about to die, only Freddie is beside him, and as the pair gaze out across the modern Chicago skyline and see the gigantic illuminated "Bazaar" sign, he vows he will try to carry on.

Main audience interest will be centered in the relations between Pardway and Ullman. They are the basis for all the drama and romance of accomplishment, and, paradoxically, the relation supplies all the comedy and most of the human interest. Knowing that the children are going to the dogs, there is comparatively little audience sympathy for them, the natural expectancy being that the old man will get rid of them at once and for all when they demonstrate their traits and will make some real arrangement for Ullman.

Next to Barrymore and Ratoff, a minor player, Helen Mack, won the only burst of applause from the preview audience. Her scene in Barrymore's office finely combines drama, pathos and human interest, topped off by a smash comedy punch as she accepts a $5,000 check in return for her betrayal.

Interest creating leads should be built around the theme, the accomplishment in building a great store, the pride Pardway has in his family, his disappointment, sympathy for Ullman.

Lacking glamour or vivid punch, there is little that will capture the interest of the younger element. Likewise the story is too heavy for juvenile appreciation.

The title permits some spontaneous catch lines that the children are just so much sweepings off the floor, most of it useless, but trash out of which one valued asset may be sifted.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Associate producer, Pandro S. Berman. Directed by John Cromwell. Screen play by Lester Cohen, from his novel of the same name. Settings by Van Nest Polglase, Carroll Clark. Music director, Max Steiner. Photographer, Edward Cronjager. Sound recorder, Clem Portman. Film editor, George Nichols, Jr. Release date, April 14, 1933. Running time, 78 minutes.

CAST

Daniel Pardway	Lionel Barrymore
Freddie	Eric Linden
Gene	William Gargan
Phoebe	Gloria Stuart
Thane	Alan Dinehart
Ullman	Gregory Ratoff
Mamie	Helen Mack
Grimson	Lucien Littlefield
Bert	George Meeker
Abigail	Ninetta Sunderland
Violet	Esther Muir

The Eleventh Commandment

(Allied)

Drama with Comedy

Built around the topical theme of a scheme of two unscrupulous lawyers to get control of a $50,000,000 estate, this picture combines drama, romance, comedy, menace, excitement and suspense in a manner that results in satisfactory entertainment. The setup sees Ross and Winters, erstwhile partners, taking every ethical and unethical legal advantage to gain control of the Bedell fortune. Ross, using his inside knowledge, is after a big share of the loot. Winters, introducing a number of phony heirs who provide the comedy relief, upsets his ambitions. Both, in turn, are put on the spot by the appearance of a legal claimant, Steager, an uncouth, vicious German knife thrower, who has been separated from Annie, but never divorced. It develops that Nina, whom Ross has been sheltering as his child, is really the daughter of Steager and Annie Bedell. Nina is engaged to the scion of an aristocratic family and Ross and Winters come together when they realize that if the world learned the identity of Nina's parents the knowledge would react to her disadvantage.

First stealing Steager's proofs, Winters later kills him as he makes a bold attempt to recover them. The finale sees Corinne, engaged to Winters, claiming that she is the girl Steager was talking about during a dramatic moment in the Ross library. The finish is written to the Ross-Winter imbroglio by an ingenious interpretation of the socalled Eleventh Commandment, "Thou Shalt Not Be Caught," as a basis for Steager's death and their own actions in seeking to come into control of the $50,000,000.

The title and interpretation have the ring that should stimulate patron interest in the production. The story is family type entertainment, offering the elements that interest both sexes from the juvenile age up. Taking advantage of the popular interest that accrued to the recent famous Wendel will case should arouse more than usual interest. The "Thou Shalt Not Be Caught" angle suggests ideas for timely exploitation. The cast presents more than its share of known box office names.—McCarthy, Hollywood.

Produced and distributed by Allied. Directed by George Melford. Suggested by "The Pillory," by Brandon Fleming. Screen play by Adele Buffington and Kurt Kempler. Photographed by Harry Neumann and Tom Galligan. Release date, March 15, 1933. Running time, 64 minutes.

CAST

Corinne Ross	Marian Marsh
Wayne Winters	Theodore Von Eltz
Max Steager	Alan Hale
Tessie Florin	Marie Prevost
Nina	Gloria Shea
Charlie Moore	Arthur Hoyt
Mabel Moore	Ethel Wales
Steve	Lee Moran
Jerry Trent	Lyman Williams
Rose	Mara Madison
Henry	Tom Ricketts
Mrs. Trent	Ruth Cherington

Christopher Strong

(RKO Radio)

Drama

In this dramatic love story audience interest will be centered in a personality, Katharine Hepburn, more than anything else. The locale and characters are English. The plot, under modern treatment, follows an old theme. The eternal triangle, made more vivid by a romance between Monica (daughter of Christopher and Elaine) and Rawlinson, is completely dominated by the work of Cynthia. Some of the sequences are quite intimate. One, with bedroom dialogue, is almost certain to irk the ire of censors in certain quarters.

The story in brief: Strong, a middle aged married man, falls in love with young Cynthia. From just a pleasant interlude it develops into a fervid affair. Both fear it will get beyond their control. Audience sympathy is drawn to the wife, Elaine, as unknown to her this affair is going on, but she is disturbed by the growing attraction between her daughter, Monica, and a much divorced man, Rawlinson. Getting a vivid clue that the relation between her husband and Cynthia is more than platonic, she lives in hope that her husband will get wise to himself before it is too late.

Cynthia, wanting to break off the liaison, embarks on an airplane race around the world. Strong is in New York as she wins the event. The affair is on again in all its intensity as the party returns to England, where the now respectable Monica and Rawlinson catch them in a clandestine meeting. Upbraided by Monica,

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Cynthia decides to work her own way out. After intimating to Strong that she is to have a baby, she takes off on an altitude record flight and deliberately commits suicide by removing her oxygen helmet when she is several miles up in the air.

"Christopher Strong" comes under the classification of a sophisticated picture. Thereby its appeal is limited to the class rather than the mass of patrons. Those who appreciate screen artistry will find plenty to please them in Katharine Hepburn. She more than makes good all the promise she showed in "Bill of Divorcement." When she is off scene the picture tends to almost dullness. Naturally she should be the big angle to feature in this show, not only for the interest she will draw to it, but the more she is sold in connection with it the stronger her draw will be in future appearances.

Supplementing the Hepburn appeal, other cast names should be used for all they are worth, with Billie Burke as an angle to capture the interest of the more mature patrons. Billing it as a modern story of modern people; stressing the triangle set-up; the drama, romance, sympathy for Elaine, and selling it as an adult attraction that has absolutely no interest for juveniles, may bring it up into the average box office classification.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Associate producer, Pandro Borman. Directed by Dorothy Arzner. From the novel "Christopher Strong," by Gilbert Frankau. Screen play by Zoe Akins. Art director, Van Nest Polglase, Charles Kirk. Music directors, Max Steiner. Photographer, Bert Glennon. Sound recordist, Hugh McDowell. Film editor, Arthur Roberts. Release date, March 31, 1933. Running time, 72 minutes.

CAST

Cynthia	Katharine Hepburn
Christopher	Colin Clive
Elaine	Billie Burke
Harry Rawlinson	Ralph Forbes
Monica	Helen Chandler
Carrie	Irene Browne

42nd Street

(Warner)

Musical Comedy-Drama

Strictly speaking, the long-heralded "42nd Street" of the Brothers Warner is not a musical comedy, a musical revue transplanted to the screen or a general extravaganza in the full sense of that very far-reaching term. The picture is rather a dramatic, highly entertaining story of backstage, but a backstage story as it rarely has been done before.

Nothing has been spared to impart to this comedy drama an elaborateness far surpassing expectation, and most precedent. When the backstage story dictates that at this point shall be seen the musical show as a finished product, the picture gives, with no neglect of detail, the musical show as a finished product. In those sequences the film becomes a musical show on the screen, but still there penetrates the drama which is behind the show, the heartbreak, the slavery of rehearsing day and night, the strain—and, often enough, the humor, the comedy of the moment.

Warner has done exceedingly well by the novel which was authored by Bradford Ropes, from which the picture was adapted. And Warner has done exceedingly well for the exhibitor at large. For the exhibitor here has something to sell with a capital "S." No stodgy, half-hearted attempt is this, but a bounding, swinging, vitally alive and often highly dramatic story, imbedded in the atmosphere of its setting, the tinsel and tawdriness, the big-heartedness and ballyhoo which is show business. Above all, the picture is entertainment, entertainment from the opening shot to the final closeup (89 minutes later), which incidentally is not a clinch. Warner, in its unusual and well-executed ballyhoo, the "42nd Street Special," has formed a large, ready-made audience for the picture from coast to coast.

It is a tale of the show business, with Warner Baxter, famed as a stage manager of musicals, determined to put on his last show, despite a weakened physical condition, and then retire. The story carries the show from the signing of contracts to the gala and finally successful opening—through weeks of slaving and drama. Bebe Daniels is the show's star, Guy Kibbe the show's angel, with Dick Powell, appealing and good-voiced, as the juvenile, and Una Merkel and Ginger Rogers, two show girls who add much in detail to the picture.

Ruby Keeler, as the young girl in her first show, who steps in at the last moment to play the lead when Miss Daniels breaks an ankle, dances well, is attractive and extremely appealing. The screen audience will without question take her to its heart, enjoy her every minute on the screen. Baxter, carrying much of the heavy drama of the piece, plays splendidly. George E. Stone as assistant to Baxter does his bit well, as do all of the lengthy cast.

The "show" is put on in splendid style, the chorus attractive, the routines good, the camera's angled shots unusual, and the musical numbers, particularly "42nd Street" and "Shufflin' Off to Buffalo," being highly entertaining, possessed of attractive melody. The exhibitor may well ballyhoo this to the sky as real entertainment, a dramatic backstage story, well told, girls and music, both attractive, with several star names of good box office caliber. With the audience pre-sold to a great extent, it should not be difficult to make the ledger smile.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by Lloyd Bacon. Based on the novel by Bradford Ropes. Screen play by Rian James and James Seymour. Photographed by Sol Polito. Film editor, Frank Ware. Art director, Jack Okey. Songs by Al Dubin and Harry Warren. Release date, March 11, 1933. Running time, 89 minutes.

CAST

Julian Marsh	Warner Baxter
Dorothy Brock	Bebe Daniels
Pat Denning	George Brent
Lorraine Fleming	Una Merkel
Peggy	Ruby Keeler
Abner Dillon	Guy Kibbee
Barry	Ned Sparks
Billy Lawler	Dick Powell
Ann	Ginger Rogers
MacElroy	Allen Jenkins
The Actor	Henry B. Walthall
Terry	Edward J. Nugent
Jerry	Harry Akst
Leading Man	Clarence Nordstrom
Jones	Robert McWade
Andy Lee	George E. Stone
Song Writer	Al Dubin
Song Writer	Harry Warren

Mussolini Speaks

(Columbia)

Pictorial Record

Certain definite credit must be accorded Columbia Pictures, and likewise Jack Cohn, executive, who was concerned in the preparation of this record, for having presented, in live and lively form, a pictorial compilation of that which has been wrought in Italy under the hand of that genius of personality and leadership who was born Benito Mussolini, son of a laborer, and has become Il Duce, the leader.

That he and his accomplishments must take their place in history there can be no slightest doubt. Consequently this motion picture record, as of 1933, is important, worthy of government archive incarceration for the generations of the future who will read of this Mussolini and his work.

From the standpoint, more prosaic, but at this moment definitely more important, of the motion picture exhibitor and the merchandising of this picture to a public, there are several factors which should result in a fairly sizable return on the showman's rental dollar. Signor Mussolini is, with but slight lapses, almost continuously a major part of the headlines of the daily press. This man, who forms cabinets, appoints ministers, and then proceeds to all intents and purposes to be that cabinet and those ministers, is a phenomenon of modern governmental history, and as such is deserving, along those lines, of extensive ballyhoo.

There is at all times an underlying public desire to know just what manner of man this is, and here is a splendid opportunity to find out. It is true that this material is necessarily much in the nature of newsreel content, that it has no narrative form, as such. However, it is an active, interesting and vital record, dominated by the dynamic personality of Mussolini.

The film is roughly divided into two major portions. The first, briefly, by means of a flitting camera, supplies the background of Il Duce. Seen are his birthplace, scenes of his younger years prior to the famed march on Rome. The remainder of the production, and by far the greater part, pictures Mussolini on the occasion of the 10th anniversary of that fateful day, addressing a vast concourse of enthusiastic people from a balcony in Milan. Dynamically, while the sound apparatus records his every word, Il Duce reviews the accomplishments of his regime, points to the current problems, reaches into the future.

As his address veers from one phase to another of his people's welfare, the flashback, in significant scenes, indicates what has been accomplished in the particular field. Throughout Lowell Thomas clearly, concisely explains, elaborates in accompanying dialogue, during the address actually translating particularly pertinent passages.

Of course, the film in a sense might be called propaganda, but that need make little difference in the selling of it. It is an interesting, almost at times exciting document, of ready appeal through community groups and schools, and unusual, different, important, should find the intelligent portion of the public, at least, waiting to learn directly of Signor Benito Mussolini, and what he has accomplished. This will stand ballyhoo. In fact, it asks for it.—Aaronson, New York.

A Columbia picture. Described and interpreted by Lowell Thomas. New York release date, March 10, 1933. Running time, 76 minutes.

Men Must Fight

(MGM)

Drama

In the adaptation of the quite capable stage play of the same name, which played Broadway some time ago, MGM developed a story rather inconclusive, swerving as it does from a point of view strongly pacifist to a ringing exposition of the necessity for strong national defense. The story, having its beginning in the latter days of the World War, swings in one breath to 1940 and the imminent, and then actual war of the United States with the mythical country of Eurasia.

The production, as it stands, is a drama of mother love primarily, with the attendant elements, strongly emphasized and having a direct bearing on the central theme, of patriotism on the one hand and a sharp individual struggle to preserve intact an ideal of pacifism against the terrific opposition engendered by the invasion of the country by a foreign foe.

The picture is distinguished chiefly by the remarkably able and poignant performance of Diana Wynyard, late of the English stage and screen, who very definitely made her mark in "Cavalcade." Her name is of course not particularly well known to the patronage of the average exhibitor, yet he may make much of it through her recently splendid work as indicated, and her performance here definitely is deserving of top billing, marquee splash. The audience, in all probability, will leave the theatre talking of her and her work, and consequently selling her on top should be valuable as a build-up for future appearance. Supporting her with his usual ability is Lewis Stone, while others include Phillips Holmes, May Robson, Ruth Selwyn, Hedda Hopper.

Miss Wynyard's lover is killed in his first scouting flight, and she marries Stone, older than herself, at his insistence, to give her child a name. Then to 1940, with the son, Holmes, a pacifist through the training of his mother, and Stone the secretary of state. War with Eurasia threatens, Miss Wynyard holds pacifist rallies, and Holmes, when he refuses to enlist, alienates the affections of Stone for himself and his mother, and loses his fiancee, Miss Selwyn.

The mother fights to keep her son from the ravages of war, of which she knows so much,

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LOWELL THOMAS

Columbia Special PRODUCTION

but finally, driven by a patriotic zeal before which his ideals collapse, he enlists, joins the air force, and flies overhead, while a mother and a sweetheart watch him go. Unfortunately, for popular consumption, the picture ends on a note of approaching tragedy, but it is rather fine drama, possessing the most basic of all appeals, mother love. The position in which Stone finds himself with respect to his wife and the son he has come to look upon as his own, lends an opportunity for selling lines which should draw equally the masculine portion of the patronage. Looking into the future, seeing war as it may be again, makes for powerful copy. An air raid over New York, with the Empire State Building spectacularly crumbling, adds an exciting moment.—AARONSON, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edgar Selwyn. From the play by Reginald Lawrence and S. K. Lauren. Screen play by C. Gardner Sullivan. Photographed by George Folsay. Film editor, William S. Gray. Release date, February 17, 1933. Running time, 72 minutes.

CAST

Laura	Diana Wynyard
Edward Seward	Lewis Stone
Bob Seward	Phllips Holmes
Maman Seward	May Robson
Peggy	Ruth Selwyn
Geoffrey	Robert Young
Albert	Robert Greig
Mrs. Chase	Hedda Hopper
Steve	Donald Dilloway
Evelyn	Mary Carlisle
Soto	Luis Alberni

Heritage of the Desert

(Paramount)

Western

Herein is reasonably good western picture material, containing a sizable amount of the customary action, horses, blazing guns and magnificent mountain scenery. Aiding materially in selling this picture to the western film-goer is its origin, it being the screen adaptation of Zane Grey's extremely popular novel of the same title.

The story is neither much better nor any worse than the mine-run of western stories, and therein emphasizing the Zane Grey authorship is important. Many thousands have undoubtedly read this.

The rustler gang which has terrorized the country, the determined rancher who refuses to relinquish his property to the marauding outlaws, the pretty girl who is the ward of that rancher—all these phases are represented. Strengthening materially the picture as a whole are the performances of Farrell Macdonald as the strong-willed fighting rancher, and David Landau as the nefarious outlaw gang leader. Both are good marquee names for this type of film. Heading the cast, and handling the romantic phase of the story, are Randolph Scott, surveyor, and Sally Blane, Macdonald's ward. Comedy is supplied by Vincent Barnett, jack-of-all work at the ranch.

The romance between Scott and Miss Blane, who is engaged to Gordon Westcott, Macdonald's son, and actually in league with Landau, develops when Scott is stranded in the desert by Landau and is rescued by Miss Blane. Eventually it all comes out, right side up, but not until a gun battle or two has its spot on the screen, and a rousing rough and tumble scrap in a saloon occupies attention.

The youngsters, of course, will stand up shouting, and to them the best appeal may be directed. The oldsters who have a warm spot still for the western film should be attracted by the title and its connection with the author, Zane Grey, as well as by the appearance of David Landau and Farrell Macdonald.—AARONSON, New York.

Produced and distributed by Paramount. Directed by Henry Hathaway. From the novel by Zane Grey. Screen play by Harold Schumate and Frank Partos. Photographed by Archie Stout. Release date, September 30, 1932. Running time, 59 minutes.

CAST

Jack Hare	Randolph Scott
Judy	Sally Blane
Adam Nash	Farrell Macdonald
Judson Holderness	David Landau
Snap Nash	Gordon Westcott
Lefty	Guinn Williams
Windy	Vincent Barnett

Obey the Law

(Columbia)

Drama

A moderate amount of simple entertainment potentiality is inherent in the screen material which went into the making of "Obey the Law." Lacking anything elaborate, in settings, story development or significance, and adaptable more particularly to the smaller theatre in the lesser community, the film is nevertheless active and entertaining in content and feeling.

For the marquee there is Leo Carrillo, Italian-accented, appealing and often, in this case, amusing through his expert mishandling of the English language in his lines. Supporting him ably are the ever-attractive little Dickie Moore, Lois Wilson, Henry Clive and Eddie Garr, currently a hit on the Broadway musical comedy stage, a fact which imparts to his name a selling quality it would not otherwise possess. He gives a brief mimicry of Groucho Marx which provides an amusing moment.

Carrillo, in a neighborhood closely resembling New York's East Side, is a barber whose chief interest in life is the acquisition of American citizenship in this great country. He is, at the same time, something of a good samaritan of the dilapidated neighborhood, dispensing good cheer with each shave, and a friend particularly of the youngsters, among whom is Dickie Moore. When a young man, Garr, attempts to hold him up, he buys him food, goes home with him instead of having him arrested. The man has a sister, Miss Wilson, whose son is Dickie, and of course Carrillo falls in love with the sister.

Through the brother, for whom he finds a job, Carrillo becomes involved with the local political machine, of which Henry Clive is the big and not too scrupulous "boss," and whose true character he later exposes.

The fact that the film contrives to be entertaining, in a measure amusing, and generally satisfactory of its limited type, is chiefly as a result of the work of Carrillo. Sell the picture as a story of a ring-smashing Italian barber, who believes in his country and the "right thing," make a good deal of Carrillo, Miss Wilson and Dickie Moore, and indicate that the family may come to the theatre.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Benjamin Stoloff. Assistant directors, Sam Katzman and Lester Neilson. Story by Harry Sauber. Screen play by Arthur Caesar. Cameraman, Joseph Valentine. Sound engineer, Dean Daily. Release date, January 20, 1933. Running time, 69 minutes.

CAST

Tony Pasqual	Leo Carrillo
Dickie Chester	Dickie Moore
Grace Chester	Lois Wilson
"Big Joe" Rierdon	Henry Clive
Bob Richards	Eddie Garr
Giovanni	Gino Corrado
Kid Paris	Ward Bond

Yes, Mr. Brown

(United Artists)

Comedy with Music

While this picture was in the early stages of production in a British studio, United Artists took a gamble with it and booked it for the American market.

Ever since he made a success in "Monte Carlo" Jack Buchanan has been trying hard to parallel that, but in each instance has entirely overlooked the essential factor of the directing behind the camera in that production. The result already has been seen in "Man of Mayfair" and "Magic Night," and I am terribly afraid that this one will go the same way. There's little in it; a couple of catchy songs, perhaps, but no perceptible story, no humor and no originality.

But because it's the stuff that doesn't call for any intelligence on the part of the audience, it's possible it may go over with unsophisticated patrons of the type who are not nourished on a diet of "Trader Horns" or "Cavalcades." The plot concerns one Nicky Baumann, manager of a Viennese toyshop, of which Mr. Brown of America (if you please!) is boss. When Mr. Brown comes to Vienna there is a mixup because he mistakes Baumann's secretary for his wife. As Brown falls hard for the secretary and as Mrs. (or should it be Frau?) Baumann is not a party to the deception, it looks as if Nicky will get the air instead of the partnership he wants. But somehow he doesn't and it's all hunky-dory again, and that's all there is to it.

If Buchanan's name stands for anything with your customers you might lead with it, but otherwise there's nothing in that line for the marquee. You can gag the title, maybe, and plug the tunes.—CHARMAN, London.

Produced by British & Dominions and to be distributed by United Artists. Directed by Jack Buchanan. Adapted from the German play, "Geschafte mit Amerika," of Paul Frank and Ludwig Hirschfeld. Dialogue, adaptation and lyrics by Douglas Furber. Photography by F. A. Young. Art direction by L. P. Williams. Assistant direction by G. Boothby. Recording by L. E. Overton. Editing by M. Hankinson. Music by Paul Abraham. Release date, to be determined.

CAST

Nicholas Baumann	Jack Buchanan
Mr. Brown	Hartley Power
Anne Weber	Elsie Randolph
Clary Baumann	Margot Grahame
Franzi	Vera Pearce
Carlos	Clifford Heatherley

Friederike

(Kinematrade)

Drama with Music

Woven with a fine hand, having a measure of beauty, this all-German production tells a dramatic story, tells it well, and utilizes numerous melodic bits, in addition to the appropriate background score, which are rendered in a manner not unpleasant, though at times they appear to have been inserted with rather little justification.

In the tranquil, often beautiful setting of a small German village, is recounted the story of the great love of Germany's famed Johann Wolfgang Goethe for a charming miss, Friederike, daughter of a parson, and the manner in which she renounces her love that Goethe might avail himself of an opportunity to become secretary of education, a post which he may take only if he comes unencumbered. Seeing the necessity for drastic action, Friederike feigns annoyance at his presence after he had refused the post, desiring Friederike and freedom, and he, angry, hurt, rides off to the fame that destiny had decreed should be his lot. The girl, broken-hearted, watches his carriage fade into the distance, knowing she has lost a lover, hardly compensated by the thought of having given a genius to his country.

The exhibitor who can readily expect a percentage of German audience, who can appreciate the film without the aid of subtitle translations of the wholly German dialogue, may promise a wholesome, romantic and at the same time dramatic story of love and renunciation. Mady Christians and Hans Heinz Bollman, both possessed of good singing voices, who play the leads, may not be well known to the audience, but they are effective, perform ably. The supporting cast is quite capable, while the film has been well mounted, with full advantage having been taken of the excellent scenic effects at the disposal of the director.

The music is pleasant, melodious, adding much to the effectiveness of the picture as a whole. Fat, jovial Otto Wallburg, as Bollman's best friend, supplies much of humor, many comic moments through his fondness for the bottle. The audience, particularly that part of it which understands the German language, should be well entertained.—AARONSON, New York.

Produced by Heros Films, Berlin. Distributed by Kinematrade, Inc. Story and direction by Fritz Friedmann-Frederich. Photographed by Werner Brandes. Music and musical direction by Franz Lehar. Release date, February 25, 1933. Running time, 80 minutes.

CAST

Friederike	Mady Christians
Goethe	Hans Heinz Bollmann
The Duke of Weimar	Veit Harlan
Major Knebel	Eduard Von Winterstein
Counsellor Goethe	Ferdinand Bonn
His wife	Erika Wagner
Parson Brion	Paul Hoerbiger
Magdalena, his wife	Ida Wuest
Salomea	Else Elster
Wagner	Otto Wallburg

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BOXOFFICE . NEW ENGLAND FILM NEWS . EXHIBITORS' FORUM . MICHIGAN FILM REVIEW
THE OHIO SHOWMAN . MOTION PICTURE DIGEST . THE REEL JOURNAL . MOVIE AGE
FILM TRADE TOPICS . MOTION PICTURE TIMES . WEEKLY FILM REVIEW

NEW YORK	CHICAGO	KANSAS CITY	HOLLYWOOD
551 Fifth Ave.	1018 So. Wabash	4704 E. 9th Street	715 N. Kilkea Drive

SPECIAL TRAIN CARRIES '42d STREET' TO RECORD

Holdovers of Warner Picture a Regular Occurrence, Despite Bank Holidays, Earthquake; Grosses Exceeding "Fugitive"

Warners' "42nd Street" special is speeding back to the Coast after a 16-day trip across the continent, making scores of stops and carrying the picture to unusual grosses due to the comprehensive exploitation achievement of S. Charles Einfeld, in charge of advertising and publicity.

Despite the bank holiday and even the California earthquake the special stirred up unusual public interest that has been reflected at the box offices.

Record Weeks

Almost from the first day the project translated itself into increased theatre attendance. The first big stop—and that for only four hours—was Denver, but long before that, through California, New Mexico and Arizona, crowds greeted the seven-car gold and silver train with its ten stars and dozen "42nd Street Beauties." Then Denver. Greeted by the governor of Colorado, the mayor of Denver, and civic leaders. The picture opened at the Orpheum to record business, a capacity week, and then another big first-run week at the Aladdin. In the meanwhile the train had gone on to Kansas City, and at the Newman theatre the picture held over for a second week.

Indianapolis was reached the day the newspapers announced the closing of the banks in the state. But a mighty business was reported for the picture, opening at the Circle theatre. And so on, along the entire route. Chicago, Cleveland, Toledo, Pittsburgh, Washington, Baltimore, Philadelphia, Boston and New York.

By this time all banks were closed but from other points in the United States, from Texas, Tennessee, Wisconsin, Upper New York State came the reports of extra attendances preparing the way for release date openings.

The Box Office Reports

Briefly here is what "42nd Street" already has done at the box office:

In New York, following the premiere, the Strand has been opening its doors at 9 a. m. and has been running extra midnight shows with a second and third week assured.

In Memphis, at the Warner, it held over for three days; in Kansas City, a second week at the Newman; in San Diego, despite earthquakes, Lou Metzger reported that at the New Spreckles theatre the picture grossed the biggest day's business since he took over the house. In Albany at the Stanley, the picture began with a midnight premiere and emergency box-offices were opened. In Bridgeport, it held over at the Cameo, likewise at the Strand in Hartford, the Stanley in Philadelphia, the Lake in Cleveland, in addition to playing a full week at the Uptown and Variety; it held over in Akron at the Strand; in Cincinnati at the Keith; in Indianapolis at the Circle. In Pittsburgh, after a week at the Stanley, the picture moved over to the Warner; in Buffalo, it took a second week at the Great Lakes theatre. It ran eight days at the St. Louis Ambassador and eleven days at the Empire in San Antonio.

The Warner home office says the grosses are running far ahead of the business done by "I Am a Fugitive from a Chain Gang" and "Silver Dollar." Philadelphia reported fully 50 per cent greater business than done with "Fugitive." In Denver the Orpheum with eight days doubled the "Fugitive" gross. In six days at the Warner Memphis, the musical hit outgrossed the Muni hit by 55 per cent. In St. Louis, "42nd Street" ran more than double "Silver Dollar," which had held the high mark for two years. San Antonio was 100 per cent higher than "Fugitive."

New York Stars to Appear At Benefit for Own Needy

B. S. Moss, chairman of the administrative committee of the Citizens' Committee in Aid of Stage Relief Fund, has arranged for many stars of stage, screen, opera and radio, to assist needy members of the professions by appearing at the Metropolitan Opera House at a benefit Sunday evening, March 26.

Mr. Moss said nearly every artist in New York has expressed a desire to cooperate with the Citizens' Committee, of which Jay F. Carlisle is president and Dewees W. Dilworth treasurer.

Special features are being prepared by George Kaufman, Howard Dietz, Morris Ryskind, Henry Souvaine and Russell Crouse. Boxes already have been subscribed for by two dozen prominent persons.

ON BROADWAY

Week of March 11

CAPITOL	The Soilers	MGM
MAYFAIR	Tale of a Shirt	Educational
	Hopping Bells	Master Art Products
	The Killers	Educational
PARAMOUNT	Canine Thrills	Paramount
	Snow White	Paramount
RIALTO	Betty Boop's Penthouse	Paramount
	Screen Souvenirs	Paramount
RIVOLI	Ma's Pride and Joy	Paramount
	Mickey's Pal, Pluto	United Artists
RKO MUSIC HALL	The Hold-Up	Universal
ROXY	Nuri	Invincible
	The Spider and the Fly	Columbia
STRAND	Sea Devils	Vitaphone
	Young and Healthy	Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 49—Entire reel consists of Franklin D. Roosevelt's inauguration in Washington—Hoover and Roosevelt ride together to Capitol—Chief Justice Hughes administers oath of office—Roosevelt's inaugural address.

FOX MOVIETONE NEWS—No. 50—Japan walks out of League—Germans plan base in mid-ocean—Italian royalty sees Egypt—Speaker Rainey pledges action—Berlin goes on sledding spree—Seals foil cowboys on Catalina Island—Cermak dies.

HEARST METROTONE NEWS—No. 248—Blizzard sweeps England—Japan quits League—Kids meet in ring tourney—Governors back Roosevelt plan—Carnival revelers scorn depression in Berlin—Mayor Cermack dies—Pyramids lure Italy's rulers.

HEARST METROTONE NEWS—No. 249—Earthquake disaster in California—200-mile California area devastated by series of shocks—Scores perish, thousands injured and homeless—President Roosevelt, in radio address, urges nation to have confidence and bids nation to banish fear.

PARAMOUNT NEWS—No. 63—Cavalry and artillery men train at Fort Ethan Allen, Burlington, Vt.—Charles Boettcher released after $60,000 payment—France holds flower carnival—Youthful Sledders drive pets at Big Pines, Cal.—Roosevelt acts to solve country's financial problem.

PARAMOUNT NEWS—No. 64—Earthquake rocks California, killing 110, injuding 4,000 and damaging property estimated at $45,000,000—Roosevelt speaks to nation on banking situation—Congress passes bank relief bill and members explain bill's significance—Chicago mayor dies.

PATHE NEWS—No. 64—Roosevelt reviews inaugural parade—President and family attend church—Girls take riding lessons at Tucson, Ariz.—Golfgers in meet at Coral Gables, Fla.—Farmers use new mode of exchange at Clear Lake, Iowa.

PATHE NEWS—No. 65—Pictures of new cabinet leaving meeting with President—Public opinion on new administration—Butterflies swarm on trees at Monterey, Cal.—Free musical treatment for Boston babies—Coast Guard cutter hits seas in search for smugglers.

UNIVERSAL NEWSPAPER NEWSREEL—No. 126—Emergency bank bill passed by Congress—Kids and pets in dog derby at Big Pines, Cal.—Fishermen fish in comfort at Lakeside, Ohio—Plant rice fields by plane at Knights Landing, Cal.—Celebrate arrival of Spring in Austria.

UNIVERSAL NEWSPAPER NEWSREEL—No. 127—President asks nation for full confidence in his banking plan—Union men asked to support Roosevelt in crisis—Quake wrecks west coast cities, kills 120, injuring 5,000, and causing $50,000,000 in property damage.

Press Tourists at Monogram Opening

W. Ray Johnston, president of Monogram pictures, last week-end entertained a party of New York trade paper representatives at th eHarmanus Bleecker Hall, an Albany theatre, in conjunction with the premiere showing of Monogram's "Oliver Twist," adapted from the Dickens story. The party traveled by special train from New York on Saturday, returning Sunday night. Attending the affair were Lieutenant Governor Bray of New York and Mayor Thacher of Albany.

Included in the party were Edward Golden, Monogram sales manager; I. Roth and John Harrington, of the Monogram home office; Ed Edelson, of Grosset and Dunlap; Don Hancock, *Film Daily;* Eli Sugarman, *Billboard;* Herbert Berg, *Associated Publications;* Jay Emanuel, *The Exhibitor,* and J. P. Cunningham, Quigley Publications. Three Monogram features in addition to "Oliver Twist"—"Breed of the Border," "The Phantom President" and "Black Beauty," are ready for release.

Trailer Firm Renames Board

The board of directors of National Screen Service, re-elected for another year, includes Toby Gruen, Moses Grossman, Louis J. Vorhaus, Frank Weinberg, Alex Eisman and Herman Robins.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 164.—(A) Why is it utterly impossible to be sure of making a perfect splice without the use of locating pins, or in fact without a good film splicer? (B) What effect or effects will be produced if film cement is left exposed to the air? (C) Tell us just how you keep your cement from contact with the air. (No ghost stories, please, gentlemen!) (D) How often do you think it necessary to inspect film to guard against loosening of splices?

Answer to Question No. 157

Bluebook School Question No. 157 *was*: (*A*) *In a motion picture theatre just what are termed* emergency lights? (*B*) *What are the dimensions of film?* (*C*) *Tell us just why it is important to excellence in results that film be of uniform, unvarying thickness.* (*D*) *When film is new, what part of it is easily susceptible to damage?* (*E*) *What fault of adjustment will tend to increase such damage?*

During the past weeks many new "students" have joined the "school." We welcome them, trusting they will remain with us through the entire course.

This week the following answered all questions sufficiently well to be listed as correct:

C. Rau and S. Evans, Lester Borst, G. E. Doe, J. Wentworth, Dale Danielson, T. Van Vaulkenburg, K. Dowling, H. Edwards, J. E. Raynor, W. Ostrum, A. E. Wyatt and R. E. Baiss, R. K. Wayland, P. W. Edwards, J. E. Bliven, W. Broadbent, H. B. Coates and D. Coates, H. D. Schofield, J. Cermak, Nic Granby, L. B. Bryant and D. L. Monehan, K. L. Knight and M. Henderson, W. Love and W. D. Love, F. Ferguson and D. Lalley, K. Griener, D. R. Peters and D. Holler, M. H. Longerger, P. R. Fox, D. Kurts and S. Howard, L. N. Traxler, W. R. Lemke, U. L. Tipton, L. Thomas and D. D. Davis, T. L. Danielson and H. Pilson, A. R. Roseley, J. Hendershot and L. G. Gregeson, B. L. and H. D. Palmer, D. Snodley, E. L. Richardson, A. Wythe and W. T. Granger, B. Olmsby and C. L. Cyrus, J. D. Sampson, J. B. Buckley and D. Singleton, T. M. Vinson, L. F. Blane, R. Schuler and R. Wheeler, F. L. Granby, F. Harlor and G. Harrison, L. D. Rubin and M. Gregg, T. Turk, N. McGuire, T. H. Morton and F. B. Klar, J. B. Nalley and M. D. Olewon, L. D. Simmons, J. R. Duncan and S. D. Pendor, R. O. Tanner and M. R. Davidson, D. L. Blinkendorfer, D. T. Arlen and M. Spencer, D. Little and J. H. Rathburn, T. McGruder, G. Tinlin, J. Williams and O. Allbright, R. L. Mitchel, B. Jones and D. K. Ormie, H. D. Tyler, B. L. Banning and L. Jones, F. and J. L. Hanson, F. F. Franks, D. Goldberg and L. Hutch, D. D. Davis and L. Thomas, O. L. Davis and R. Simms, F. L. Granby, N. Tipton, L. M. Richards, D. Breaston and D. Haber, J. Lansing and R. D. Oberleigh, D. L. Sinklow, D. V. Peterson, M. Henderson, B. L. Tanner and E. Rymer, D. U. Granger and son, R. G. Patterson, L. Grant and R. Geddings, G. Thompson and D. Michelson.

Out of more than two dozen good answers to Section A, I have selected for publication that of R. K. Wayland of Albuquerque, N. M., because he is a new "student" and answers concisely. He says:

"Emergency lights in a motion picture theatre is the term applied to those lights which designate and illuminate all emergency exits. The term includes all lights which are used in signs designating the exit, all lights used in and outside the building to illuminate the passage properly. Most cities require that emergency lights be wired on a separate circuit and have their own meter loop and outside service."

(B) Dale Danielson has by far the most complete answer to this one. He says, "As to the question, 'What are the dimensions of films,' I take it you do not mean all the different dimension films, but of the film we deal with: i. e., the 35-mm. film. The dimensions are:

"Total width—1.37795 in. maximum: 1.37598 in. minimum; 1.377 inches.

"Edge of film to sprocket holes—.079 in. x 2 equals .158 inch; width of sprocket holes, .110 inch by 2 equals .220 inch; width between sprocket holes, .999 inch equals .999 inch. Total 1.377 inches.

"Distance from edge of film to inside edge of sprocket holes—.189 inch equals .079 inch plus .110 inch equals .189 inch.

"Height of sprocket holes—.078 inch.

"Corners rounded with an arc on a radius of .0195 inch.

"The distance between center and center of two successive sprocket holes is .187 inch." I wrote the Eastman Kodak Company to see if there was any later information, but it was the same as above given, although not so complete. It was as follows: Width of film edge to edge, 35 mm.

"Center of perforation to center of perforation—28.169 mm.

"Distance between perforation holes—25.375 mm.

"Size of perforation—2.79 mm. wide; 1.85 mm. high (negative); 1.98 mm. high (positive)."

(C) I believe Brother T. Van Vaulkenburg does this one up pretty brown. He says, "Experience has demonstrated film .0065 of an inch thick to give most satisfactory results. Film of less thickness not only will not stand the rough usage to which film is more or less subjected as well as will that of above named thickness, but also it is more apt not to lie perfectly flat over the aperture under all conditions met with. Moreover its sprocket hole edges have not the thickness necessary to stand up well under the abrasion and strain to which sprocket hole edges are subjected. Thin film also is more susceptible to damage in process of rewinding than is the heavier stock. Theoretically, too, any change in film thickness results in a change in braking pressure of aperture tension shoes. Unquestionably it does, too, but since the change is in thousandths of an inch it may be doubted that this has much practical effect. Of course with over-thick film the tension actually would be heavier, and with too-thin film it would be less than it should be, but the change is so very slight that I believe it amounts to little."

An interesting point. I am inclined to think Friend Van Vaulkenburg has the right idea. With a tension such as projectors are equipped with, what practical difference would, say .002 thousandths of an inch in thickness make?

(D) Concerning this one Rau and Evans say, "The part of new film most susceptible to damage is the emulsion, because of the fact that it is 'green,' or in other words still soft. For this reason most prints are now waxed or processed before release. After the film has been used for a time the emulsion becomes seasoned. It then is hard and far less likely to be damaged."

(E) Lester Borst says, "Too much aperture or gate tension inclines the new, soft emulsion to adhere to the tension shoes. Too light take-up tension may cause the film to be rewound loosely, with the result that it will slip on itself in the process of rewinding, or else tempt the projectionist to 'pull down,' with resultant scratching of the emulsion surface. Also, a faulty upper magazine reel tension may cause jerking and slipping of the film roll layers upon each other."

JENKINS' COLYUM

Neligh, Nebraska

DEAR HERALD:

We believe that the prize medal should be awarded to Mr. Samuel Goldwyn, an executive of United Artists, for the frankness and boldness of his statements as given in an interview published in the February 25 issue of this magazine. If you have not already read this interview in the Herald, go back and read this over again.

Mr. Goldwyn's statements regarding production costs are not new, they have been known for years. The industry has been censored time and time again by the public for its extravagance in the production of motion pictures. There has been a universal cry from exhibitors for better pictures at lower costs that they might play their product at a profit. The news in Mr. Goldwyn's statements is that he has been bold enough to make them publicly.

Not only is it known that production costs are too high and clear out of all reason, but these costs have been unnecessarily publicized. It has been nothing uncommon for a press agent to say publicly that a certain picture cost $750,000 or even $1,000,000 to produce when anyone with the brains of a tadpole knows that it didn't cost the half of it and shouldn't have cost the third of it. This business has been burdened with too much press agent hooey which has soured on the public stomach.

Stars will work on a picture for eight or ten weeks and then go to Europe for a two months' "rest," and somebody is paying the expense, presumably the public, but that presumption is not altogether correct; the exhibitors pay the bill in the first instance and then if they can't collect it from the public it is just their hard luck.

Broadway and Hollywood are not the best vantage points from which to get the proper slant on the ailments of the box offices. Would you know the proper answer? Get out and mingle with thousands of communities and thousands of exhibitors, as the writer has, and then you will realize to some extent what's wrong with the business.

Mr. Goldwyn says that the stars are getting so much money that it makes them lazy. We might pause right here to inquire of Mr. Goldwyn just who is responsible for that condition. Certainly not the public, and most certainly not the exhibitors. There is no other business institution in the world where they pay their help so much money that they become "lazy." Gosh, that isn't what makes us lazy.

There have been over five thousand theatres closed within the past three years. Some producers argue that those theatres were a liability rather than an asset. To say that the weekly receipts from five thousand theatres is a liability proves a state of mind that we have surmised all along but don't care to state.

They will make an excellent picture and then follow it with a dozen salacious and sophisticated pictures. They will make another fine production and follow it with a dozen gangsters, and yet they can't understand what's the matter with the business. It would seem that good pictures ought eventually to prove something; we believe in time it will. This business is bound to survive. It is a long ways from being wrecked but it is some distance from being what it could be and what it would be by a full and complete understanding of what the public desires in entertainment. Good, wholesome pictures is the answer. Let's have more of them.

▽

We note a number of new names in "What the Picture Did For Me," which proves the growing importance of that department. There ought to be more. There will be in time.

▽

The Herald says that Colvin Brown "has returned from a Democratic fishing trip at Miami, Florida."

We have always known that there were lots of democratic fish and that they had ravenous appetites, but we had presumed that Mr. Brown's piscatorial propensities ran rather more to trout and black bass. Guess we will have to give him some instructions.

▽

Comes now one C. S. McDowell of Buffalo, Okla., and accuses us of having a single-track mind and that our steering gear on our tin Lizzie must be locked, since we have never called on him. He also says that the jackrabbits of Oklahoma are much larger than they are in Nebraska.

We don't mind his saying that we have a single-track mind, others have made the same statement and proved it, but by gosh when he refers to April Shower, our perfectly good Chrysler, as a "Tin Lizzie" we are going to call out the marines and declare an embargo on Buffalo, Oklahoma.

His statement that the jackrabbits are much larger down there than they are up here is probably true, since they eat burros down there and think they are jackrabbits, but our "jacks" up here taste just like spring chicken, although, personally we'd as soon eat a carp.

Since Mac is evidently getting the Herald, we are assuming that Buffalo has a post office, and the next time we visit Oklahoma we will try and look the town up in the postal directory and go and call on him, for there's a guy we would like to meet. He sounds like a regular fellow.

▽

It beats all what memories some exhibitors have. Last June we called on the Rees boys, who operate the Gem theatre in Plymouth, Indiana. At that time their subscription to the Herald didn't expire until this present February, but they asked us for our address and said they would send their renewal to us when the subscription expired. Did they do it? They did yesterday. You can always depend on those Hoosiers to do just what they say—that it, some of 'em. One Hoosier told us once she would go to a show with us but when we went to get her we found she had already gone with a Norwegian Sucker from Illinois, but she didn't live in Plymouth.

About the best way we can spend an evening is to pick up the Herald and read the reports on pictures in "What the Picture Did For Me" by the exhibitors. Perhaps this is especially interesting to us because we know personally practically all of them from Pennsylvania to the Pacific and their names certainly look good to us. But there are still a lot of familiar names that do not appear in this department. Some exhibitors are awfully lazy. They should break themselves of this habit; it might grow on 'em.

▽

The ducks have started north, the robins are here, and now where in the dickens did we put our fishing outfit?

(Colonel) J. C. JENKINS
The Herald's Vagabond Colyumnist

Loew Publicity Man Dead

M. A. Malaney, director of advertising for Loew's Cleveland theatres for nearly 15 years, died in Cleveland last week after a short illness. He is survived by his wife and twin daughters.

Complete Yugoslavian Film

The first talking film exclusively employing the Yugoslavian language, "Love and Passion," has been completed by Yugoslavian Pictures, Inc. Frank Melford directed under the supervision of Joseph H. Nadel.

FROM COLYUM TO COLUMN

Now look what "Jaysee" Jenkins is doing. Seems that now he's begun captivating the hearts of the newspapers' screen writers. Read this from Bess Whitehead Scott's column, "Tipping You Off," in the Houston Post:

> "There is a genial gentleman (we nearly said old gentleman) somewhere in the vicinity of Neligh, Neb., whom we feel sure it would be a pleasure to know. We know him fairly well wondering if he is really as nice as he writes.
>
> "His name is J. C. Jenkins, and he calls himself the Herald's 'Vagabond Columnist.' The Herald calls him 'Jaysee.' His comments are always interesting, sometimes inspiring, many times rich with effortless humor, and better than all—right down our alley maybe, after reading his rambling column of comments on this and that in the Motion Picture Herald for some two or three years. But we can't help when it comes to opinions on pictures. For Jaysee is one of those persons who is genially tolerant, never pedantic, and at the same time believes that innate decency and natural good taste should be the rules to hold stage and picture entertainment within its rightful bounds. He hails clever wit and real ability with a warm and expansive approbation, and he scorns smut as such with a pen no less caustic because it is free from venom.
>
> "Jaysee wanders around over these United States, and reports to his magazine the troubles and trials and likewise the joys of the moving picture exhibitors. And he never misses an opportunity for a fishing bout, whatever the location; and maybe that explains the pleasantly indulgent tone of his writings. Fishermen are never persons to worry over unimportant things. Yes, we'd like to meet Jaysee, and wonder why he never wanders down our way where fishing is our best sport, both fresh and salt water varieties."

There follows an extended quoting of "Jaysee's" recent dissertation on Technocracy.

Berg with Trade Paper

Herbert Berg, formerly with *Film Daily,* and handling United Artists publicity, has been named eastern editor for Associated Publications, regional trade papers, succeeding Robert Wile, who resigned to join B. F. Zeidman Productions.

Start Air Conditioning Firm

General Air Conditioning Company, Inc., has been formed in New York, with M. Hitchen as president, A. H. Clogston as vice-president, and David H. Knowles secretary. Offices will be maintained at 155 East 44th street.

Installs Public Address System

The Theatre Supply and Service Company, New York manufacturers of sound and projection equipment, have installed a public address system on the stage of the Eltinge theatre, New York.

Central Has Hawaiian Film

Central Film Company has completed a three-reel romantic adventure picture of Hawaii, "Hula," with an all-native cast excepting Don Beddoe, recently featured on the New York stage.

WHAT THE PICTURE DID FOR ME

Allied

THE STOKER· Monte Blue, Dorothy Burgess—A good story by Peter B. Kyne, but only a fair picture due to poor direction. Dialogue does not suit the players. Picture starts out as a winner but dies as the story progresses. Some scenes poor, needs backing and sound bad. Played Mar. 1-2. Running time, 65 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray, Thelma Todd—Didn't expect much on this after reading unfavorable reports, but it turned out to be the best grosser in the last four months. Some of the acting isn't so good, but the majority were well pleased and the last reel was exciting enough to make the whole show good.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

THE BITTER TEA OF GENERAL YEN: Barbara Stanwyck, Nils Asther—Very good picture of its kind. Columbia is delivering very good pictures and they help the exhibitor put the picture over. The trailer they furnished me free was a great help putting this picture over. More success to Columbia. Played Mar. 5-6. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MAN AGAINST WOMAN: Jack Holt—Jack Holt plays a detective in this one and is real good, too. It will please. Played Feb. 10-11. Running time, 68 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

NIGHT MAYOR: Lee Tracy, Evalyn Knapp—Very good, with plenty of wisecracks.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

NO MORE ORCHIDS: Carole Lombard—This is a right good picture for grownups, but no good for kids. Played Feb. 24-25. Running time, 68 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

NO MORE ORCHIDS: Carole Lombard, Louise Closser Hale—A very clever picture. They will especially like Louise Closser Hale. What a grand dowager she is. Every picture that we show her in, they like her better. She contributes to the comedy and along with some snappy dialogue. The story moves at a fast pace. Essentially romance, but not too sophisticated for a small town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SO THIS IS AFRICA: Wheeler and Woolsey—Hey-Hey—Hays (a coupla hays and a big one for Will). Naughty-Naughty and then "some." You can always figure these W-W boys will carry plenty of "spice" but this time it's hotter than hot. Mrs. Wheeler's little Bertie is naughtier than ever, and as for Bobbie Woolsey, well it's no wonder our famous neighboring city, "Bloody Herrin," became so unruly after little Robert left his native town. However, despite the "raw" cracks they seemed to laugh aplenty, so maybe Will Hays can close one eye. Besides it drew well in face of the first day of our nation-wide bank moratorium. Is my face red??? Played Mar. 5-6. Running time, 62 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

SUNDOWN RIDER: Buck Jones—This is a good Buck Jones western with plenty of action. Great for kids. Played Mar. 3-4. Running time, 64 minutes.—J. E. Courter, Courter Theatre. Gallatin, Ala. General patronage.

WASHINGTON MERRY GO ROUND: Lee Tracy, Constance Cummings—This was as popular a show as we have run for a long, long time. Tracy certainly keeps the show pepped up. Columbia is doing very well so far.—H. H. Gates. Garlock Theatre, Custer, S. D. Small town patronage.

First Division

THE BIG DRIVE: Here is a thrilling historical record of the World War full of thrills and highly interesting. Compiled together by A. L. Rule. The scenes were actually photographed at the front by cameramen from various governments. Many veterans recognized their division in action. Men well pleased but few women came. Business above average. Played Mar. 6-7-8. Running time, 85 minutes. —William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

First National

BLONDIE JOHNSON: Joan Blondell—Another good little picture from First National. Not so very big, but none of them are overgrown nowadays. Will please most any crowd and Joan Blondell is just about the whole show. Business is just about average on all pictures at the present time. Played Mar. 4. Running time, 63 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York .

Fox

CALL HER SAVAGE: Clara Bow—This is the best picture Clara Bow ever made and my patrons liked the picture fine. Played Feb. 19-20. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

CONGORILLA: Made by Mr. and Mrs. Martin Johnson—Plenty appeal, fine jungle stuff, good biz. Too much repetition of other African pictures. Played Feb. 22.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

DOWN TO EARTH: Will Rogers—This is the first time we ever had a walkout on Rogers, and yet two or three people said it was the best he ever made. The box office report said Rogers seems to be losing ground fast. Played Feb. 20-21. Running time, 73 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—Nothing like the drawing power of their previous pictures. It pleased only moderately well. Running time, 80 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOLDEN WEST: George O'Brien—Very good action picture. Fox pictures so far have been very good. Played Feb. 5-6. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe, Lupe Velez—Fox made "Cock-Eyed World" with this pair and every picture since that time follows the same lines. It is not often that a producer gets into the cycle rut, but that is just what Fox has done with this pair. Frankly, there is no difference in dialogue much from what all the others have been. Just a little different plot. It is about time to bury Flagg and Quirt and I will help buy the rough box. A lot of raw dialogue and must have been directed by an amateur. The public is fed up with this pair if the business done is any criterion. There is not a new idea in the picture. Flagg and Quirt have done the same thing in every picture. Even Paramount fell for the same line in "Guilty as Hell."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ME AND MY GAL: Spencer Tracy, Joan Bennett This one is full of wisecracks. Plenty of comedy. Played Feb. 21-22. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

SMOKE LIGHTNING: George O'Brien in another Zane Grey story that carries action aplenty and is clean entertainment. Not so good at box office. Running time, 58 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Boys! If there ever was a natural, this one is it. The best picture from any company this year, and how the patrons enjoyed it. I messed up the playing arrangement by only showing it two days and then lost the second night by a hard rain storm. It will stand up for extended runs in any theatre. Bill Rogers was very generous in this picture. He gave everyone in the cast a chance and all did their part well. It's your golden opportunity to start your patrons coming back. Hope you have better breaks in the weather than I had. Played Feb. 23-24. Running time, 100 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—A good program picture. Not as good as "The First Year." Nowadays nothing makes money at the box office. Played Feb. 19-20-21. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—This is a good picture, clean, and for the whole family, but I do not like reissues. We rarely have any success with them, and I am of the opinion that the only reason that this one was the exception is that it had Janet Gaynor in it. I have had so many that were brought back and remade in sound that failed at the box office that I am happy to say that the picture did above average business in the midweek run. It has been my experience that not one in five that are resurrected will do it. Running time, 76 minutes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TOO BUSY TO WORK: Will Rogers—The best of the Rogers' pictures. Good clean entertainment for the whole family. The tempo of the whole production seems a little slow, but that serves to carry out the easy going, slow moving character role portrayed by Rogers. Well liked by our patrons, who generally do not respond to the pictures of this star. Business average. Played Feb. 26-27-28. Running time, 78 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

TOO BUSY TO WORK: Will Rogers—Will Rogers does the tramp stuff. O. K. Lots of laughs. Patrons liked this picture fine. Played Feb. 5-6. Running time, 70 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

WILD GIRL: Joan Bennett, Charles Farrell—Good entertainment from start to finish. Played Jan. 29-30-31. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

YOUNG AMERICA: Spencer Tracy—We used this to start off a new serial and gave a five cent matinee for all school children. We couldn't have found a more splendid picture for the youngsters as well as one that also holds interest of adults. It's old but well worth playing if you have passed it up. Played Jan. 11-12. Running time, 70 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

MGM

BLONDE OF THE FOLLIES: Marion Davies—Very good. Marion Davies does wonderful acting in this. Played Jan. 7-8-9. Running time, 89 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

FAST LIFE: William Haines, Cliff Edwards, Madge Evans—One of the biggest surprises of the season. Drew above average business on a single day's run. Photography is fine, with some wonderful speed boat racing. Some thought it was a little noisy.—Howard B. Schuessler, LaFayette and Martin Theatres, La Fayette, Ala. Small town patronage.

THE MASK OF FU MANCHU: Boris Karloff—The folks seem to be fed up on this type of oriental stuff. Worst Saturday's business in several weeks. Did not please 50 per cent.—Howard B. Schuessler, LaFayette and Martin Theatres, LaFayette, Ala. Small town patronage.

PROSPERITY: Marie Dressler, Polly Moran—Consider this the best picture this team yet made, though it failed to get business as I ran it during the bank holidays. Pleased those that saw it about 95 per cent.—Howard B. Schuessler, LaFayette and Martin Theatres, LaFayette, Ala. Small town patronage.

RED DUST: Clark Gable, Jean Harlow—Your patrons know this plot by heart, but this picture will interest them because of these stars. Either one alone is box office, but together they are one swell "pull." It's the old tropic drama, with some tropical dialogue that makes it not for kids. Pleased most of our patrons and business was above average. Played Feb. 22-23-24. Running time, 86 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne, Phillips Holmes—Very good picture. Irene Dunne does a fine bit of acting. Story not new, but very interesting. Failed to draw at box office, but no fault of picture. Good for Sunday, but not so good for children.—R. W. Hickman, Lyric Theatre, Greenville, Illinois.

SMILIN' THROUGH: Norma Shearer—Excellent entertainment. Give us more like it. Played Jan. 15-16-17. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Paramount

THE BIG BROADCAST: All-star—Splendid entertainment for young and old. Pleased and drew some extra business. Played Feb. 26-27. Running time, 80 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE DEVIL IS DRIVING: Edmund Lowe, Wynne Gibson—Here is one that is full of spills. It gives the fine points on the car stealing racket. Played Feb. 28-Mar. 1. Running time, 70 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin—An average program picture, fast moving but overloaded with dialogue. A few comical situations, but the laughs depend on rather forced situations. O. K. for double bill. Below average business. Played Feb. 17-18. Running time, 68 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin—This Stuart Erwin sure is some wow in this. Plenty of laughs. Pleased old and young. Played Feb. 14-15. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

HELL TO HEAVEN: Carole Lombard, Jack Oakie Nice entertaining picture, but bad flop at B. O. Guess the title gave the impression it was a helluva picture. Mighty nice entertainment if you can get them in. Played Feb. 26-27.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

HOT SATURDAY: Nancy Carroll—Too bad Paramount stuck such a title on this picture, for it is unsuitable and poor box office. Nothing big about this one, but it is well acted and satisfies. Played on a double bill, it went over well, and while it is not exactly for the kids, yet there is nothing in it too objectonable for them. Played Feb. 25. Running time, 73 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOT SATURDAY: Nancy Carroll—Just the kind of picture of every day life that we want more of. Cold weather spoiled attendance on this, but it was enthusiastically enjoyed by everybody who did come. Please, Paramount, give us more like this and "Night of June 13." Played Feb. 24-25. Running time, 73 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—A very pleasing program picture. Rather poor title to my mind. Business average. Played Jan. 14-15.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

HUCKLEBERRY FINN: Jackie Coogan, Junior Durkin—The kids ate it up. Grownups also enjoyed it. Good box office. Played Feb. 17.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

IF I HAD A MILLION: All star—Some parts of this one were good but they overdone the drunk in this, but patrons will be pleased. Played Feb. 12-13. Running time, 90 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

IF I HAD A MILLION: Gary Cooper—A great picture and the last episode at the old ladies home was especially good. It drew very well and pleased everyone except a few who had read the book. It has a wonderful cast. Played Feb. 6-7. Running time, 95 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

IF I HAD A MILLION: Gary Cooper, Wynne Gibson—This picture will please the most critical. It is a very out-of-ordinary picture, having about ten different stories in one. The very pleasing thing about the picture is its ending, having the old-folks romance, whch is quite remote from the hot stuff in most pictures today. Recording very good. Played Dec. 31-Jan. 1.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

A LADY'S PROFESSION: Alison Skipworth, Sari Maritza—Personally I wasn't sold on this one, but patrons seemed to enjoy it immensely. Sort of a comedy drama, with a story that is fair. Failed to draw the usual two day business. Played Feb. 7-8. Running time, 63 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

MADAME BUTTERFLY: Sylvia Sidney, Gary Grant—This is a very good show but it didn't draw so well for me. Played Feb. 26-27. Running time, 88 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—A good small town picture. Plenty of action, good story. Recording good. Played to poor business but no fault of picture. Paramount is coming through with very fine product this year, and are a very fair minded bunch, too. They don't want the keys. Played Dec. 24-25.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

MONKEY BUSINESS: Four Marx Brothers—Funny as a whole. So many silly situations to spoil the good spots. Played Feb. 24.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

THE MYSTERIOUS RIDER: Kent Taylor, Lona Andre—Good out-of-door picture from a Zane Grey tale. Young stars do good work. Played Mar. 3-4. Six reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

TWO LITTLE LETTERS—AND A REPORT

"Three little words" have done lots of things, we all know. But one or two little letters can do just as much. To wit: Mrs. E. D. Hilsinger of the Library Opera House at Marathon, N. Y., reported upon "Secrets of the French Police" as being "different and therefore refreshing to patrons satiated with sappy love histrionics." Lo and behold, it appeared as "satisfied with snappy love histrionics." And Edward Robinson's laugh in "Silver Dollar" appeared as "inane" to Mrs. Hilsinger, but as "insane" in the issue. Typography, what errors are committed in thy name!

SHE DONE HIM WRONG: Mae West—Don't make a mistake and show this one two nights, because the second night you will probably be in jail and won't have anyone to run your show. I ran it on Saturday night and hid out all day, Sunday, so got by all O. K. It's plenty rough; not for kids or Sunday. Played Feb. 25. Running time, 63 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill.

WILD HORSE MESA: Randolph Scott—This is an unusually good Zane Grey, we thought. Our folks like Randolph Scott and hope Paramount will keep him busy for a long time. Good box office reports on this. Played Feb. 17-18.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO

ANIMAL KINGDOM: Ann Harding, Leslie Howard—Liberty's reviewer gave this four stars. If nine reels of subtle, sophisticated conversation merits four stars, all right. As entertainment this deserved one-half star. Splendid acting by principals, aided by Myrna Loy, but all about nothing—and they talked and talked. Another stage play gone wrong because not suitable for adaptation. Considerable dirt. Not suitable for young children. Played Mar. 5-6. Nine reels.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BIRD OF PARADISE: Joel McCrea, Dolores Del Rio—A very beautiful production, marvelous scenery and fine musical background throughout the picture. No suggestive stuff in the picture, even though they dress very close to nature. The last part a little warm, but it won't offend. Drew extra business. Played Jan. 21-22.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—If this won't please and make them laugh, they're too far gone. Not only do Woolsey and Wheeler do their stuff, but what comedy from Edna May Oliver and Edgar Kennedy. Only fair business. Played it too old.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Every other picture of this type has been a flop for us. When this one came along we figured a one day run on a double bill, which was too bad for us, for the S. R. O. sign had to be dusted off and hung up before we had gotten a good start. Pulled kids and adults alike and seemed to please all. Crowds far above average, but the box office not so good. Too many children taking up the seats we could have sold to adults turned away. Played Feb. 25. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

LITTLE ORPHAN ANNIE: Mitzi Green, Buster Phelps—This drew both the children and adults in a very satisfactory manner and pleased very well—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

MEN OF AMERICA: Bill Boyd, Dorothy Wilson—Good action picture, with comedy and romance. Pleased Friday and Saturday crowds. Played Feb. 24-25. Running time, 75 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PENGUIN POOL MURDER: Edna May Oliver, James Gleason, Robert Armstrong—This show pleased O. K., but the title would not draw them in, just as I anticipated.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ROCKABYE: Constance Bennett—This is not the type of role Bennett fans like to see her in, and were it not for a strong supporting cast in Paul Lukas, Joel McCrea, Jobyna Howland (she's a wow), and a mighty cute youngster who nearly steals the picture, it would have been a flop. Opinion divided, some liking it, and others not. Did not do nearly the business we enjoy on most Bennett pictures. Played Feb. 17-18. Running time, 75 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THIRTEEN WOMEN: Irene Dunne, Gregory Ratoff—A rather unusual story, but was not well liked.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

United Artists

MAGIC NIGHT: Jack Buchanan—This picture failed to please and was the biggest flop at the box office in months. Why bring these English-made pictures into this country when we already have enough lemons. Did not compare with Paramount's "Monte Carlo" of a few seasons back. Lay off this one.—Howard B. Schuessler, LaFayette and Martin Theatres, LaFayette, Ala. Small town patronage.

Universal

THE COHENS AND KELLYS IN HOLLYWOOD: George Sidney, Charlie Murray—These used to be funny but they've worn out their welcome. Played Feb. 10.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

LAUGHTER IN HELL: Pat O'Brien, Tom Brown, Gloria Stuart—Good picture of its kind. Chain gang stories appeal only to men and kids. Women very disappointed. Played Feb. 23-24. Running time, 67 minutes.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

OKAY AMERICA: Lew Ayres—So many people object to sad endings that the second night's business was almost nothing. Yet those who did come felt they had seen a real picture. Personally, I was proud to show it.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

OKAY AMERICA: Lew Ayres—So much on the gangster, fell flat at the box office. Played Feb. 26-27. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THE OLD DARK HOUSE: Boris Karloff—Here's a picture we should profit in shelving. They tried to make it a horror type and succeeded only in turning out a thoroughly silly affair. Business below average and though we double billed it, it far offset any pulling power the feature may have had. Not for kids. Played Feb. 17-18. Running time, 75 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—A picture that has everything for entertainment. A laugh a minute and especially good for Saturday run. Played Saturday, Feb. 18.—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—This was our Washington Birthday special and it was a good one at that, or any other time. Any time you want something special for your children, get this. I found that the grownups liked it, too. Played Feb. 22-23.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—Drew the largest Sunday crowd for some time. Lots of laughs. Feb. 19-20.—Mrs. Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

THEY JUST HAD TO GET MARRIED: Slim Summerville, Zasu Pitts, Roland Young—They liked it and it is a great little picture with Pitts waving her hands and in her dumb way putting the picture over. There is only one Zasu and there is Roland Young that we do not see in many pictures but our audiences are strong for this clever actor. If you have ever seen him in a slightly inebriated role you will never forget him. Why he does not get more roles we do not know but this I do know that we see the audience settle back and we know that they will get some laughs when he appears. He has that something that not many actors have.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner

HAUNTED GOLD: John Wayne, Shelia Terry—A peach of a western packed with laughs and thrills, with mystery as a center. Acting and direction neatly done. Sound good. Blue Washington steals the picture away from John Wayne. Played Mar. 3-4. Running time, 50 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

I AM A FUGITIVE FROM A CHAIN GANG: Paul Muni—The theme of this picture makes it of more interest to men than to women. But all will agree that Muni gives a wonderful performance, and whether or not it can be called entertaining, it brings home, and very vividly so, the evils of the chain gang system. Its timeliness makes it box office. Business above average and our patrons on the whole liked it. Played Feb. 19-20-21. Running time, 92 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MYSTERY OF THE WAX MUSEUM: Lionel Atwill, Fay Wray—Unusually fine picture. All in color and pretty to look at. Well acted and will prove entertaining in most any theatre. The only drawback

—you'll have to work hard to get them in. Glenda Farrell and Fay Wray both are good. Played Mar. 2-3. Running time, 71 minutes.—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

STRANGER IN TOWN: "Chic" Sale, Ann Dvorak—Here is a genuine small town picture. Not a special, but just fine entertainment, with comedy, action, and a sweet romance. It will please 100 per cent.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

World Wide

THE DEATH KISS: Adrienne Ames, Bella Lugosi—A very interesting mystery. Keeps the patrons in suspense until the last scene. Acting at its best. Smoothly directed by Edward L. Marin. Some novel ideas as the flash of a gun tinted to give a red effect and flash light beam yellow make it all the more exciting for a chase in the dark. Recording well balanced. Fair business against strong competition. Can be run any day in week. Played Feb. 27-28. Running time, 70 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

FALSE FACES: Lowell Sherman, Lila Lee—Only a fair program picture that fell flat at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Short Features

Columbia

THE BAD GENIUS: Scrappy—Good. Got a lot of laughs. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BIRDS OF A FEATHER: Silly Symphony—A cartoon that is outstanding. A chicken hawk scoops down and steals a small chicken from a mother hen. The sparrows are called out to go into flying formation and bombard the hawk until he releases the baby chicken. All this cleverly done to good music makes this cartoon one of the very best we have ever used. One reel.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

BIRTHDAY PARTY: Mickey Mouse—Good. The music is good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BLACK SHEEP: Scrappy—Very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CAMPING OUT: Scrappy—Good cartoon. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THE CASTAWAYS: Mickey Mouse—Good cartoon. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CHAIN GANG: Mickey Mouse—Good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

GREAT BIRD MYSTERY: Scrappy—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HIS VACATION: This got quite a few laughs. A good two reel comedy. Running time, 17 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LAMBS ALL-STAR GAMBOL: We like this Lamb Gambol fine. They are nifty and entertaining. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LIGHTHOUSE KEEPING: Krazy Kat—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MEDBURY IN MANDALAY: These Medbury travelogues do not seem to go over here. One reel.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE PICNIC: Mickey Mouse—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SCREEN SNAPSHOTS: Hollywood stars—Okay novelty of studio stars at play and away from work. Always liked by most of my patrons. Especially real fans enjoy them. Running time, 9 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

SEEING STARS: Krazy Kat—This is one of the best cartoons we have played. If your patrons like cartoons you can't go wrong on any of these Mickey Mouse, Scrappy and Krazy Kat. They are all very good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SNOW TIME: Krazy Kat—Good. Running time, 6 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TRAFFIC TROUBLES: Very ordinary cartoon. One reel.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

WOLF AT THE DOOR: Scrappy—Very good cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Educational

KEYHOLE KATIE: Gale Seabrook, John T. Murray—One of the poorest two-reel comedies I ever saw, not a laugh in a carload of this kind. Sure hope they never make another like it. Running time, 20 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill.

WOODLAND: Cartoon—A clever reel, above the average. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

YOUNG ONIONS: No excuse for this waste of film. Running time, 18 minutes.—Frank Sabin, Majestic Theatre, Eureka, Mont.

MGM

BRING 'EM BACK A WIFE: Taxi Boys—One of the old fashioned belly laughers. Best we have had in many a day. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

BRING 'EM BACK A WIFE: A good slapstick comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

FREE EATS: Our Gang: Will especially please the kids, and usual laughs to it for the children, not so for the adults. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

HOLLYWOOD PREMIER: Boy, what an eye-feast. Positively one of the most beautiful color pictures ever turned out. Tuneful, novel and entertaining. Lots of dough tied up in this. Thanx Metro.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

LAD AN' A LAMP, A: Our Gang—Just about the sweetest of all Gang comedies. The monk in this one steals the picture. Big kids howled at this one too.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

MR. BRIDE: Charley Chase—A funy two-reeler. Not Chase's best but it is very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MUSIC BOX: Laurel and Hardy—Very funny piano movers this time and they again use the same slope of stairs used some time ago in handling

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SHOWMEN! WHAT DO YOU WANT?

Mr. Exhibitor, are you giving your patrons a diversified screen program? Or just throwing in a few shorts for good measure? If you are one of the exhibitors who cashed in on the silent series of "Nick Carter" detective pictures, you will be interested to know that this famous detective of fiction is returning to the screen.

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a washing machine or some such article. Up and down these long steps you'll go with them, laughing most of the time. Running time, 26 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb.

NICKEL NURSER: Charlie Chase—Quite a lot of slapstick but the same old Charlie stuff in it. Okay filler, that's all. Running time, 17 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

OVER THE COUNTER: As pretty as anything that you will run and with two scenes that are kinda rough cut out will please them all. We showed it to the "old timers" at a free matinee and they had to lead 'em out.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SEAL KING: Zasu Pitts, Thelma Todd—Their usual style of fun and has a number of laughs. Has trained seal and a few real shrieks during its showing. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

SNEAK EASILY: Zasu Pitts, Thelma Todd—A good comedy with some laughs which is a lot from Pitts and Todd. Running time, 2 reels.—Cecil Ward, Roxy Theatre, Martinsville, Va.

SNEAK EASILY: Zasu Pitts, Thelma Todd—This is an extra good funny comedy. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE SOILERS: Thelma Todd, Zasu Pitts—Their followers got a lot of laughs and so I'd say it was a good two-reel comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANGE INNERTUBE: Taxi Boys—Poor. Nothing to it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—Plenty of fun and got a lot of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THEIR FIRST MISTAKE: Laurel and Hardy—About as funny as the depression.—Walt Bradley, Moon Theatre, Neligh, Neb. General patronage.

Paramount

BETTY BOOP'S CRAZY INVENTIONS: Cartoon—Very good. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BETTY BOOP'S KER-CHOO: Cartoon—Fair cartoon. Not good not bad.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BLUE OF THE NIGHT: Bing Crosby—Good comedy, and Bing sings, so that makes it better for those who like him. Running time, 21 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HAWAIIAN FANTASY: Vincent Lopez—This is a very clever act by Lopez and his orchestra. A one reeler. Running time, 9 minutes.—J. E. Courter, Courter Theatre, Gallatin, Ala. General patronage.

HAWAIIAN FANTASY: Vincent Lopez—Very interesting short. Beautiful scenes and wonderful singing.—Cecil Ward, Roxy Theatre, Martinsville, Pa.

HOLLYWOOD ON PARADE No. 2: Stuart Erwin—Well liked and usually get to see someone that will entertain. Print on this terrible and consequently poor sound.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ROMANTIC MELODIES: This screen song with the "Street Singer" and Betty Boop is one of the best and they can sing the songs, for once.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SCHOOL DAYS: Screen song—Combination singing and cartoon. Singing by children and was enjoyed by our patrons.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SCREEN SOUVENIRS NO. 1: Especially good. Some fine historical shots, and an early "Uncle Tom's Cabin" production that is a riot of laughs. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

SCREEN SOUVENIRS No. 4: These are great favorites with our patrons and this particular one is fine. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

WRESTLER'S BRIDE: Fairly good. Two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

YOU'RE DRIVING ME CRAZY: The bouncing balls have all been good but this one.—Frank Sabin, Majestic Theatre, Eureka, Mont.

RKO

CHARLIE CHAPLIN COMEDIES: These go over O. K. with most of the people but wish they would standardize the prints in respect to frame lines.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FIREHOUSE HONEYMOON: Harry Sweet—A very funny comedy.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

FISH FEATHERS: Edgar Kennedy—His usual troubles with mother-in-law, but O. K.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

HOKUS FOCUS: Clark & McCullough—One of their best. Not a scream, but fairly good. Nothing objectionable or offensive.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

JITTERS, THE BUTLER: Clark and McCullough—Lots of slapstick and went over O. K., as we have lots of Clark and McCullough fans.—H. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

THE MAGIC MUMMY: Cartoon—Good cartoon addition to any program. Excellent short for a midnight show.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MILLIONAIRE CAT: Clark and McCullough—Rowdy farce that pleased the crowd. Running time, 20 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich.

MICKEY'S GOOD DEEDS: Mickey Mouse cartoon—Very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

KID GLOVE KISSES: Slim Summerville—A splendid Saturday night comedy causing plenty of laughter. Two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE STREET SINGER: Arthur Tracy—Steve Farrar of Harrisburg, Ill., was right when he reported this a "dud." Again I repeat the recording on these Universal Radio shorts is bad. Tracy can sing, can't act and needs a hair-cut badly.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

UNION WAGES: Louise Fazenda—Quite funny with lots of old time slapstick and some wisecracking. A plumber in the house of the accommodating but very much dumbbell type. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

YOO HOO: Jimmy Gleason—this is as bad a comedy or rather so lacking in comedy qualifications you could easily compare it with the "Brevities" Universal puts out. If this ever helped any program for entertainment value, try running pickles through your machine. They will be cheaper and at least give your patrons the proper "sour" flavor. Running time, 17 minutes.—R. E. Falkenberg, Majestic Theatre. Lexington, Neb. Family patronage.

Warner Vitaphone

PICKING A WINNER: Broadway Brevity—Musical novelty with settings outdoors. Has an adagio act in it of three people dressed as jockeys that is the hit of the short. A pleasing short to help any program into class A entertainment. Running time, 17 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE YACHT PARTY: Roger Wolf Kahn—A Melody Master short. Clever musical numbers and settings aboard ship. There's a dancer in it that will make folks gasp in wonderment. Never seen a dance like it. Running time, 8 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Serials

Mascot

HURRICANE EXPRESS: John Wayne, Shirley Grey—On the fourth chapter this stacks up pretty well. This girl Shirley Grey isn't hard to look at, and she acts like a regular trouper. We are pleased to note that recently she has been given a chance in big time stuff. 12 Episodes.—Roy W. Adams, Mason Theatre, Mason, Mich.

Universal

JUNGLE MYSTERY: Tom Tyler—We are on our eighth chapter of this serial and it is going nicely.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

THE JUNGLE MYSTERY: Tom Tyler—Just finished the last chapter of this splendid serial. It held up well and was liked very much. You may think serials a little old fashioned but the chances are you could increase your patronage by playing a good one. I did.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

THE LOST SPECIAL: Frank Albertson—This serial is packing them in. I consider it a life saver and one of the best serials for all classes of trade that I have shown. It brings them back and say that is what us little fellows have to have.—Ned Pedigo, DeLuxe Theatre, Garner, Okla. General patronage.

Theatres Stand By Empire State Union

Despite reported withdrawal of Arthur Farkash as president of Empire State Union and Joseph Black, business agent, Greater New York exhibitors holding contracts with the union deny they intend to sign with Operators Local 306. Joseph Tepperman, attorney, is expected to be a leader in rearrangement of the Empire State organization. All Springer and Cocalis projectionists agreed to remain with Empire State Union.

Local 306 is planning a reclassification of scales. All houses in "A" class will be placed on an identical scale and all "B" theatres will pay one scale regardless of competition.

MOTION PICTURE CAMERAMEN'S REVIEW OF 1933

MAJESTIC THEATRE
(Manhattan)
SUNDAY, MARCH 19

Staged under the personal supervision of

NED WAYBURN

FRANK TOURS
Musical Director

PARTIAL LIST OF STARS WHO WILL APPEAR: Walter Winchell, Ed Sullivan, Hope Hampton, Mae West, Ethel Merman, Lupe Velez, Helen Morgan, Belle Baker, Beatrice Lillie, Mitzi Mayfair, Lynn Fontanne, Fannie Brice, Mary Eastman, Dorothy Gish, Sally O'Neill, Molly O'Day, Burns and Allen, Clark and McCullough, Ed Wynn, Jack Pearl, Jimmy Durante, Edward G. Robinson, George M. Cohan, Rudy Vallee, Fred Astaire Sid Silvers, Alfred Lunt, Jack Haley, Tom Howard, Conway Tearle, Hal Skelly, Hal LeRoy, Stoopnagle and Budd, Smith and Dale, Cab Calloway, N. T. G. and Paradise Club Girls, Fred Waring and His Pennsylvanians, Ted Lewis

LOCAL 644, I. A. T. S. E.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

REPORTERS WANTED!

AL ZIMBALIST'S newsy and intimate column about New Jersey showmen and their doings has become so popular that we're broadcasting an appeal for more regional correspondents to contribute a bi-monthly column. . . . We would like to have representation from every section of the country . . but these correspondents must be members who get a chance to circulate around their territory so as to be able to pick up newsy items about the different showmen they encounter.

If more than one request comes from any one particular section we will either accept the first one who wants the honorary title or pool the material. . . . But we want Round Table Reporters and we want them right now. . . . Come on boys . . whose gonna be the first to try and trump Al's New Jersey Go-getters? . . .

▽ ▽ ▽

BOUQUETS!

TO FRANKEL'S United Theatre Ad Mat service which makes it so easy for smart managers to duplicate the snappy and seat-selling newspaper ads of their key-city brothers. . . . Showmen who are interested ought to drop Frankel a line. . . . Maybe this is what you need. . . .

TO HARRY RUBIN for as keen an appreciation of what's what in projection as we've ever had the privilege of finding out . . and . . future events casting their shadows ahead . . or sumpin that sounds like that . . we want you to know that we gleaned a lot from Harry that should make swell copy for the boys around the Round Table. . . . Unless . . you're one of dem guys wot can't loin nuthin' atall . . then . . we're all wasting our time chinning wit youse. . . .

TO PAT (POICY-WIL) McGUIRE of International Projector (free ad) fame whose activities in promoting greater understanding and interest in things projectional . . have carved for Pat (Poicy-wil) a niche in the hall of fame. . . . It's just too durned bad that some guys won't get to learn a whole lot more about their projection booth than they do. . . . Maybe that's why some managers are . . . real managers . . . while others are just . . . keepers-of-the-keys-to-the-cup-machine. . . . Keep up the good work Pat. . . . (Poicy-wil.) . . . You'll get your reward in Heaven. . . .

TO DICK KIRSCHBAUM . . for his loyalty in sticking with us through these many years and contributing such a swell series of cartoons as he does week-in and week-out under the now familiar title of "Lobby Laffs" . . and also to Guy Jones . . Lou Sylvester . . Bill Gray . . and a few others who have also helped keep our pages interesting from the brighter side of life. . . .

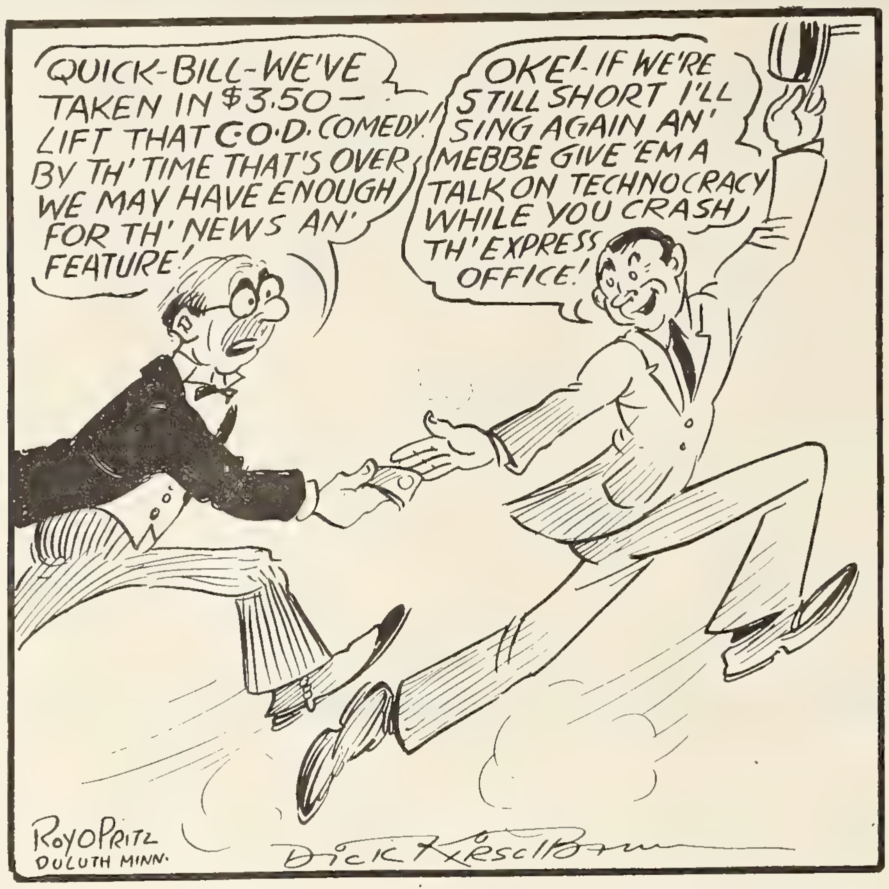
TO MARCUS GRIFFIN . . the Old Master . . whose "Broadwayfarer" has become one of the best columns on the great white way . . and for no reason at all . . has branched hissenself out into the field of authors. . . . Now if the bug would only bite me I could get started on that "masterpiece" . . (the Greeks have a better word for it). . . .

TO BARRET McCORMICK for one of the year's best press books on "King Kong" . . wotta book . . wotta book . . even if you never intend to play the pix you should have a copy for the swell color printing. . . . But . . seriously . . here is one of the real ticket-selling press books of the year . . and if you can't make dough with "King Kong" aided and abetted by McCormick's efforts to make the task easier . . then perhaps that peddling job ought to be looked into. . . . But keep on making them up, Barret . . there are plenty of real showmen who appreciate real suggestions . . and especially good newspaper ad material which is always in great demand in those thousands of spots where the newpaper happens to be the chief medium for show-selling. . . .

TO H. B. FRANKLIN . . for keeping a cool . . level head while the greater majority of the rest of the theatre crowd are running around crazy. . . . And lissen H. B. . . that ossif of yours got us . . yep . . it was the only place where we found we could relax . . so how about renting us a little two by four corner near that fire-place . . we promise not to annoy you during business hours . . and just think boys . . no telephone bells to wake us up. . . . When H. B. gets a call the red light flashes on his desk. . . . Wot a dump . . wot a dump. . . . But the only objection we have is . . the funniest parade of muggs are always running into that ossif . . sort of reminds one of circus day back home. . . .

TO MYSELF . . for knowing that it's time to stop this chatter and go out to see a movie . . good or indifferent . . and for an hour or so we won't have to listen to all the croaking about salary-cuts . . bank openings . . or what have you . . or maybe you're like us . . you have nothing . . oh well, let it pass. . . . "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!


QUICK-BILL-WE'VE TAKEN IN $3.50— LIFT THAT C.O.D. COMEDY! BY TH' TIME THAT'S OVER WE MAY HAVE ENOUGH FOR TH' NEWS AN' FEATURE!
OKE!-IF WE'RE STILL SHORT I'LL SING AGAIN AN' MEBBE GIVE 'EM A TALK ON TECHNOCRACY WHILE YOU CRASH TH' EXPRESS OFFICE!
ROYO PRITZ DULUTH MINN.
Dick Kirschbaum

Showbusiness . . 1933 model . . scene, anywhere; place, ditto; time, suit yourself . . . but we are hoping that the customers buy enough tickets to help this enterprising exhibitor get the rest of his show out of the express office. . . .

GEORGE MILLER USED UNITED STATES MAP FOR "42ND ST." GAG

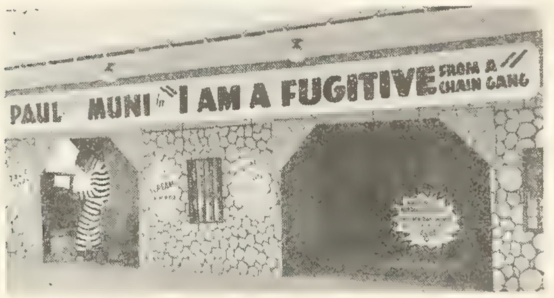
To keep his patrons interested in the forthcoming picture "42nd Street", George Miller, manager of Smalley's Hamilton Theatre, Hamilton, N. Y., used a cost-free gag that obtained a lot of worthwhile publicity. It merely consisted of hanging up a big U. S. map in the theatre lobby and following the "42nd Street" exploitation train as it moved across the States. Colored ribbons were used to denote location. Stills of players and the train rounded out the display.

Miller has built up a fine "requested" mailing list the past several months by various methods, among which were ads in 10 rural papers with coupon to mail in for programs; a two-for-one offer distributed in out-of-town territory; use of request coupon in regular programs and the return post card system of checking up on mailing lists.

We're glad to get in touch with George Miller again and to note that everything is going along nicely with his link of the William Smalley chain. He used to be a more consistent contributor to this department in the past and now that he's back again on the active list, maybe we can count on more show selling news from his section of New York State.

MASON CONSTRUCTED STRIKING FRONT ON CHAIN GANG PICTURE

The strikingly attractive front on "I Am a Fugitive" pictured here was made by L. J. Mason, manager of the Palace Theatre, McAllen, Texas, and on account of its size does not by any mean do justice to it. The inside of the lobby is too dark to reproduce, but the same idea was carried out with the box office and interior, which extends to a depth of 40 feet from the front.



Salvaged one-by-fours and three rolls of ordinary red roofing paper did the job and entire cost, including painting and construction, came to $14. We have Mason's word for it that the front attracted more attention than any he has used over a period of 12 years, causing plenty of comment and aiding materially in doubling average gross during engagement of the picture. Note the convict cut-out and pile of stones in one entrance and the attractive selling copy. One of the signs read: "Watch the crowds as they come out—Women with tears in their eyes—Men ready to fight."

We don't doubt for one moment that Mason's $14 investment was one of the best ones he ever made and it all goes to show what a little ingenuity can accomplish. Thanks to him for passing along the information and we'll hope to hear more about what's going on at the Palace.

MAURICE CORKERY IS ANOTHER TO CASH IN ON "BUY AMERICAN"

Another Round Tabler to cash in on the "Buy American" movement publicized by a large newspaper organization in a nationwide campaign was Maurice Corkery, manager of the Capitol Theatre, Boston, Mass.

The caption under a three column photo in the "Boston Evening American" showing Maurice pinning campaign buttons on several citizens stated that the Capitol was the first theatre in the country to sponsor a special performance dedicated to the "Buy American" movement. Fifteen hundred children attended the show and recited a pledge to support the move. All were given buttons to advertise the occasion.

That many managers are taking advantage of the campaign to tie-up with merchants, etc., is evidenced in current mails reaching Club headquarters, and reports indicate that most merchants are receptive to the idea of joining in newspaper and other advertising efforts to further the "Buy at Home" idea.

FRIED CONTINUES TO GRAB FRONT PAGE OF NEIGHBORHOOD SHEET

Through the medium of Monty MacLevy, former publicity director of the Randforce Circuit, Brooklyn, and now general-managing three fine theatres in Queens, L. I., we learn that Sam Fried, in charge of the Parthenon Theatre, Ridgewood section of Brooklyn, is still grabbing a lot of front page publicity in his neighborhood newspaper.

And when we use the word grab we mean just that. Holy cats! What Sam has got on that newspaper we don't know anything about but you all can take our word for it that he gets away with murder as far as free space is concerned. And as far as we know, he doesn't own an interest in the sheet, either.

NEW MEMBER AVECE WALDRON SENDS US REPORT FROM OKLA.

When we listed Avece T. Waldron, manager of the Blue Moon Theatre, Oklahoma City, Okla., among the Club's recently elected new members, it was stated that a couple of stunts this showwoman used to good advantage would be later reported upon. Here they are:

To focus attention on an action picture (western) a suit of overalls was stuffed with paper and rags, using five flesh-colored stockings from the Five and Ten for head, arms and legs. Old gloves and shoes were attached for hands and feet, features painted on the head and a straw hat pinned on. Late at night the dummy was hanged to a tree limb anchored to the marquee, in imitation of an old time western "necktie" party. Mrs. Waldron claims the stunt brought in almost two-thirds over average trade and that the exhibit stopped traffic many times.

As a means of producing results week in and out she believes the kiddie's Saturday matinee at 5 and 10 cents is one of the best policies a small, independently operated house can follow, despite the fact that this practice may be frowned upon by producers and operators of producer-owned houses. Taking into consideration the wildly enthusiastic response from the youngsters impresses her with the thought that anyone overlooking this angle of show business is missing a great opportunity to cash in later on, because of the pronounced habit kiddies have of growing up.

Like Mr. and Mrs. Tom Edwards over in Missouri, Mrs. Waldron and her husband are geting by nicely in show business despite tough times. She manages the theatre and her lord and master (?) disributes film for Universal in Oklahoma City. We draw the comparison between the Edwardses and Waldrons because like Mrs. Waldron, Mrs. Connie Edwards runs a theatre while Tom Edwards peddles films. Apparently these combinations work out to mutual advantage.

MADDEN VIES WITH KOHEN FOR UNIQUE EXPLOITATION GAG

Not long ago we awarded one of the Club's mythical medals for unique window displays to Spitzer "Barnum" Kohen on occasion of some exploitation he did in connection with "Goona Goona" and now along comes word that J. J. "Spot" Madden, manager of the Granby, down in Norfolk, Va., pulled the same stunt on the same picture.

Should you recall the former story, it will be remembered that a live, well upholstered female model stood in a department store window and displayed the latest things in step-ins and brassieres, with a sign alongside stating that "if the lovely Goona Goona maidens wore the gadgets they'd choose the same kind featured by the Miss Goona Goona in the window." The sign further cautioned observers not to "Miss Goona Goona" at the local theatre. The only discernible difference between Spitzer's lady and "Spot's" appears to lie in the amount of clothing worn; "Spot's" girl having a drape across her shoulders and a mask over her eyes, which were two articles that Spitzer's model apparently considered superfluous. At any rate, both displays accounted for long lines of males.

In addition to the above, Madden tied-up with a cosmetic company for distribution of 5,000 packages of "Goona Goona Love Powder" (face powder) and put out the same number of heralds featuring reviews from prominent movie critics and other notes on the picture. Posting of twenty-eight 24-sheets and the usual amount of Madden advertising (99 per cent free) rounded out the campaign. Despite a downpour of rain and a high tide that flooded some of the downtown streets, the show opened to excellent business.

While this isn't a plug for unemployed models, it's only fair to state that actual check-up showed that the live model in the window stopped 35,000 pedestrians during the two-day display. And, as "Spot" terms it, the film is one of the "breast" pictures of the time. So go to it fellows, with Madden's compliments.

Indianapolis Houses Reclaimed

Following Publix receivership, ownership of the Circle and Indiana Theatres, two leading houses in Indianapolis, Ind., recently reverted to the Circle Theatre Co. Jack Roth is general manager with Holden Swiger at the Indiana and Art Baker at the Circle.

"The Showman's Calendar"

APRIL

1st to 8th	National Baseball Week
1st	All-Fools' Day Wallace Beery's Birthday Harry Greene's Birthday Leon Janney's Birthday
2nd	Samuel Morse's Death—1872 U. S. Mint Established—1792
3rd	Washington Irving Born—1783
4th	Elihu Yale Born—1649
6th	War Declared With Germany—1917 Peary Discovered North Pole—1909 Army Day
8th	Battle of Appomattox—1865 Louisiana Admitted to Union—1812 Mary Pickford's Birthday Ponce de Leon Landed in Florida—1513
9th	Surrender of General Lee—1865 Palm Sunday
10th	George Arliss' Birthday William Booth's Birthday (Founder of Salvation Army)

LEONARD GORDON IS GETTING OUT HOUSE ORGAN FOR THEATRE

We are in receipt of a house organ recently published in the interests of the Palace Theatre, Newport News, Va., by Manager Leonard Gordon. It's a four-page affair, titled the "Palace Little Movie Mag" and contains news of forthcoming and current attractions, notes for the fans and a plug for the Palace Mickey Mouse Club.

In answer to Leonard's inquiry as to our opinion of his "Little Mag", we'd say it's very well gotten-up. One thing, however, escapes our eye and that is a bit of advertising to help defray expense of publication. With a fair circulation assured, we believe it's possible to sell enough space to make one of these organs pay its own freight. Sometimes it's good policy to give a merchant one insertion free of charge in order to get him started off on the right foot. Frequent contact with both readers and merchants will also bring out new ideas as to more suitable contents and form of make-up. They're grand little gadgets—these house organs—if run along the right lines, and have great possibilities.

MAMMOTH JIG-SAW PUZZLE BUILT FROM 24-SHEET BY PROULX

And still the jig-saw puzzle stunts continue to merrily jig their way along; this time up in Amsterdam, N. Y., where D. J. Proulx, manager of the Strand Theatre, claims to have built the largest jig-saw puzzle in the world (and it wasn't Kate Smith's picture, either, which became the subject of a pretentious claim made by another Club member a short time ago).

This puzzle was made from a 24-sheet on "Animal Kingdom," using just the portion with the heads of Ann Harding and Leslie Howard and pasting them on beaverboard. After cutting the section into many parts with a band-saw borrowed from a local merchant, the pieces were assembled, placed in a merchant's window and labeled "The Largest Jig-Saw Puzzle in the World." The display attracted large crowds and people were invited to estimate the number of pieces in the puzzle. The familiar guest ticket gags was used in connection with this announcement. Remarkable response on the part of the public greeted the move and the local newspaper gave the stunt space every day. Advertising and stills on the picture were also displayed in the window. The accompanying photo shows the assembled puzzle.

Since the entire cost to Proulx was limited to a 24-sheet and a piece of old beaverboard from the work-shop, it will be seen that a lot of worth-while publicity was obtained at very little expense.

LUDY LIKES DAILY GUEST TICKET BOX TO PLUG GOOD WILL

For a month-to-month plug for theatre and creator of good will, John R. Ludy, manager for George Mallers at the Hines Theatre, Portland, Ind., thinks a whole lot of the tie-up he made with a local newspaper for the running of a daily box inviting some citizen and another to witness the current attraction free of charge.

As Ludy states, the gag only costs a pair of ducats per day and rates a front page box. His notice was headed: "Inviting—(name of person)—As a Guest of the (newspaper) at the Hines Theatre. Name of picture, cast and notice to effect that the pass was not transferable followed.

So help yourselves to the idea, Round Tablers, with Ludy's compliments. How about the rest of the fellows on the Mallers Brothers Circuit, George? Can't you round them up for the Club?

"OLIVER TWIST" OPENS!

Chris Buckley and Michael Simmons Built Up a Heavy Gate With Fine Advance Work

THE much heralded premiere of "Oliver Twist" took place Saturday night, March 11, at the Harmanus Bleecker Hall, Albany, N. Y., garnished with regulation Hollywood trimmings of glaring Kleigs and special radio broadcast. Numerous tie-ups, advance newspaper publicity and wide-spread distribution of novelty advertising matter featured work done by Manager Chris Buckley, who was assisted by Michael J. Simmons and his staff from the Monogram home office.

Among the merchant tie-ups that found their way into local newspapers in the form of cooperative advertising were Oliver Twist loaves of bread, in connection with awards for submitting a new trade name; an ad from a large barber shop that featured the Oliver Twist hair cuts for boys; several Kaynee Clothing co-ops, as the result of a national tie-up, formed prior to the Albany premiere; and another generous sized ad from a local clothier on Oliver Twist suits.

Jig-Saw Puzzle, Too!

In addition to a flock of press notices one of the newspapers ran a jig-saw puzzle "marathon" gag that rated a two-column head, which prompted many to enter puzzle competition for awards offered by the theatre management. Another newspaper tie-up resulted from a deal made with the distributors of a special "Dickie Moore Suit."

The radio was brought into the campaign both in the advance work and on the night of the premiere, Simmons making a talk on Hollywood that netted a good sized story in the papers. On opening night the "mike" was brought into play in the theatre lobby in the regulation manner of introducing celebrities as they arrived.

Other advance work included distribution of 10,000 special Oliver Twist bookmarks among schools; distribution of 15,000 blotters in offices of principal buildings in city; special dinner tie-up with a restaurant famous in Albany for years; and menu tie-ups with two other well known restaurants.

Setting an Example

A most interesting observation at this point would be to point out that getting behind a picture worthy of the effort, and doing it in a great big way has many compensations, not the least that of corralling many extra admissions that night ordinarily pass the box office without giving the picture a second thought.

"Oliver Twist" could easily have been accepted by Chris Buckley as just another picture and left to shift for itself. Had he done so he would have been literally cutting his own throat because business ever since the opening has clearly demonstrated what a swell campaign really has done for this picture. And since the picture itself is as good a piece of entertainment as has come from Hollywood this season, the resultant word-of-mouth publicity is doing its share in making this a record-breaking run.

No greater acid test could have been applied to any picture than to stack it up against the handicaps of present day conditions. Everything was against its coming through successfully; yet, that is exactly what it did do. Banks were closed and none were any too certain that they would reopen. Theatre trade was 'way off in and around Albany. Money was scarce, and getting scarcer. Yet, despite all of these crepe hangers "Oliver Twist" twisted them out of their parlors and radios and onto the long lines extending from the box office of the Harmanus Bleecker Hall Theatre.

Who said exploitation was dying or dead? Baloney, sez we, here is the answer and both Simmons and Buckley deserve credit for it along with the picture.

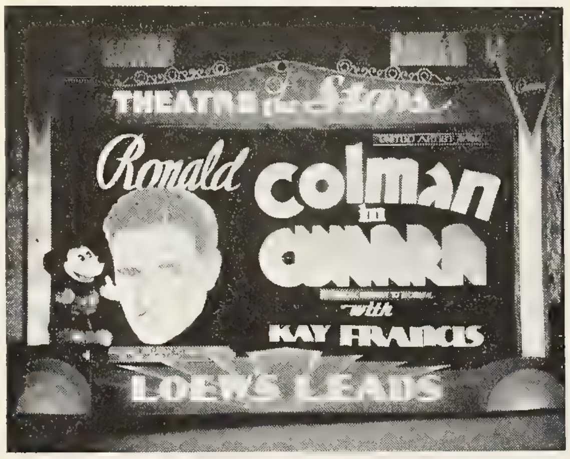
Merchant Tie-up Drive!

In connection with a drive to arrange tie-ups with local business concerns managers of three Warner houses in Wilmington, Del., were recently named on a committee to serve in this capacity. Lewis Black, manager of the Aldine, is chairman of the group, which also includes Morris Rosenthal of the Arcadia and B. Seamon of the Queen. The committee will have charge of tie-ups formerly arranged by Paul Costello, recently assigned to the York, Pa., district.

District Discontinued

One of the districts of the Fox-Intermountain division has been discontinued and merged with the other three. Dave Davis, manager, has been sent to North Platte, Neb., to manage the Fox and Paramount Theatres, replacing Charles Ernst, who has been placed in charge of the West and Rialto in Trinidad, Colo. The latter succeeds Henry Westerfield, who is on leave of absence.

WHAT'S THE IDEA!

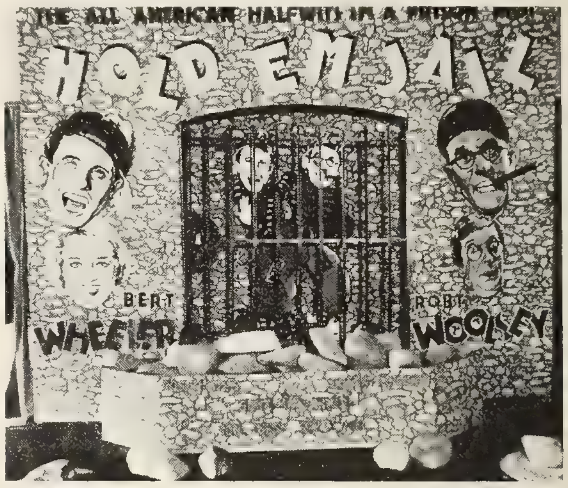


Is Mickey Mouse thumbing his nose at Ronald Coleman or is he horning in on the sentiment expressed in the caption under Coleman's head: "I've Been Faithful To Thee, Cynara, In My Fashion". Also note caption under title: "Of Special Interest To Women". At any rate, this very attractive lobby display was designed by Ed Melniker, manager of Loew's Rochester Theatre, Rochester, N. Y., and it occasioned many complimentary remarks.

MORE EVIDENCE OF LOW COST DISPLAYS MADE BY FLEISCHMAN

A glance at some displays turned out by Harvey Fleischman, manager of the Embassy Theatre, Brooklyn, N. Y., gives further support to the claim already made by this department that many of the fellows on the Louis Frisch and Sam Rinzler's Randforce circuit are doing a lot of excellent work along these lines at very low cost.

A rock garden effect effectively carried out the scheme of the display made for "Rebecca of Sunnybrook Farm," all of which was made possible through a tie-up Fleischman arranged with a neighborhood florist. In addition to supplying $50 worth of shrubs, plants and cut flowers, the florist built a very attractive tie-up display for his window and distributed gratis over 1,600 red roses to women patrons during the three evening performances. He was compensated through being allowed to tag each vase.



The large head of "Scarface" was painted on linen and illuminated from the rear. Placed at the far end of the foyer, with all lights dimmed, this display was particularly effective.

On account of the light and color combinations, the photo on "Hold 'Em Jail" does not do full justice to the attractiveness of this display. The center figures, not easily discerned in the photo, were placed in a shadow box, dressed in football regalia, with footballs in arms and balls and chains around legs.

An excellent flash made some time ago for "Bring 'Em Back Alive," which might also be used in connection with other pictures, was obtained by cementing a six-sheet to the sidewalk under the marquee. This was done with liquid glass, or silicate of soda, which, when coated on paper or most any substance, hardens into glass. As Harvey claims, one can walk, hop, skip or jump on it without wearing out anything but shoeleather. Since the glass is soluble in water, care must be exercised to cover the sheet with a rubber mat in case of rain.

All of the above suggestions ought to be interesting to other Round Tablers and we're obliged to Fleischman for making it possible for us to publish them. We hope that he and other members of Randforce will send in additional evidence of their work.

Caballero Up-State!

C. A. Caballero was recently appointed divisional head of Skouras Central New York Theatres, replacing E. Marshall Taylor, who has become associated with Harry Arthur.

personalities

J. F. O'CONNELL
has reopened the Iris, Bonner Springs, Kas., after complete remodeling. New booth equipment, screen, carpets and other furnishings have been installed.

▽

NATE BLOCK
has announced plans for rebuilding the Orpheum Theatre, St. Joseph, Mo., destroyed by fire recently. Block plans to include provisions for stage shows, in addition to film entertainment.

▽

J. F. RIGNEY
recently completed renovation of his Westport Theatre, Kansas City, including extensive redecorating.

▽

HENRY F. STAPEL
manager of the Mainstreet, Rockport, Mo., has been commissioned a colonel on the staff of Gov. Guy B. Park of Missouri.

▽

JOHN McMANUS
manager of Loew's Midland, Kansas City, was host to executive officers of American Legion posts, civic clubs, women's organizations and parent-teacher associations at a special screening of "The Big Drive." McManus sent out 2,200 invitations.

▽

MORRIS ROSENTHAL
until recently in charge of the Rialto Theatre, Little Falls, N. Y., and supervisor of two other houses in the nearby cities of Herkimer and Ilion, has been appointed manager of the Arcadia Theatre, Wilmington, Del.

▽

MILTON FIELD
formerly manager of the Bijou Theatre, Winnipeg, Canada, is now in charge of the Parker Theatre, Darby, Pa.

▽

FRANK BOUCHER
for the past several months in charge of the Capitol Theatre, Winchester, Va., has been reassigned his former position as manager of the Maryland Theatre, Hagerstown, Md.

▽

ED BURGAN
Kansas City, Kan., theatre operator, recently acquired the Gene Gauntier Theatre from R. G. Liggett.

▽

E. D. YARBROUGH
in charge of advertising and publicity for RKO theatres in Columbus and Dayton, Ohio, has succeeded Millard Blaettner as manager of the Colonial Theatre, and will combine that post with his present duties. Blaettner has been made assistant to Jim Weed at RKO Keith's. Russel Beach, second in command at Keith's, has left the organization.

▽

ROY PATTERSON
former assistant manager of the Paramount Theatre in Middletown, Ohio, has been made manager of the Publix-Palace, Hamilton, Ohio, replacing Waldo E. Bail, resigned.

▽

CHARLES KNICKERBOCKER
well known film salesman and exhibitor in Kansas City territory, is working for National Screen in Des Moines.

▽

LOUIS CHARNINSKY
well known film exploiteer and for many years manager of the Pantages Theatre, Kansas City, is handling the Wareham Theatre, Manhattan, Kan., for the Dickinson interests.

▽

HARRY McCLURE
Fox-Midwest district manager at Topeka, officiated when the "42nd Street" special train recently made a stop in his city.

ELLIOTT KADISON
has succeeded James Nash as manager of the Hollywood Theatre, East Orange, N. J. In Newark, Walter Jacobs has been transferred from the Goodwin to the Stanley.

▽

JOHN MILLER
manager of the Gable Theatre, Sharon, Pa., is marking time these days as the result of an explosion which wrecked his house to the tune of $10,000.

▽

SOL SILVERMAN
has been named manager of the Rivoli Theatre, Toledo, an RKO house recently taken over by W. N. Skirboll.

▽

JOHN C. SMITH
has assumed his post as managing director of the Majestic Theatre, Dallas, Texas.

▽

J. FRANCIS STEIN
formerly operator of the Playhouse, Louisville, Ky., has reopened the Windsor Theatre, Canton, Ohio.

▽

R. W. WATERSON
is in charge of the Tivoli Theatre, largest house in Michigan City, Ind., and recently turned back to its owners by Publix.

▽

EDWARD A. ZORN
manager of the Publix-Met, Boston, Mass., had a set-back after returning to his job following an illness of several months. Hy Fine, production manager, is pinch-hitting.

▽

EDDIE LEWIS
for the past few months manager of the Farragut Theatre, Brooklyn, has been transferred to the Freeport Theatre, another A. H. Schwartz house in Freeport, L. I., N. Y.

▽

DON NICHOLS
is again back at his old job of managing Warner's Broadway Theatre, Charlotte, N. C., succeeding Walter Morris, who has been reassigned his former field duties in Washington, D. C., territory.

▽

HERMAN C. BAMBERGER
who was recently transferred from Hamilton, Ohio to take charge of the Paramount Theatre, Middletown, Ohio, as the result of a holdup of his cashier swelled the Bandit Relief Fund $100 a few hours after he had taken charge of the house. The thief escaped.

THEATRES WANTED

¶ Motion picture theatres all over the country wanted on a rental, lease or outright purchase basis. State seating capacity, drawing population, also type of equipment, competition, weekly gross, weekly overhead, admission prices and other details necessary to determine value of deal. If we are interested we will send agent to look over proposition after complete report has been received from owner or lessor.

BOX 284, MANAGERS ROUND TABLE CLUB
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK CITY

HARRY BEEKNER
popular manager of the Princess Theatre, Nashville, Tenn., has resigned his position and will return to Florida where he was formerly connected with a theatre circuit.

▽

B. V. SHEFFIELD
manager of the Arcade Theatre, Slidell, La., recently reopened his house and reports satisfactory trade conditions.

▽

"BUD" SILVERMAN
manager of the Vita-Temple Theatre, Toledo, Ohio, until that house was destroyed by fire a short time ago, has leased the Grenada Theatre from Nat Charnas and Howard Feigley and will operate on second-run dual feature policy. Feigley will manage the house.

▽

RICHARD CRUCIGER
formerly manager of Warner's Alhambra Theatre, Canton, Ohio, is now at the helm of the Warner Theatre in Lorain, Ohio.

▽

EDWARD BRECKINRIDGE
who recently resigned his post at the Hartman Theatre, Columbus, Ohio, to manage a Kenneth Harlan road tour, has taken a five-year lease on the Lyric, former burlesque house at Dayton, which he has remodeled and reopened with five acts of vaude and pictures at 10, 20 and 30 cents.

▽

HARRY BURCHER
has acquired the Grand Theatre, Denver, and reopened it with a 10 cents policy.

▽

CLAYTON WRIGHT
has been made treasurer and assistant manager of the Denham Theatre, Denver, by General Manager Louis Hellborn.

▽

GEORGE LUND
has purchased the Palace Theatre at Frazee, Minn., succeeding Victor Anton as manager.

▽

WILBUR MORFORD
is now skipper of the Alpine Theatre, Terra Alta, W. Va.

▽

JOE KAUFFMAN
has purchased the Brookline Theatre, Pittsburgh, Pa., and will operate it in conjunction with his brother, Eli. Joe is a film salesman here.

▽

ABE SILVERBERG
formerly an exhibitor at Houston, has joined the sales force of Dallas Poster Exchange, Dallas.

▽

O'DONNELL AND JENKINS
operating theatres in Dallas and other points in Texas with Publix, have discontinued permanent passes henceforth. Only short-time passes will be given to those having business with the company will be the policy henceforth.

▽

FRED H. McWILLIAMS
operator of the Portage Theatre, Portage, Wis., has leased the Home Theatre here from Franklin G. Avers and Mrs. W. Judson, owners, and has placed R. D. Hutchings in charge of both houses.

▽

WALTER MARION
has leased and reopened the Holyoke Theatre, Holyoke, Mass., from Dwight Gilmore. Marion was assistant manager when this house was in charge of David Brand.

▽

L. G. BRADY
has taken over the Karolyn Theatre in New London, Ohio, from Richard Barry and renamed the house the Family. Brady hails from Lorain, Ohio.

WHITNEY PUT OVER FINE CAMPAIGN ON 'STATE FAIR' FILM

Splendid cooperation from local merchants, a newspaper and a number of novel exploitation stunts, featured a most effective campaign made on "State Fair" by Gerald Whitney, manager of the Fox-Curran Theatre, Boulder, Colo. With no press sheet to work from until one day prior to playdate, Whitney and his associates had to frame original newspaper notices and work out a general scheme of campaign. Data at hand is all the evidence necessary to prove beyond a doubt that a corking job was accomplished.

A brief summary of the newspaper campaign shows that 491 inches of free publicity was received, 48 of which was front page and not inclusive of 248 inches of cooperative ad space taken by local merchants. Total paid advertising amounted to about 207 inches and included local and out-of-town papers. Front page readers were received in all. The ad reproduced below is half of a four and one-half inch deep that ran across the top portion of two pages, which, according to customary practices among newspapers, requires considerable salesmanship to obtain.

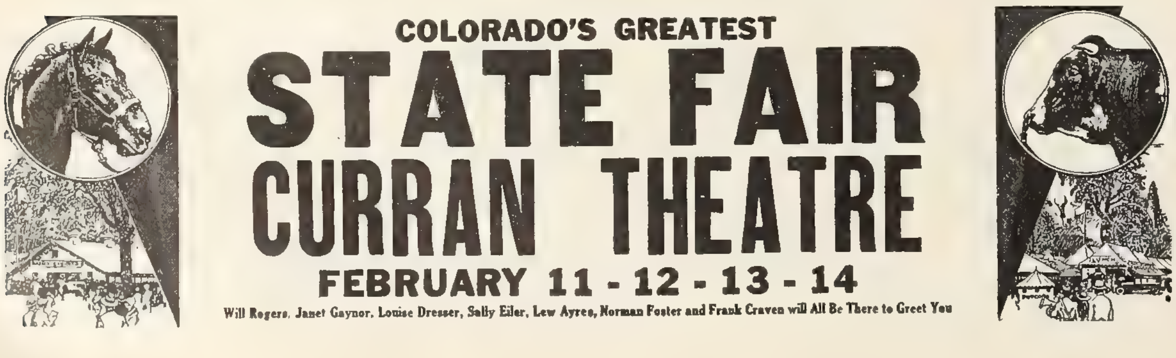
State Fair atmosphere was the dominant note of the campaign and carried out in every piece of advertising and exploitation. A miniature Fair was conducted in a nearby vacant store and consisted of several hundred exhibits of pickles, mince-meat, all sorts of canned goods, as well as pies, cakes and home-made candy. Quilts, rugs and a variety of fancy needle-work rounded out the display. Ten dollars in gold and 16 pairs of guest tickets were offered for the best exhibits.

Through Whitney's efforts the entire block on both sides of the theatre took on the appearance of a Midway at a State Fair. All stores carried a 3 foot by 12 foot banner over the entrance with copy consistent with the dealer's offerings. For instance, a music store banner read: "Side Show—'State Fair'—Music Exhibit," etc., etc. In other words, the theatre represented the Big Top and the stores on either side the Side Show. Material was promoted from a local lumber dealer to build a tower 7 feet square by 12 feet high, on top of which were placed giant flood and spot lights to convert the block into a veritable "White Way." Book Stores also carried banners of the same size reading: "There Is a Good Time for Everyone in 'State Fair'—Phil Strong's Sensational Novel—Read the Book and See the Picture at the Curran."

Additional effort included placing of 75 especially printed window cards on all country roads out of Boulder and in good locations about town with cards reading "Come to Colorado's Greatest State Fair at the Curran Theatre (playdates, names, etc.); distribution of 5,000 "State Fair" heralds in nearby towns; special lobby front and four oil paintings of leading players, and use of tire cover ads on leading taxi company's cars.

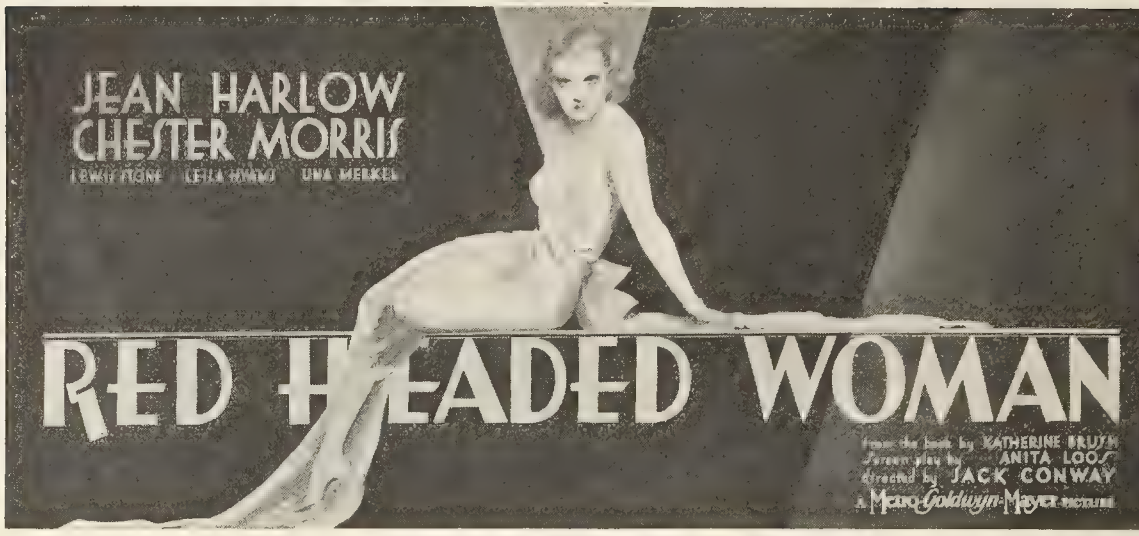
Playing up the fact that the picture was being given its "Rocky Mountain Premiere," Whitney arranged with the University of Colorado Band of 80 pieces to lead a parade to the theatre on opening night and there render a concert one hour before opening. The Premiere was signalled by sending up six explosive bombs (also promoted from university) at the start of both afternoon and evening shows.

Returning to the subject of merchant cooperation, it's only just to Whitney to let his fellow showmen know how splendidly the different storekeepers (about 25 in all) came through with ads that carried "State Fair" copy and generously gave window space that tied-in "State Fair" with special sales during run of picture. The local Chamber of Commerce became so enthusiastic over the campaign that it sent the theatre a letter endorsing the move. Also, let us repeat that the "Fair" motif, consistently used throughout the campaign, immeasurably helped the picture roll up a most satisfactory gross.



COLORADO'S GREATEST
STATE FAIR
CURRAN THEATRE
FEBRUARY 11 - 12 - 13 - 14
Will Rogers, Janet Gaynor, Louise Dresser, Sally Eiler, Lew Ayres, Norman Foster and Frank Craven will All Be There to Greet You

MGM POSTER WON CHICAGO AWARD!


JEAN HARLOW
CHESTER MORRIS
LEWIS STONE LEILA HYAMS UNA MERKEL
RED HEADED WOMAN
From the book by KATHERINE BRUSH
Screen play by ANITA LOOS
directed by JACK CONWAY
A Metro-Goldwyn-Mayer PICTURE

Above is the poster on "Red Headed Woman" that was recently awarded second prize in the annual nationwide poster judging contest sponsored by the Chicago Association of Commerce. This 24-sheet was drawn by Vincentini, MGM artist, and was prepared by Hal Burrows, art director of MGM, under supervision of Howard Dietz, director of advertising and publicity for this company.

A FEW NOTES ON AN ECONOMICAL FRONT MADE BY PAUL WILL

In line with the current practice of operating theatres as economically as possible, let us call attention to the type of front fashioned for Jake Rosenthal's house, the Iowa, in Waterloo, Iowa, by artist Paul Will.

He makes his whole front out of wall board and then gives it a coat of shellac, thus making it possible to wash the board off and use the front over and over again. Assembling is as follows: top portion in two sections, hung from canopy; sides fitted accordingly, giving whole front even surface; letters, cutout and mounted on front to give effect of depth. Although the front partially covers the doors this is optional. The letters used in the front are saved and used for other advertising. If desired, this front can be converted into a permanent one by mounting frames for insertion of three-sheets.

A small snap-shot at hand of one of Will's front shows a center piece that was moved out front after being used inside the lobby one week prior to run of picture. The photo is too small to reproduce to advantage and we hope Paul will send along a larger one so that we can do full justice to the apparent attractiveness of his displays. He also has some ideas on front panel posters which we're sure will be of interest to his fellow Club members. All he needs is a good camera or a tie-up with some local photographer as a means to provide this material for Club pages, and we predict he'll find some way out of this difficulty next time we hear from him.

Paul's boss, Jake Rosenthal, has been ailing for the past several weeks and we hope he's feeling a lot better by now. Ailing or not, however, Jake continues to keep his name before the public. He (The Great Jake, as this showman is sometimes called) is a very well known personality out his way and his many years of experience in showbusiness make his files of great importance to newspapers and publicity men. We hope he will continue to keep his Club posted on activities at the Iowa and here's our sincere wishes for a speedy return to the best of health.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marion Marsh-Theo. Von Eltz	Mar. 15,'33	64	
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Title	Star
A Shriek in the Night	Ginger Rogers-Lyle Talbot
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Cheaters	
Davy Jones' Locker	
Dude Bandit, The	Hoot Gibson-Gloria Shea
Midnight Alarm	
Nesters, The	Monte Blue
Pullman Car	
Red Kisses	
Silk Trimmed	
Slightly Used	
Sphinx, The	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
When Strangers Marry	Jack Holt-Lilian Bond	Mar. 20,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date
Beneath the Sea	Ralph Bellamy-Fay Wray	
Brief Moment	Barbara Stanwyck	
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen	
Cougar's Trail, The	Buck Jones-Dorothy Revier	
Grass Valley	Buck Jones-Diane Sinclair	
He Lived to Kill	Bela Lugosi-Sally Blane	
King of the Wild Horses	Wm. Janney-Dorothy Appleby	
Mussolini Speaks		
Pearls and Emeralds		
Rules for Wives		
Rusty Rides Again	Tim McCoy-Barbara Weeks	
Soldiers of the Storm	Regis Toomey-Anita Page	
Tampico	Jack Holt-Raquel Torres-Fay Wray	
Unknown Valley	Buck Jones	
Whirlwind, The	Tim McCoy-Alice Dahl	

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breadline	Richard Barthelmess-Loretta Young			
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown	Apr. 19,'33		
Fellow Prisoners	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Gold Diggers of 1933	W. William-Joan Blondell-Aline MacMahon-Dick Powell			
Lilly Turner	Ruth Chatterton-Geo. Brent			
Little Giant, The	Edward G. Robinson			
Mind Reader, The	Warren William-C. Cummings	Apr. 1,'33	68	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33		
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard		110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe - Bela Lugosi - Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 17	72	July 10
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn - Boots Mallory - Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett - Charles Farrell - Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date
Adorable	Janet Gaynor-Henry Garat	Apr. 28,'33
Bondage	Dorothy Jordan-Alex. Kirkland	May 5,'33
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 19,'33
Giant Swing, The	Ricardo Cortez-Norman Foster	
I Loved You Wednesday	Philip Merivale-Elissa Landi	May 26,'33
Man-Eater	Marion Burns-Kane Richmond	
My Lips Betray	Lilian Harvey-John Boles	
Pilgrimage	Marian Nixon-Norman Foster	
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33
Power and the Glory, The	Colleen Moore-Spencer Tracy	
Trick for Trick		May 12,'33
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	Apr. 21,'33
Zoo in Budapest	Gene Raymond-Loretta Young	Mar. 31,'33

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Title	Star
Black Cat, The	
Deadwood Pass	Tom Tyler
East of Sudan	
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy
Green Paradise	
Kiss of Araby	Maria Alba-Walter Byron
My Wandering Boy	
Red Man's Country	
Silent Army, The	
Sisters of the Follies	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 8,'33	62	

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Curtain at Eight		Apr. 25,'33		
Free Love		May 1,'33		
Gun Law	Jack Hoxie-Betty Boyd			
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr. 15,'33		
Trouble Buster	Jack Hoxie-Lane Chandler			
Woman in the Chair, The		Apr. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alimony Madness	Helen Chandler-Leon Waycoff	Mar. 1,'33		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Her Resale Value	June Clyde-George Lewis	Mar. 15,'33		
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18, 33
Divorce in the Family	Jackie Cooper	Aug. 27	78	Aug. 20
(Reviewed under the title "After Divorce")				
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Hains-Madge Evans	Dec. 16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar. 10,'33		
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33		
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Mar. 17,'33		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bombshell	Jean Harlow			
Dancing Lady, The	Joan Crawford			
Eskimo				
Gabriel Over the White House	Walter Huston-Karen Morley	Mar. 31,'33		
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans			
Made on Broadway	R. Montgomery-Sally Eilers			
Man on the Nile	Ramon Novarro-Myrna Loy			
Peg O' My Heart	Marion Davies-Onslow Stevens			
Rasputin and the Empress	Ethel, John and Lionel Barrymore		127	Dec. 31
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan			
Service	Lewis Stone-Benita Hume-Lionel Barrymore			
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Mar. 24,'33		
Tugboat Annie	Marie Dressler-Wallace Beery	Mar. 24,'33		
Turn to the Right				

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the Border	Bob Steele	Mar. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15,'33		
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson-Clyde Cook	Jan. 31,'33		
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Beauty	Alex. Kirkland-Esther Ralston	Apr. 1,'33		
Casey Jones	All Star	Apr. 30,'33		
Fighting Texans, The	Rex Bell	Apr. 30,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott-Sally Blane	Sept. 30	59	
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33	70	Mar. 4,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona Andre	Feb. 17,'33	73	Feb. 4,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. '33		
Apartment Nine	Claudette Colbert-Cary Grant			
Beer Baron, The	Chas. Bickford-Richard Arlen-Mary Brian			
Cracked Ice	Four Marx Bros.			
Eagle and the Hawk, The	F. March-C. Grant-C. Lombard-J. Oakie			
I Love That Man	Nancy Carroll-Edmund Lowe	Apr. 21,'33		
International House	Peggy Hopkins Joyce			
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31,'33	55	Mar. 11,'33
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33		
Song of Songs	Marlene Dietrich-Brian Aherne			
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	Apr. 14,'33		
Sunset Pass	Randolph Scott-Kent Taylor	Apr. 28,'33		
Supernatural	C. Lombard-Randolph Scott-V. Osborne			
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr. 7,'33		
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	63	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louis Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33	72	
Cross Fire	Tom Keene-Betty Furness			
Declasse	Ann Harding			
In the Red	Bert Wheeler-Robt. Woolsey			
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33		Feb. 25,'33
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")				
Power Man	Bill Boyd			
Silver Cord, The	Irene Dunne-Joel McCrea			
Sweepings	Lionel Barrymore	Apr. 14,'33		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Armored Cruiser Potemkin		Kinematrade			
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Dangers of the Arctic		Exp. Film Co		58	July 6
Devil's Playground, The		Principal	Jan. 1''33	54	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten	June Clyde-Wm. Collier, Jr.	Invincible			
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Equitable Pics.			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Italy Speaks		Enrico Cutali			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of One Night, The	Francesca Bertini	Portale Pics.	Mar. 9,'33		
Love and Passion		Yugoslavian Pics.			
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Secrets of Wu Sin, The	Grant Withers-Lois Wilson	Invincible		64	
Shame		Amkino	Mar. 10,'33	75	
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade			
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Equitable Pics.	Mar. 1,'33	60	Mar. 11,'33
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
(Reviewed under title "The Impassive Footman"—Assoc. Radio British)					

TIFFANY

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Those We Love	Llyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,33	84	Mar. 4,'33
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33		Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33		
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33		Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Black Pearl	Tala Birell			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Apr. 20,'33	67	Mar. 11,'33
Laughing Boy	Zita Johann			
Lucky Dog	Charles "Chic" Sale	Apr. 6,'33		
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Adopted Father, The	George Arliss-Bette Davis			
Baby Face	Barbara Stanwyck	Apr. 22,'33		
Ex-Lady	Bette Davis-Gene Raymond	Apr. 8,'33	62	Feb. 18,'33
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney			
Private Detective 62	William Powell			
Silk Express	Neil Hamilton-Sheila Terry			
Somewhere in Sonora	John Wayne			
Untamed Africa		Apr. 8,'33		
Voltaire	George Arliss-Dorothy Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29, 33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78	Mar. 11,'33
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Texas Buddies	Bob Steele	Aug. 28	59	
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20,'33	80	Nov. 19

Coming Feature Attractions

Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 3,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 9,'33		
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kaethe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Victoria and Her Hussar		Kinematrade			
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couln't Arrest, The	Hugo Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes		1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Shave It with Music	Sept. 30	19	
Lambs All-Star Gambol	Dec. 20	21½	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Flop House	Nov. 9		
Sassy Cats	Jan. 25,'33		
Scrappy's Party			
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Bags to Riches	Feb. 5,'33	11	Dec. 31
Kid' In' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33		
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33		
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Out of the Ordinary	Mar. 12,'33		
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33		
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs			
Two Black Crows in Africa	Mar. 5,'33	20	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna			
Robin Hood	Jan. 22,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33		
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Lottery Luck			
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Boundless Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails	Feb. 19,'33		
61 Mississippi Showboats			
62 Berlin Medley	Feb. 12,'33	9	Nov. 26
63 Paris on Parade	Mar. 12,'33		
64 Taking the Cure	Feb. 26,'33		
65 Down from Vesuvius	Mar. 5,'33		
66 A Gondola Journey			
67 Isles of the East Indies			
68 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Over the Counter		18	Feb. 25,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Kid from Borneo, The			
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Blocks and Tackles		12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi For Two	Dec. 3	18	
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	

ONE REEL ACTS

Title	Rel. Date	Running Time Minutes	Reviewed
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pre and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Your Hat Burns & Allen	Nov. 25		

PARAMOUNT PICTORIAL—NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A Drama of the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—			

SCREEN SONGS

Title	Rel. Date	Running Time Minutes	Reviewed
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
Just a Gigolo Irene Bordoni	Sept. 9		
Peanut Vendor, The Armida			
Popular Melodies Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time on My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25

SCREEN SOUVENIRS — NEW SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Title	Rel. Date	Running Time Minutes	Reviewed
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamberee	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	

TALKARTOONS

Title	Rel. Date	Running Time Minutes	Reviewed
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Mar. 10,'33	1 reel	
Betty Boop's Penthouse	Oct. 14	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stopping the Show	Aug. 12		

TWO REEL COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Drug Store, The Sennett Star			
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Morning After, The Sennett Star			
Pharmacist, The W. C. Fields			
Prosperity Pays Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Sweet Cookie Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped the Ghost	July 22		
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 20

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		

CLARK AND McCULLOUGH SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Hocus Focus	Mar. 3,'33	20	
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31

HARRY SWEET COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears			

HEADLINER SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21	

MASQUERS COMEDIES

Title	Rel. Date	Running Time Minutes	Reviewed
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Julips	Sept. 9	20	

MICKEY McGUIRE SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Broadcast			
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	

MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)

Title	Rel. Date	Running Time Minutes	Reviewed
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 10		
Golf Chump, The	Aug. 5	20	Aug. 13
Merchant of Menace, The			
Parlor, Bedroom and Wrath	Oct. 14	20½	

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

SPECIALS

Title	Rel. Date	Running Time Minutes	Reviewed
So This Is Harris		28	Mar. 11,'33

TOM AND JERRY SERIES

Title	Rel. Date	Running Time Minutes	Reviewed
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Magic Mummy	Feb. 7,'33		
Panicky Pup	Feb. 24,'33		
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
SPECIAL			
The Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	2 reels	
Should Crooners Marry? Frank Albertson	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90			
BOBBY JONES			
No. 1—Hand and Grip	Apr. 17,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band..			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES TED HUSING			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

TRAVELERS...

GLORIA SWANSON arrived in New York from Europe, accompanied by her husband, MICHAEL FARMER, and her youngest daughter.

HARRY ROSENQUEST, assistant Vitaphone sales manager in charge of short subjects and trailers, left for the midwest.

MARTIN QUIGLEY returned to New York from Hollywood.

BEN GOETZ, executive vice-president of Consolidated Films Industries, Inc., returned to New York from the Coast.

KATHARINE HEPBURN will return to Hollywood from New York, March 25.

RICHARD and MARY WALLACE left for Italy.

JOE SEIDER returned from Havana.

EDWARD EVERETT HORTON and his mother, MRS. ISABELLA HORTON, and B. S. MOSS, former New York theatre owner and now head of RKO vaudeville interests, sailed on the *Bremen* for Europe.

NORMA SHEARER and her husband, IRVING THALBERG, HELEN HAYES, CHARLES MACARTHUR and ALFRED NEWMAN arrived in New York by boat from the Coast.

JOHN MURRAY ANDERSON arrived from Europe.

BETTY FURNESS, RKO contract player, arrived in New York from the Coast.

WILLIAM SCULLY, MGM district manager, returned from Miami.

DAVE LOEW and COL. E. A. SCHILLER returned from Florida.

PHIL REISMAN returned from Florida.

GEORGE O'BRIEN and ANNA KOSTANT arrived in New York from Europe.

DOROTHEA WIECK, star of "Maedchen in Uniform," will sail from Germany for Hollywood March 20, to join Paramount.

GEORGE RAFT arrived in New York from Hollywood.

WARD MOREHOUSE, dramatist, left for Hollywood to work for Universal.

GLENN GRISWOLD left for a hunting expedition in Arizona.

Maxim Schedules Eight

Maxim Productions, Coast independent company, has scheduled eight pictures for the current season to be made on the unit system. The company will sign producers and finance production, owning the negative on completion. Louis Geller, Maxim president, will join A. Kompel, company executive, on the Coast at the end of the month for further negotiations with independent producers.

Mascot Serials to Germany

Two serials of Mascot Pictures, "The Last of the Mohicans" and "The Lightning Warrior," have been sold for German distribution, the first time in several years serials have been sold in that market. German language versions will be made, for distribution in German-speaking European countries.

Theatre Supply Firm Started

Theatre Supply and Service Company, Inc., has been established by Dave Narcy, formerly with National Theatre Supply Company, Offices are at 555 Seventh Avenue, New York. Willard H. Conrad is associated with Mr. Narcy.

Named Majestic Manager

R. C. McIlheran has joined Majestic Pictures Company, Inc., of Texas, as manager of the Dallas exchange. Mr. McIlheran has been Universal Texas exchange manager for several years.

MEETINGS

EAST

MARCH

16—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

20—**Associated Assistant Directors:** Regular monthly meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

Associated Assistant Directors: Directors' meeting, at 251 West 42nd Street, New York. President, Joseph H. Nadel; Secretary, Saul E. Harrison.

21—**Allied Theatres of Michigan:** Directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, H. M. Richey.

22—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago. President, Aaron Saperstein; Secretary, Harry H. Lasker.

23—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Film Board of Trade: Luncheon and meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

16mm. Film Board of Trade: Regular luncheon and meeting, at Hotel Victoria, 51st Street and Seventh Avenue, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—**Allied Theatres of Illinois:** Directors' meeting, at 910 South Michigan Avenue, Chicago.

30—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, 234 West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

APRIL

24-28—**Society of Motion Picture Engineers:** Annual spring meeting, at Pennsylvania Hotel, New York. President, Dr. A. N. Goldsmith; Convention Chairman, W. C. Kunzman; Chairman of Arrangements, Herbert Griffin.

WEST

MARCH

16—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge: William B. Cullen.

19—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

20—**Motion Picture Make-up Artists' Association:** Weekly meeting at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors' Association: Semi-monthly meeting, at 1605 North Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

21—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

22—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—**Motion Picture Make-up Artists' Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

28—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

International Brotherhood of Electrical Workers: Weekly meeting, at 5402 Hollywood Boulevard, Los Angeles. President, H. D. Martin; Secretary, A. P. Speede.

29—**Brotherhood of Studio Carpenters:** Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

New Firm Takes Three Houses

Tri-Lake Corporation of Cleveland has been formed, with M. S. Fine, president, and Max Lefkowich, treasurer, to operate the Hilliard Square, Lincoln and Detroit theatres. The Lincoln formerly belonged to the Associated Theatres circuit, with which Fine is associated. The Hilliard Square and the Detroit belonged to the Lefkowich circuit. Also in Cleveland the Abel Theatre Corporation has been formed with David M. Donley, E. M. Gardner, A. M. Mueller named as incorporators.

Cooper Promotes Three

Merian C. Cooper, appointed vice-president in charge of RKO Radio production, has named Pandro Berman as "second in command," promoted Sam Jaffe to producer and named C. D. White, former assistant to Mr. Jaffe, as production manager, Mr. Jaffe's previous post.

To Handle Mascot Films

Nat Levine, president of Mascot Pictures, has signed with Arthur C. Bromberg for release in the South of four Rin-Tin-Tin, Jr., features on the 1932-33 schedule. Mr. Bromberg represents Southern Independent Pictures, Inc.

Starts Havana Company

Independent Films, distributing organization for independent producers, has been established in Havana, Cuba, by R. A. Brea, New York. Peerless, Big Four, Chesterfield and Willis Kent product will be handled.

Curran Writing Original

Charles Curran, Warner, recent author of "Ad-Man," which Fox will produce with Spencer Tracy, is collaborating with John Moynihan, formerly of RKO, on an original for a major studio, tentatively titled "The Sunshine Kid."

Acquires Foreign Rights

J. H. Hoffberg Company, Inc., has acquired the non-English speaking distribution rights to "Isle of Paradise," and is preparing a Spanish version. Other foreign versions will follow.

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TO 40 YEARS OF FILM EXPERIENCE

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"PICK UP" WILL MAKE "BAD GIRL" LOOK LIKE SWEET SUE FROM KEOKUK!

VINA
DELMAR'S

"PICK UP"

Got a sleepy box-office? Watch it pick up and snap into life with a line of ticket-buyers as long as a barber's dream!

SYLVIA
SIDNEY
GEORGE
RAFT

Raft! Sidney! Ace Box-Office Stars. Teamed in a daring drama of a girl who was cold . . . hungry... and ripe for a pick up!

A B.P. SCHULBERG PRODUCTION

A Paramount Picture
DIRECTED BY MARION GERING

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

IT PAYS TO KEEP THE FAITH

Year after year, since its founding by Martin Quigley in 1915, this publication has issued each week in its functions of service to this industry of the motion picture. It has evolved as the industry has grown, widening scope, acquiring experience, fortifying its background of judgment, enriching its outlook. Through these years it has gathered to itself, by those processes which characterize sincere endeavour, all that preceded it in publication attainment from the very beginning, all that was done from the days of the nickelodeon dawn of 1907.

Motion Picture Herald, like the whole of the motion picture industry itself, is the product of an industrious quarter of a century of continuous effort. It has recorded and with consistency contributed to and participated in the growth of the industry of which it is so positively an integral part.

In the light of that experience, Motion Picture Herald now reaffirms here its conviction that there is a real community of interest in this industry, that the public must be served with entertainment for its money's worth, that the exhibitor must be supplied with product at a price and of a quality upon which he can make a profit, and that the producers and distributors must be adequately supported to encourage the use of capital, the application of the diligence, the enterprise and the daring which are essential to showmanship and all that pertains to showmanship. These are obvious fundamentals, but they are sometimes forgotten.

Motion Picture Herald, bearer of all the traditions of service that the whole career of the industry contains, is dedicated to the whole cause of the motion picture and with a conviction based on these many years of experienced observation that the only sound prosperity is in service to the whole cause, without special advantages to special interests.

Motion Picture Herald is the only institution of the motion picture industry which has been continuously in active service on a single unwavering policy for so many years. It pays to keep the faith.

Vol. 110, No. 13

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March 25, 1933

"IS IT REAL?"

(or is it wax?)

Real things to be *real* happy about:

BEER
REOPENED BANKS
SPRING *(is here .. see almanac)*
and

HARRY LANGDON'S

GREAT COME BACK

"The Big Flash" and "Tired Feet" gave it a big start. The critics are still cheering over "The Hitch-Hiker." Now Harry goes to a museum, where the figures are wax but the fun is real, and gives you the best yet . . .

"KNIGHT DUTY"

For real laughs and real profits, play
HARRY LANGDON
in
MERMAID COMEDIES

Educational Pictures
THE SPICE OF THE PROGRAM

DISTRIBUTED IN U. S. A. BY FOX FILM CORPORATION

You've heard about it!

GABRIEL OVER THE WHITE HOUSE

Released
Nationwide
March 31st

METRO-GOLDWYN-MAYER

In thousands of theatres "42nd Street," "Kings Vacation," "Wax Museum," "Hard to Handle" are proving that

RIGHT NOW AMERICA'S POCKETBOOK IS

OPEN FOR
BUSINESS

. . . SO DON'T WAIT FOR

BEER

TO BRING BACK PROSPERITY!
START TODAY WITH . . .

WARNER BROS.' 10-WEEK RECONSTRUCTION PROGRAM

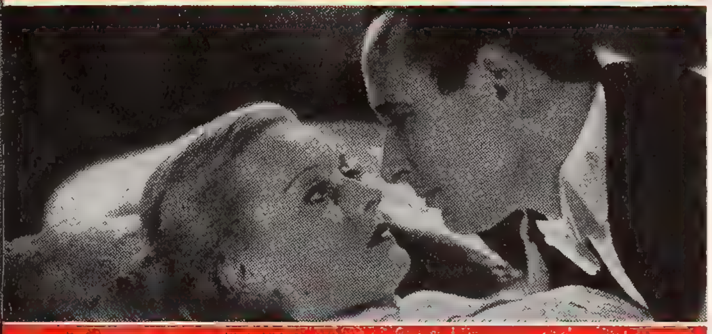
VITAGRAPH, INC., DISTRIBUTORS

People are spending money! . . . Plenty of it! . . . Plenty of figures to prove it! . . . But events have taught them to demand STANDARD quality—ESTABLISHED value! In picture business that means KNOWN STAR NAMES that ASSURE entertainment. That's why Warner Bros. have rushed through for immediate week-after-week release the greatest consecutive line-up of big-star shows we've given you all season — actually *more* great names in 10 weeks than even Warner Bros. gave you in four months last fall.

COB RUPPERT
NEW YORK N.Y.
Knickerbocker
Beer
CONTENTS 12½ FLUID OUNCES
PERMIT NEU 807
MORE THAN 4 PER CENTUM OF ALCOHOL BY VOLUME
RATE PRESCRIBED BY INTERNAL REVENUE LAW
JACOB RUPPERT

MAR. 25—FRANCIS & BRENT
in "THE KEYHOLE"*

APR. 1—WARREN WILLIAM
in "THE MIND READER"†

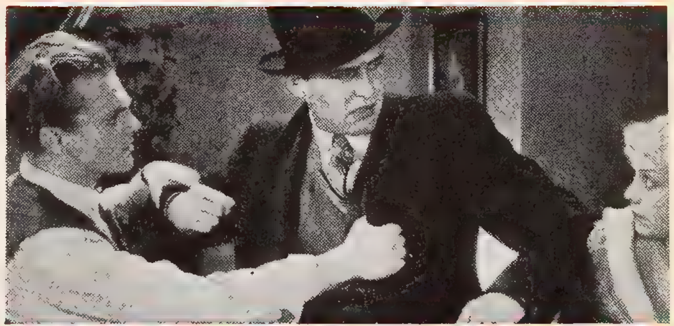


APR. 8—BETTE DAVIS, NEW STAR
in "EX-LADY"*

APR. 15—RICHARD BARTHELMESS
in "CENTRAL AIRPORT"†

APR. 22—BARBARA STANWYCK
in "BABY FACE"*

APR. 29—JOE E. BROWN
in "ELMER THE GREAT"†

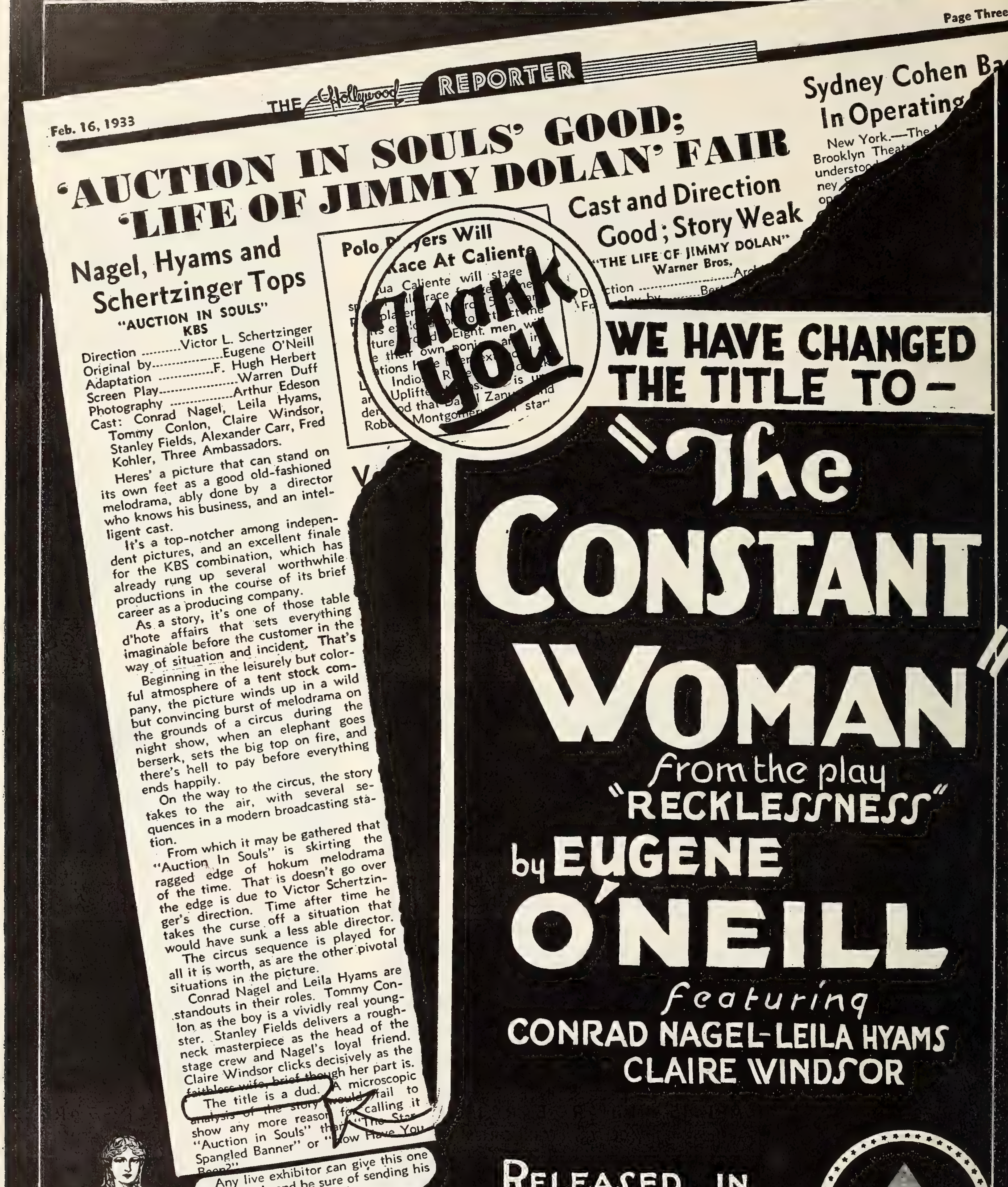


MAY 6—JAMES CAGNEY
in "PICTURE SNATCHER"*

MAY 13—RUTH CHATTERTON
in "LILLY TURNER"†

MAY 20—GEORGE ARLISS
in "THE ADOPTED FATHER"*

MAY 27—EDW. G. ROBINSON
in "THE LITTLE GIANT"†



Page Three

THE Hollywood REPORTER

Feb. 16, 1933

'AUCTION IN SOULS' GOOD; 'LIFE OF JIMMY DOLAN' FAIR

Nagel, Hyams and Schertzinger Tops

"AUCTION IN SOULS"
KBS

Direction ....Victor L. Schertzinger
Original by..................Eugene O'Neill
Adaptation ....F. Hugh Herbert
Screen Play..................Warren Duff
Photography ....Arthur Edeson
Cast: Conrad Nagel, Leila Hyams, Tommy Conlon, Claire Windsor, Stanley Fields, Alexander Carr, Fred Kohler, Three Ambassadors.

Heres' a picture that can stand on its own feet as a good old-fashioned melodrama, ably done by a director who knows his business, and an intelligent cast.

It's a top-notcher among independent pictures, and an excellent finale for the KBS combination, which has already rung up several worthwhile productions in the course of its brief career as a producing company.

As a story, it's one of those table d'hote affairs that sets everything imaginable before the customer in the way of situation and incident. That's

Beginning in the leisurely but colorful atmosphere of a tent stock company, the picture winds up in a wild but convincing burst of melodrama on the grounds of a circus during the night show, when an elephant goes berserk, sets the big top on fire, and there's hell to pay before everything ends happily.

On the way to the circus, the story takes to the air, with several sequences in a modern broadcasting station.

From which it may be gathered that "Auction In Souls" is skirting the ragged edge of hokum melodrama of the time. That is doesn't go over the edge is due to Victor Schertzinger's direction. Time after time he takes the curse off a situation that would have sunk a less able director.

The circus sequence is played for all it is worth, as are the other pivotal situations in the picture.

Conrad Nagel and Leila Hyams are standouts in their roles. Tommy Conlon as the boy is a vividly real youngster. Stanley Fields delivers a roughneck masterpiece as the head of the stage crew and Nagel's loyal friend. Claire Windsor clicks decisively as the faithless wife, brief though her part is.

The title is a dud. A microscopic analysis of the story would fail to show any more reason for calling it "Auction in Souls" than "The Star Spangled Banner" or "How Have You Been?"

Any live exhibitor can give this one both barrels and be sure of sending his customers home satisfied.

Polo Players Will Race At Caliente

ua Caliente will stage

Eight men w

Indio

Uplifte

od that

Robe Montgomer star

Cast and Direction Good; Story Weak

"THE LIFE OF JIMMY DOLAN"
Warner Bros.

Direction ....Ar

Sydney Cohen Ba In Operating

New York.—The
Brooklyn Theat
understoo
ney
op

Thank you

WE HAVE CHANGED THE TITLE TO—

"The CONSTANT WOMAN"

from the play
"RECKLESSNESS"
by **EUGENE O'NEILL**

featuring
CONRAD NAGEL-LEILA HYAMS
CLAIRE WINDSOR

RELEASED IN
U.S.A. THROUGH
FOX FILM CORP.

WORLD WIDE Pictures

KBS PRODUCTIONS
California Tiffany Studios

MAR 24 1933 ©C1B 184636

MOTION PICTURE HERALD

Vol. 110, No. 13

March 25, 1933

EXCLUSIVELY OF THE SCREEN

"KING KONG," variously conceived, dreamed and nightmared by Merian C. Cooper, Ernest Schoedsack and the late Edgar Wallace, and variously photographed and done into pictures by most every known process of manipulation and camera trickery in Hollywood, is not only a current box office success, but also a performance in a direction which will bear much exploration.

The motion picture has been these many years woefully tied to the material facts in front of the camera, a very literal re-creation of events. It is, to be sure, a great achievement to be able so to re-create events, but it is even more important to be able to present events which never happened save in the fancy of the creative artist.

The problem of the motion picture is, after all, merely to set down in light and shade certain effects on a ribbon thirty-five millimeters wide in images somewhat less than an inch high, one after another. When one thinks of the giant sets, such as were built for "Intolerance," or the amazing spectacles created at such cost for such productions as "Ben Hur," one is reminded of the essay of the late Mr. Charles Lamb on the origin of roast pork. He set forth, you will recall, that in that period of history, roast pork was discovered by the accident of a lad licking his burned finger when he sought to haul the pet pig out of the ashes of his home. Thereafter civilization, architecture and industry were all but destroyed before the world found out that it was necessary only to cook the pig, not to burn the house. Something of that applies to the manner of the making of motion pictures.

"King Kong" is far from perfect in its simulations, but they are sufficient to give a considerable degree of dramatic and hair-raising illusion. Also there never was an ape fifty feet tall, and he did not tear up New York City, but you see him do it, which is what the film is made for.

In that same category of narration is our beloved "Mickey Mouse," who never lived and who is the most living of all the motion picture's figures. "Mickey" also does the impossible, continually.

With the tiny Mickey and mighty Kong we have the motion picture doing something that only the motion picture can do—and that is the realm in which the motion picture can do its best. The more important successes and significant contributions to the progress of both the art and the industry have come from making on the screen products which are essentially of the screen, not mere reportings from the other arts.

BELOVED LIARS

WE set down in sadness the passing of Mr. Lewis T. Stone of the Evening Citizen of Winsted, Connecticut, for some three decades famous as the newspaper mythologist of New England. His were the merry little one-stick tales of the hare-lipped cat that whistled "Yankee-Doodle," the hoop snakes that swallowed each other, and the cold cow that gave ice cream. It was fun that started in earnest when Mr. Stone, correspondent for the New York World, first went to inventing with a tale of a wild man from the hills. Another of his ilk we remember as "the Wichita Liar," Mr. Dave Leahy, who started with a tale of a baby slipping down a bored well, a few feet a day, until his metropolitan paper clients got suspicious. Later Mr. Leahy had a tornado blow the well out of the ground and cut it up for post holes. We remember well Mr. Frank Bacon's Broadway presentation of his adventure the winter of '57 when he "drove a swarm of bees across the Rocky Mountains and never lost a bee." And there was Mr. Washington D. Percival, the Omaha correspondent, who recorded the battle between a wild cat and a chanticleer hat, and who had the city council of Ely, Nebraska, pass an ordinance forbidding barbers to eat onions. This country needs better liars and less of them.

△ △ △

CONCERNING A VIEWPOINT

THE gossip that Mr. Herbert Hoover sat in on a motion picture industry conference at the Waldorf-Astoria in New York, and that Mr. Franklin D. Roosevelt, president of these United States, has not been entirely pleased by what has been called the holding of the "seamiest side" of industry affairs to the gaze of the public, has reached the columnists of the tabloid press.

Assuming that either or both of these reports are correct, one wonders just how anyone would have expected Mr. Hoover, who had just left a job in Washington, to be blazing with optimism in his thought and counsels, or that Mr. Roosevelt would be automatically pleased with so emphatic an expression of dismay and apprehension from so great and so public an industry as the first loud manifestation from American enterprise to be made in his new born administration.

Napoleon, right after Waterloo, probably did not consider the outlook for Europe and the world very bright. However, it is not recorded that anybody troubled to ask him at that time.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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THIS WEEK . . . .

DUTY'S DEMAND

Thwarted for the moment in his hitherto firm resignation intention by a sense of duty to his job, pressure of organization leaders, MPTOA's longtime, popular president, M. A. Lightman, this week declared from the South that he would hang on "until the present industry program is completed or until . . . the organization can officially elect a new president." Nonetheless anxious is "M. A." to "get out at the earliest possible moment," to return to his Memphis theatres. . . .

IN THE DOOR

Into the White House's Oval Room the motion picture industry may take its problems, drop them on the desk of President Roosevelt, intimated amuser Eddie Dowling following a 40-minute conversation with the nation's chief. As Mr. Dowling recorded it the president said: "You come right in the door to my office" (with amusement industry problems). "That is the only access to the government you need so long as I am here." . . .

REEL EDUCATION

Happily combining smart business-building potentiality with concrete educational value is a plan of Fox's Movietonews, Inc., devised for the Embassy, newsreel house on Broadway. School children of the city may attend at reduced prices, each week submit essays: "Which event . . . is most significant . . . and Why?" Winners receive annual passes, are screened reading brainchildren. . . .

MULTI-TONGUED

Far across Europe wended its producers to make the internationally-flavored "Hell on Earth," which, in its cast, contains a Frenchman, Englishman, German, Jew, Negro, a group common to many a jokester's best yarn. Each speaks his own language, the polyglot result having been directed by one Victor Trivas. To America's linguistically-inclined picture public, newly formed Aeolian Pictures Corporation will bring this opportunity. . . .

LEGAL TREK

To Camden, in New Jersey, on April 19 will trek legal lights of 16 motion picture companies, there to answer on the order of Federal Judge John Boyd Avis an action brought by Camden's Victoria Amusement Company, contending violation of the original Sherman, the adjunctive Clayton anti-trust acts. Operating four houses, Victoria charged independents are compelled to use old film, while distributor-interested theatres enjoy the best. No innovation, the plaintiff's allegations will have a familiar ring to the traveling legal lights. . . .

RACQUET RIDDLE

"To be or not to be" was last week to small, swarthy Henri Cochet, racquet wizard and world's premier tennis player, a burning question. To him, as to many another shining star of the sporting firmament, came an opportunity to appear in a motion picture. Producers, not altruists, wanted Cochet, the actor, not nearly so much as Cochet, the tennis player. Into the affair came France's stringent tennis federation, finely discriminating, concluding that champion Cochet might play in motion pictures with their blessing, but for him to play in a picture which might center about tennis would jeopardize M. Cochet's precious amateur standing. . . .

GOLD DIGGERS

In conflict, gold diggers last week carried their complaint to New York's federal court when Warner asked injunctive intervention to prevent Majestic Pictures and Capitol Film Exchange, distributor, from releasing its "The Gold Diggers of Paris," contending it infringed Warner's older "The Gold Diggers," "The Gold Diggers of Broadway," the budding "Gold Diggers of 1933." Majestic's answer: "gold diggers" are commonly used words.

In This Issue

Theatre receipts swing upwards as public's confidence returns Page 9
Exhibitors winning tax fights; Congress gets first film bills Page 10
Public protests double bills; proposes short features as a stimulus to improved attendance Page 11
The Box Office Champions of February Page 20

FEATURES

Editorial Page 7
The Camera Reports Page 13
Asides and Interludes Page 15
J. C. Jenkins—His Colyum Page 36

DEPARTMENTS

What the Picture Did for Me Page 37
Showmen's Reviews Page 19
Managers Round Table Page 41
Short Features Page 31
Technological Page 47
Chicago Page 31
The Release Chart Page 48
Box Office Receipts Page 26
Classified Advertising Page 54

ROYAL CUTTER

Frequently in recent months has gone England's royal heir, the Prince of Wales, to Shepherd's Bush, the studios of Gaumont-British, there to look, criticize, edit the film biography of himself which is now being produced. In a sense autobiographical, the film will contain shots taken by the Prince himself in his divers colonial excursions since 1911. Soon will U. S. matrons have the opportunity of seeing on the screen the world's greatest "catch." . . .

PRICE CONSCIOUS

Inadvisable, opinionated Chicago exhibitors last week, was it to make "price conscious" their patronage. Accordingly, from newspaper advertising has been summarily dropped all price reference. Typographical emphasis on low matinee prices, typographical sotto voce on higher evening scale dismayed circuits, stirred them to a protest to which neighborhood independent exhibitors bent a friendly ear. . . .

STIPEND SUIT

Unimpaired will continue James R. Grainger's stipend as a Fox vice president virtually without portfolio, even though New York's city court must aid. For the week ended March 11, Mr. Grainger received but half of the $2,500 salary to which he lays claim. For the remaining $1,250 alleged due, Grainger's attorney, Saul Rogers, last week brought judicial action against Fox Film, the while Mr. Rogers continues protracted dickering for a Grainger contract settlement. . . .

RENEWED FAITH

Ambitious is the program designed for New York's grandiloquent Radio City Music Hall on Sunday, April 2, when will be performed a "Holy Hour" ceremony to call the entire world to a renewed faith in religion. Participating will be leaders of all religions, the "entire world" to be reached via radio broadcast. From Rome will come a broadcast of a Vatican City ceremony; from Washington an address by President Roosevelt. . . .

DEFYING DEPRESSION

Into the wave of retrenchment, depression, Fox this week launched the reopening of its Western Avenue studio in Hollywood, where once in a cinematically remote day there strutted and posed such as Theda Bara, Betty Blythe, Gladys Brockwell. Projected production: 20 English features, six foreign. Not to be confused is Western Avenue with Fox's mainstay Movietone City. . . .

THEATRE RECEIPTS SWING UPWARD AS PUBLIC'S CONFIDENCE RETURNS

Several Large Companies Reported To Be Discussing Full Abandonment of Pay Cuts; Unions Holding Conferences

by JAMES P. CUNNINGHAM

Motion picture theatre box-offices practically everywhere showed definite signs of rehabilitation this week. Reports rushed to New York from the field indicated that business rapidly is returning to normal. Although some territories have not yet responded, books of the national circuits revealed a surprising upturn, particularly in the large cities where banks are operating without restrictions. Typical of the general improvement is a 10 per cent increase over the weekend at theatres of the Warner Circuit.

Almost everywhere a new outlook prevails. Obviously this has a definite relation to theatre business. The stringency in practically all large centers has given way to a brighter perspective, and it is predicted by leaders in New York that within three weeks further substantial benefits will be derived from the public's reaction to passage of the 3.2 per cent beer bill, and to President Roosevelt's new plans for employment of 250,000 jobless on federal projects.

The swing upward is hourly gaining momentum. Seventy per cent of all banks in the country are now functioning without restrictions. Half of the others are open for partial business. Only 10 per cent are closed, and half of these are reorganizing. Even in Detroit, exhibitors are expected to benefit shortly as a result of a new banking system in which General Motors is an important factor.

Theatre owners everywhere will get their share of the $200,000,000 which the Administration will make available for lessening unemployment. Gold hoarders have loosened $400,000,000. Brewers in the East alone will spend $23,000,000 in a vast building program, and already many thousands have been employed in their plants.

The Industry's Salary Cut

The industry itself is facing a new situation as a result of the arbitrary decision of all producer-distributor members of the MPPDA to effect 25 and 50 per cent reduction in all salaries over $50. The Academy of Motion Picture Arts and Sciences announced Wednesday that under no circumstances would the studios close, and added that the number of persons voluntarily accepting the salary reductions, in all studios, was 93.9 per cent.

Some of the large companies are understood to be discussing complete abandonment of the salary reduction order. There is growing resentment in many quarters where financial situations did not warrant such drastic action.

In the distribution branches, both at home offices and in the field, there exists deep antipathy toward the extent of the slash and the manner in which it was effected. One executive said this week that "salesmen and branch managers in the field have lost all enthusiasm. The distributors will lose ten times more than that which they expect to gain by the cuts." This situation, it was pointed out, might force the issue quickly, at least insofar as it affects exchange personnel.

Although no formal discussions have been held, it is understood that Warners, United Artists and Columbia favor revisions of the industry's emergency scale, which is supposed to be in effect for eight weeks from March 6.

Repercussions from exhibitors who immediately demanded severe rental reductions is another factor, also the union situation at theatres and studios.

A crisis in the dispute with studio union workers, who steadfastly refused to accept the cut, will be reached within a few days. The matter now is being arbitrated in New York, and there is a possibility, that unless the various unions affiliated with Hollywood's Federated Studio Crafts accede to the producer's drastic demands, studios might be closed, at least temporarily.

Late last week, studios were virtually restored to normal activities. They will continue until a decision is made in the arbitration conferences started in New York Wednesday, in which William C. Elliott, president of the IATSE, and representatives of the large companies are participating. Five labor delegates and five representatives of producers and distributors, headed by Pat Casey, comprise the committee.

Theatre Situation Serious

Studio unions not affected are electrical workers, carpenters, musicians, technicians and others, because of an agreement with the producers effected last year. Those involved in the fight are scenic artists, assistant directors, script clerks, costumers, stationary and operating engineers, machinists, ornamental plasterers, pattern makers, plumbers and steam-fitters, painters, drivers, upholsterers, sheet metal workers and molders. Members have agreed to walk out if their pay is cut. Production immediately would be affected.

Coincidentally, the Elliott-Casey arbitration group will take up the question of the new emergency scale with circuit operators, affiliated and independent, who now are demanding that all theatre projectionists and stage hands accept cuts, at least for the duration of the eight-week period.

The labor situation has reached serious proportions in many territories. Usually, the IATSE national association does not interfere with negotiations between individual affiliated locals in the field and theatre owners.

Theatres contend that revised scales are necessary if they are to remain open. Many see the possibility of the socalled independent unions, not affiliated with the IATSE, gaining considerable ground if IATSE locals refuse to accede to the exhibitors' demands.

Operators and stage hands are involved, principally. Musicians, under jurisdiction of the American Federation of Musicians, are employed only in a few de luxe theatres.

Theatres closed down completely in Syracuse and Cleveland after the unions refused to accept cuts. A shutdown was averted at Pittsburgh by an eleventh-hour agreement. Indianapolis houses were preparing to close Thursday. Chicago exhibitors are considering similar action, while cessation of activities has been threatened by owners at Columbus, Kansas City, Memphis, Portland and elsewhere. In many cities, two-week notices have been posted in accordance with agreements with unions when dismissal is contemplated.

Strikes and walkouts are pending in New Orleans and Youngstown. In Shreveport, La., a walkout already has taken place.

The mayors of Cleveland and Syracuse entered the controversies as arbitrators after merchants complained that the darkening of theatres was having a distressing effect on business, especially in the downtown sections.

Theatres Insist Revised Labor Scales Are Essential to Continued Operation; Rental Cuts Limited to Individuals

Exhibitors throughout the country are demanding that the operators and stage hands accept cuts ranging from 10 to 50 per cent. The national average is 25 per cent.

Unions voluntarily accepted cuts in Baltimore, Detroit and San Francisco, where reduction of 37½ per cent was granted exhibitors.

Distributors decided late last week that rental cuts will be made only in individual cases. A spokesman in New York charged that current mass action in numerous territories is "just part of the constant effort of exhibitors to establish lower rental scales."

Exhibitors requesting relief must show their books and records to exchange managers. A large number of rental adjustments already have been made.

Typical of the demands by exhibitors are those of independent owners in Chicago, who ask for rental slashes ranging from 40 to 50 per cent. Des Moines owners seek a 30 per cent cut; Indianapolis, 30; Kansas City, 25 to 50; Minneapolis and the Dakotas, 40 to 60; New Jersey, 25; Omaha, 25, likewise operators in New York, Philadelphia and the national association of Allied.

Mass meetings in protest did not materialize, except at New York, Philadelphia and in a few other key points. There is a possibility, however, that an entire bloc of midwestern states will join in demanding concerted action.

Stocks Reasonably Firm Since Market Reopened

Motion picture stocks have shown varying degrees of fluctuation during the past week, although, on the whole, they have been reasonably firm since the opening of the market on March 15 after the enforced holiday from March 3, brought about by the general banking situation.

Eastman Kodak led the film group on the picture board, climbing to 61¼, or just ⅛ of a point under its high for the year. Consolidated Film went up to 8¼ and small gains were scored by Fox, Warner, RKO and Loew's. Of these only Loew's has lost ground, and then only slightly.

On Tuesday and Wednesday of the current week, stocks generally seemed to have lost some of the steadiness of the two days following the opening. There follows a comparison of closing prices on March 3 and on March 22, with net chnges given for time elapsed:

Stock	Close March 3	Latest March 22	Net Change
Columbia Pictures, vtc..	6⅞	not listed	—
Consolidated Film Indust's., pfd.	6½	6⅛	—⅜
Eastman Kodak	53½	58	+4½
Fox Film "A"	1¼	1½	+¼
Loew's, Inc.	12⅜	10	—1⅝
Loew's Inc., pfd.	46	44½	—1½
M-G-M, pfd.	14	13½	—½
Paramount Publix	⅝	*⅝	no change
Paramount, cts.	½	½	no change
Pathe Exchange	⅜	not listed	—
Pathe Exchange "A"	1⅜	not listed	—
RKO	1¼	*1¾	+½
Warner Bros.	1⅛	1¼	+¼

*Close, March 21.

CONGRESS GETS FIRST FILM BILLS; EXHIBITORS WINNING TAX BATTLES

Sixty State Bills Already Defeated Since January; 15 Legislatures Adjourned; Fight Still On in Dozen Other Capitals

Celler Again Introduces Measures to Prohibit Block Booking and to Permit Interstate Shipments of Fight Films

The motion picture industry continues to make satisfactory progress in its record-breaking battle against state legislative activities directed against theatres and films by means of new taxation, censorship and the like. With three score bills already defeated since January and a dozen and a half state legislatures having adjourned, various exhibitor interests in the field are entering the last few rounds with high hopes that they will emerge unscathed.

At Washington, federal bills repealing the law prohibiting interstate transportation of fight films and prohibiting block booking, introduced by Representative Celler of New York regularly for the past several years, have been reintroduced in Congress by him, so far the only motion picture measures to be offered during President Roosevelt's emergency session.

The block booking bill is the same measure with which former Senator Smith Wildman Brookhart of Iowa kept himself in the film limelight for many years. It is intended "to prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion picture films and to prevent restraint upon free competition in the production, distribution and exhibition of copyrighted motion picture films, and to prevent the further monopolization of the business of producing, distributing and exhibiting copyrighted motion pictures by prohibiting blind booking and block booking of copyrighted motion picture films and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest."

In the Senate, Senator Dill, of Washington, has reintroduced his bill for consolidation of the copyright laws, in which infringement of motion pictures is made subject to statutory damages of from $50 to $10,000. Further details on the Dill bill appear elsewhere in this issue, on page 12.

Activities in State Legislatures

Meanwhile, several state legislatures are nearing the end of their current sessions. Already adjourned are those in Arizona, Arkansas, Delaware, Idaho, Kansas, Montana, New Mexico, North Datoka, Oregon, South Carolina, South Dakota, Utah, Washington, West Virginia and Wyoming. In session, among others, are legislatures of California, Connecticut, Illinois, Maryland, Massachusetts, Missouri, New York, Ohio, Oklahoma, Texas and Wisconsin. In those states, especially, the industry is confronted with adverse legislation.

Industry leaders in Arizona succeeded in halting hurried activities of legislatures to rush through before adjournment a 10 per cent amusement tax, and also a Senate bill for a tax of one-half of a cent on each 10 cent ticket.

Pictures made in California and exported to other states now are subject to a 4 per cent tax in that state, based on an assessed valuation. Other theatre and film measures are before the legislature.

The House in Connecticut voted down three adverse bills: state censorship; prohibiting Sunday shows before 7 p. m., and a third providing for safety devices on projection machine shutters.

At Delaware, Representative Poore's 5 per cent admission tax bill was reported on its merits in the House. Proceeds would go to hospitals.

Passage of a 3 per cent sales tax bill in Illinois obviates any admission tax legislation.

A measure providing for an excise tax on film theatre admissions, and another to permit Sunday shows, have been dropped from the calendar by the House in Kansas. The number of censors would have been reduced by a third bill.

Late last week the Maryland legislative committee reported favorably on a bill to repeal Baltimore's "blue" laws. Delegates Rice, Goodman and Hirt introduced a measure to repeal state censorship, while bills to increase projectionists' license fees and to tax admissions 10 per cent are being fought respectively by operators and exhibitors. Another bill, which is not expected to pass, would raise annual license fees of theatres.

Aiding Independents

The New Mexico legislature this week passed, and the governor signed, a bill compelling distributors to offer films simultaneously to independents and circuits, and prohibiting deals made outside the state. The state may decide the price when bidding raises the rental figure unduly.

An unpaid state censor board and a measure to restrict juvenile attendance are the principal anti-industry bills pending in Massachusetts.

Theatres of Missouri are almost certain to be included in a proposed luxury sales tax, suggested recently in a special message by Governor Park. He said he will present this week a bill for a 2 per cent luxury tax to include admissions. Exhibitors are fighting the proposal. The House killed a state "blue" law repealer. Another measure would impose a tax of one-fifth of a cent on each foot of film shown in Missouri houses.

The New York taxation and retrenchment committee of the Assembly disapproved Tuesday of Assemblyman Moffat's bill to abolish the censor board, and tax film exhibition.

Ohio is the scene of much industry legislative activity. Efforts are being made to lift state censorship on newsreels on the grounds that newsreels should not be censored any more than newspapers. Stench bombing is now a state offense, the governor having signed such a measure. It prohibits possession or manufacture. In addition to the state 10 per cent tax proposal on admissions, which is part of Governor White's program, Cleveland houses are faced with a city tax of 10 cents per seat per year, Mayor Miller having made such a proposal in his budget plan. A bill introduced by Representative Baker, relieving exhibitors of the penalty now existing for showing parts which had been ordered deleted by the state censors, was adopted by the Senate last week. Solons at Columbus tabled a state bill, authored by Senator Yoder, making it compulsory for all exhibitors in the state to employ a double shift of projectionists.

Representative Connor's bill introduced in the Oklahoma house would make stench-bombing a felony.

A tax of 1 cent for each 10-cent ticket, or fraction thereof, is provided for in a bill now before the Texas legislature.

Taxes on theatre tickets were reduced from 5 to 2½ per cent in the closing days of the Washington state legislature. Legislators killed a bill calling for two men in each booth and requiring one year's apprenticeship and a license for all operators.

A state "blue" law repealer passed the House and was sent to the Senate of Wisconsin.

The legislature at Ontario, Canada, passed a measure making stench-bombing a criminal offense.

Kaplan Gets Penitentiary Term in Local 306 Coercion

Judge Charles C. Nott, in New York general session court late last week sentenced Sam Kaplan, former president of projectionists' local 306 to an indeterminate term in the penitentiary, with a recommendation that he serve six months. A similar sentence was pronounced on Theodore Greenberg, business agent.

Convicted also of coercion, eight others suffered fines, four $500 each and four $250 each. Of the 22 originally under indictment, five were acquitted by a jury, one died and six were acquitted at court order in January.

Paul M. Felton Dead; Was a Pioneer Animator

Death of Paul M. Felton in New York March 14 removed one of the industry's pioneers and authorities on animated pictures. It was with Lyman H. Howe's traveling shows that his work in the field of animation first drew attention. He was also in charge of the music for these shows with their sound effects. But it was some time before this that he began experimenting. As a boy, in 1895, he made books of drawings and undertook to achieve the illusion of motion with the aid of a postcard projector.

Leaving the Howe organization in 1917, Mr. Howe organized the advertising film concern of Bosworth, DeFrenes and Felton Films Company. In March, 1931, he joined the Max Fleischer organization as an animator, leaving in May of 1932 to become associated with Aesop's Fables.

Hornig Named President Of Maryland Association

Frank A. Hornig has been elected president of the Motion Picture Theater Owners of Maryland, succeeding Herman A. Blum, who declined to run again. Mr. Hornig was president of the Maryland Exhibitors' League 15 years ago.

Other officers elected include Arthur B. Price, vice president; Harry Gruver, treasurer, and Miss Helen Connelly, secretary. Directors are Louis Gaertner, Walter Pacy, Mr. Blum, Sam Soltz, Phil Miller and the officers.

PUBLIC PROTESTS DOUBLE FEATURES; SUGGESTS SHORTS AS A STIMULANT

Producers Taking Stand That Practice Cheapens Output; New York Exhibitors to Act; Business Situation a Factor

Ninety Per Cent Opposition to Twin Showings Is Registered on Questionnaire to Leaders of Civic Organizations

The motion picture theatregoing public of the nation is opposed to the showing of two features on one program. The country is thoroughly fed up on double features.

This is the emphatic consensus of active leaders in local, state and national organizations who are in constant daily touch with about 6,000,000 theatregoers.

Producers of Hollywood, through the west coast division of the Hays organization, are contacting representatives of various associations totaling millions in membership, for the purpose of ascertaining whether the public prefers dual features or a single picture and a program of diversified shorts.

With a few minor exceptions, the vote so far is wholly, and vigorously, opposed to twin bills. It is also definitely in favor of a single feature with diversified short subjects.

The questionnaire was dispatched also to educators, women's club leaders, parents' associations, editors, professionals, civic leaders and others. It was sent at the request of Henry Ginsberg, general manager for Hal Roach Studios, and although it originally was intended as a method of discovering something about public opinion on the value of short subjects as entertainment, it has turned out to be a sharp protest against double-billing. The questionnaire read as follows:

1. Do you prefer to patronize the theatre showing double features, namely two pictures, during one performance?
2. Would you prefer a more diversified program, i.e., such as one good feature, supplemented by short comedy subjects, newsreel, etc.?
3. What objections, if any, have you against the double feature policy?

The current emergency situation in the industry has an important relation to the showing of two features on one program, threatening as it does a shortage of product. Also, the recent drastic economy orders throughout the industry may necessitate a cessation of dual-feature rental expenditures, in line with a general nationwide reduction of all operating expenses at theatres.

With the studio situation in Hollywood quite unsettled because of arbitration proceedings now under way between producers and the unions over the industry's new reduced salary scale, there still exists a possibility that studios might close, even temporarily, if and when the unions refuse to accept the industry-wide cuts. The arbitration proceedings did not start until late this week. There was no indication what the results might be. However, it appears certain that a shortage of product would develop if the studios are closed, and subsequently, exhibitors of the country might be forced to accept a national single bill policy.

Also, the trend toward lower admissions during the past six months is said to have considerably weakened the stand of many exhibitors who had previously defended dual policies. Cut prices, along with other influencing factors, lowered grosses. As a result, curtailment of rental expenses might be necessary.

However, exhibitors are not as much concerned at the moment with the double bill question as they are with the more vital problems of readjusting union scales at theatres and of obtaining at least temporary rental relief from exchanges, in order to offset the distressing effects which were brought about by the recent bank moratorium.

Meanwhile, it appears from the flood of protests against duals being received on the coast in answer to the Hays questionnaire, that film fans do not consider double features are the means toward box office stabilization.

The sentiment voiced in the Hays Poll, representing between 5,000,000 and 6,000,000 patrons throughout every state in the nation and in Canada, was officially expressed by Better Films Councils, General Federation of Women's Clubs, Parent-Teachers Associations, Jewish Councils, Daughters of the American Revolution, various local cooperative bodies and committees, and by officials of libraries, churches, schools, theatres and radio stations. Though every state in the union responded, the greatest response was forthcoming from the northwest, middlewest, and from New England, New York, New Jersey, Pennsylvania and Ohio.

Ninety per cent of all replies were against twin billing and were equally as strong in favor of a strong single attraction and a diversified program of short subjects. They revealed many and varied objections to doubles, ranging from "program too long; lack of diversity; discouragement of children attendance; boresome; double bills defeat their own purpose," etc., to the fact that "they make you want to stay at home and listen to the radio."

Double featuring presents a serious problem to the producers of short subjects, crowding their product out of theatres because of the length of dual, and in some cases, triple bills.

Hollywood believes that doubles are cheapening the industry in the public mind and that producers should force action, except in some cases of really worthwhile product of independent or large distributor.

Current theatre receiverships are expected also to help solve the problem. With receivers having administrative control over several circuits, it is considered likely that the double feature situation will come to their attention during readjustment, in connection with admission scales, labor costs, film rentals and service charges.

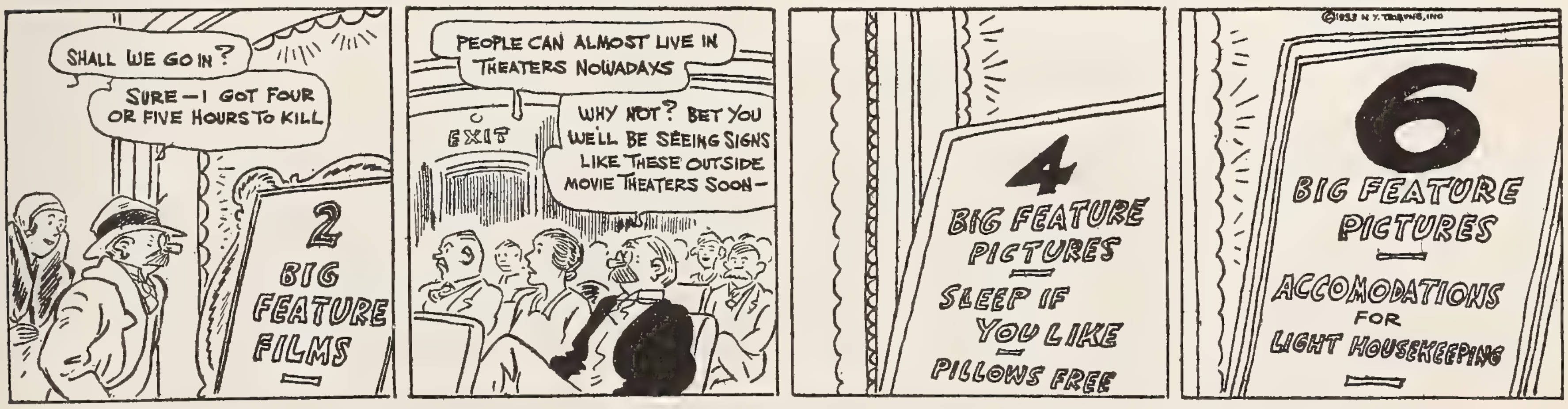
Mrs. Thomas G. Winter, of the studio branch of the Hays organization, who had charge of the investigation, said: "The double feature may have served a temporary purpose when there were myriads of people who were anxious to get as much as they could. But what is happening? The over-long program leaves them with headache, eyeache and a confused and tired memory to carry away, instead of a clear vision."

"Again and again," Mrs. Winter continued, "irritation is expressed because the two pictures that are shown do not belong to the same kind of audience. One is almost sure to displease. Many of our correspondents say they have given up going to the theatre rather than endure this over-long and incompatible show, and particularly are keeping their children away."

Double billing in its present form is not a question of using up product. Theatre owners almost everywhere now say they are forced to use two features because of competition and inability to reach an agreement to ban the practice. Then, too, with the public "shopping" for entertainment, "two features for the price of one" has had its appeal.

It is understood that Loew's and RKO and Warners might take the lead in formulating plans for a campaign to ban dual features. Loew's already has launched an experiment at one of its key theatres in the metropolitan New

(*Continued on page 30*)


SHALL WE GO IN?
SURE—I GOT FOUR OR FIVE HOURS TO KILL
2 BIG FEATURE FILMS
PEOPLE CAN ALMOST LIVE IN THEATERS NOWADAYS
WHY NOT? BET YOU WE'LL BE SEEING SIGNS LIKE THESE OUTSIDE MOVIE THEATERS SOON—
EXIT
4 BIG FEATURE PICTURES SLEEP IF YOU LIKE PILLOWS FREE
©1933 N.Y. TRIBUNE, INC
6 BIG FEATURE PICTURES ACCOMODATIONS FOR LIGHT HOUSEKEEPING

Double features in the theatres come in for a bit of cartooning in the "Mr. and Mrs." series, under the caption "Joe Indulges in a Little Prophecy". The cartoon is reprinted by courtesy of the New York Herald Tribune, from its issue of Thursday morning, March 16.

SENATE GETS NEW COPYRIGHT BILL; HOLDOVERS BREAK LAW, SAYS COURT

Not Merely a Violation of Contract, U. S. District Judge Rules; Conflicts with Contention of Allied States

Senator Dill Reintroduces Measure Carrying Penalties of $50 to $10,000 for Film Infringements; Failed Last Session

Motion picture theatre owners who hold over films for unauthorized exhibition may be prosecuted under the federal copyright law, according to the United States District Court at Boston. The decision, handed down late last week, is of considerable importance to theatre operators, establishing as it does that holdovers are not merely contract violations.

Coincidentally, Senator Dill introduced at Washington his legislative proposal for reconstructing the copyright law, thereby paving the way for renewed consideration of his measure which failed of action at the last session, following many battles between various factions in this industry and in others where the present law regulates certain activities.

Senator Dill's measure, carrying penalties of from $50 to $10,000 for film infringements, provides for organizations of copyright owners, which must file their membership lists and records of all copyrighted works controlled, with statements of all fees, charges or royalties collected from licensees.

Uniform License Charges

License charges would be uniform for all persons "within each class of users operating under practically the same economic conditions and desiring to make similar use of such works." Action is not expected, however, until Congress meets in regular session next January.

In cases of infringement, the infringing party shall be liable, under Senator Dill's measure, to an injunction only with respect to works proved to have been infringed and payment in lieu of actual damages and profits of damages in accordance with the provisions of the act, in assessing which the court may, in its discretion, allow the amounts stated as payment in full for all infringements by the infringing party of all works controlled by the copyright organization up to the date of suit.

The Dill bill, however, carries a provision that "whenever any such combination of copyright owners shall discriminate or propose to discriminate against any person within a class of users operating under practically the same economic conditions, or shall demand an unreasonable charge for license of the rights to any work which it permits to be used for public performance, then the Federal Trade Commission, on request of the person desiring a license, or demanding equal treatment, shall designate a representative who, together with the representative of the licensor and the representative of the person asking for a license or for equal treatment, shall constitute a committee of arbitration." Upon refusal of the copyright organization to appoint an arbitrator, the District of Columbia supreme court may order arbitration.

Court Decision Made on Appeal

In the Boston decision on holdovers, District Judge McLellan is said by the Copyright Protection Bureau to have clarified all doubts raised by the opinion handed down by the circuit court of appeals last April, in the cases brought by MGM and Educational against Bijou Theatre Co., Holyoke, Mass., "by sustaining in every respect the contentions advanced by the distributors that they were entitled to proceed under the Copyright Law for unauthorized exhibition arising out of holdovers for an additional day or days."

Allied States Association, under guidance of Abram F. Myers, its chairman and counsel, has been campaigning for copyright reforms over a long period. Frequently the association has based such pleas on the grounds that unauthorized holdovers of motion pictures do constitute breaches of contract, but are not violations of the copyright law.

The Boston case reported by the Copyright Protection Bureau, of which Jack Levin is in charge, has had an interesting history in the courts and has become a leading one in the law books covering this field of law, commencing with an opinion rendered in May, 1931, by Judge Morton (Vol. 50, Federal Reporter, 2nd series, p. 908) holding first that exhibition of a motion picture did not come within the protection of the copyright acts, and secondly, that even if it did, the remedy was only for breach of contract in the state courts, and therefore dismissing the complaints.

Then followed the opinion on appeal of the circuit court of appeals (Vol. 59, Federal Reporter, 2nd series, p. 70) reversing Judge Morton's decision and directing that the complaints be reinstated, if amended, but throwing doubt as to the nature of the amendments by a dictum discussing the possibility of the photoplay films being founded upon copyrighted dramatic compositions, novels, scenarios, or other literary material. The appellate court also avoided a definite commitment on the contract question.

Amended Complaints Filed

Amended complaints were thereupon filed. In denying the exhibitor's motion to throw out the amended bills of complaint upon the grounds (1) that they did not comply with the language of the circuit court of appeals in failing to allege the copyright; (2) that the right of action was only under the contract; and (3) that the amended complaints were too verbose, Judge McLellan resolved the various doubts raised by the ruling of the circuit court of appeals. He held, according to a statement issued this week by the Copyright Protection Bureau, that the circuit court of appeals' opinion could not be construed to require that the *only* copyright capable of protection against unauthorized exhibitions of films is that in the copyrighted "literary material" upon which the film is based, but that motion picture films, under the Constitution and the Copyright Acts, are entitled to independent copyrights, regardless of the literary material upon which they may be based, and these very copyrights secured independently for the films themselves will be protected against unauthorized exhibitions.

This part of the decision is said by the Bureau to be of vast importance to the motion picture industry as only a small percentage of copyrighted feature photoplay films and practically no short subject photoplay films are based upon copyrighted plays, novels, or scenarios, and even these are obviously changed to suit the necessities of motion picture production. Motion picture producers have always relied for protection on the independent copyrights secured by them for their films.

Concerning the contract point, Judge McLellan is reputed to have said that where the exhibition license is for one day, exhibition on that day exhausts the license given under the copyright. Exhibition on a *second day* constitutes a trespass upon the copyright, giving the plaintiff an election to sue under his copyright for its infringement. The court said:

> "The defendant was given a license to exhibit the films on one day, and an exhibition on that day, of course, gave rise to no action for an invasion of the plaintiff's copyright. When the defendants had exercised the license, it was exhausted, and the alleged exhibition on an addition day constituted both a breach of the contract and a trespass upon the monopoly conferred upon the plaintiff by the copyright."

Feeling that the confusion in the previous court had resulted from the simple reference to the subject matter as motion pictures without specifying whether the copyright was in the literary material or in the positive print of the celluloid film, Judge McLellan points out that the plaintiffs were very careful to state in the amended complaints that the copyright was in the film print itself, and he quoted with approval certain definitions evolved by the plaintiffs concerning the technical nature of motion picture films and motion picture exhibitions which for the first time are said by the Bureau to appear in a court opinion.

The Copyright Protection Bureau said this week that Judge McLellan's decision holds that distributors "are entitled to sue for infringement of their copyrights when their films are unauthorizedly shown by means of prints held over, switched, bicycled or subrented in disregard of exhibition licenses, or by prints illegally acquired from bootleg exchanges or other illegitimate sources, no question of a contract being at all involved in the latter cases."

Ask Quiz on Canadian Performing Rights Society

A petition for an investigation into the fees and operations of the Canadian Performing Rights Society was filed this week at Toronto with C. H. Cahan, secretary of state of the Dominion Government, by circuit and independent theatres. Under the provisions of the inquiries act through a clause in the Government amendment act, which became effective in June, 1931, the governor-in-council is authorized to stipulate the fees which may be imposed for performing privileges, if it is found license charges are excessive.

Complaints are made in the petition that the society is filing entire catalogues of musical works for registration of compositions before a fee can be collected; that the society's form of agreement with licensed theatres gives the society access to books and accounts and free attendance at all performances, and that the society's fees for broadcasting stations are excessive.

Warner Plans Big Campaign For Bette Davis in Picture

Warner plans an extensive advertising campaign for Bette Davis, youthful star, in "Ex-Lady," following the success of the "42nd Street Special" campaign just completed. The company has contracted for 17 pages of national fan paper space, in addition to newspaper space. Tieups have been arranged with six large manufacturers.

THE CAMERA REPORTS

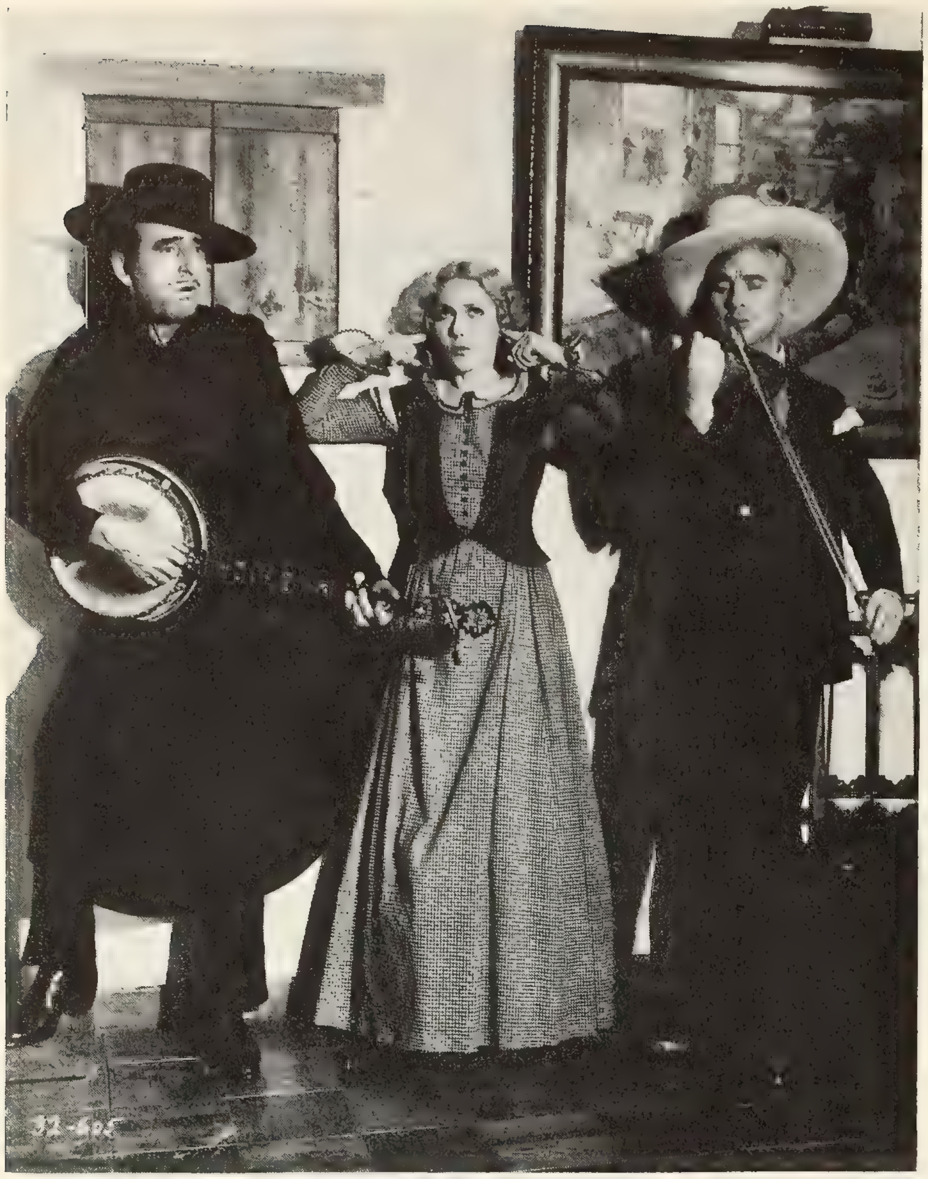
STOOD OUT. (Below) Lorena Layson, former stand-in girl at Warner Brothers, signed as a player. She's in "She Had to Say Yes."

VACATIONING. (Left) Irving Thalberg, MGM production executive, and his wife, Norma Shearer, MGM star, boarding ship in New York, bound for Europe.

CONFERRING. (Right) B. B. Kahane, president of RKO Radio, arriving in New York for home office conferences, for which Merian C. Cooper, production head, also has come East, arriving by plane.

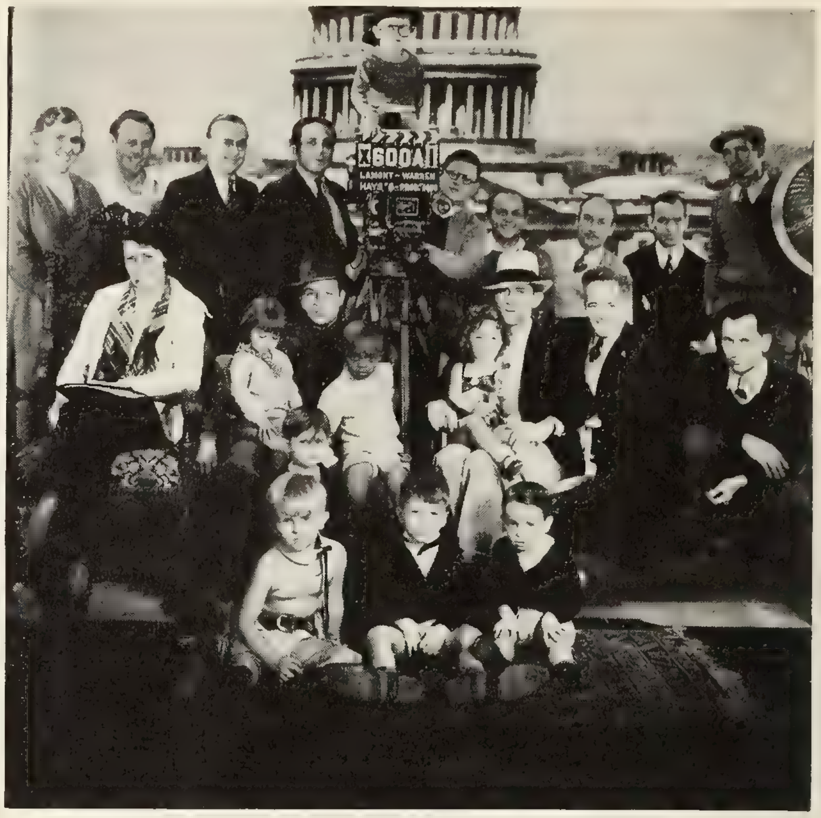
MUSICOMEDIENNE. A studio study of Ruby Keeler, who, contrary to this suggestion that she is going into retirement, is enjoying newly achieved prominence as a screen personality. She's important in Warner Brothers' "Gold Diggers of 1933."

NEWSREEL WINS PAPAL INTEREST. An unusual scene in Vatican City as His Holiness Pope Pius IX questioned Paramount News and Luce (Italian newsreel) representatives concerning cinema technics when interviewed for the screen.

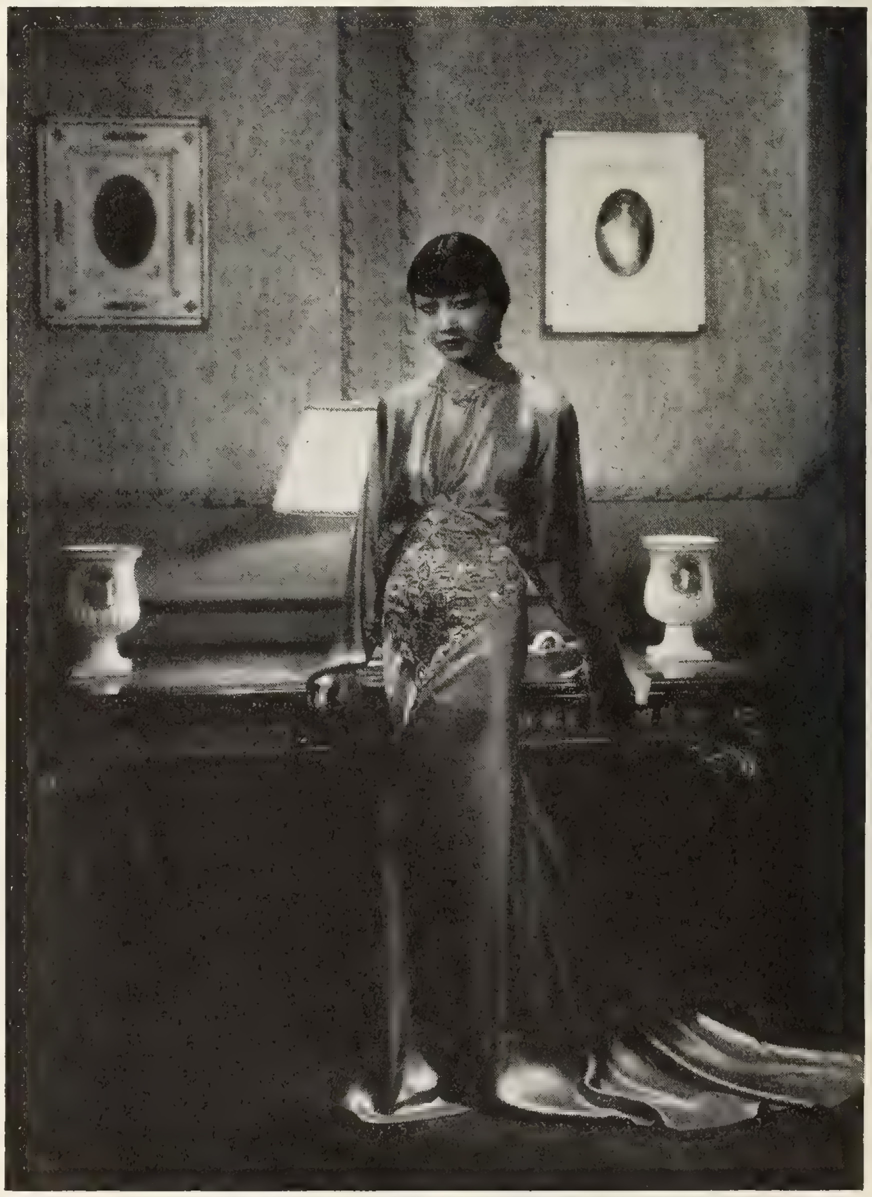


WESTERN SERENADE. Photographed not so long ago, yet only now sufficiently admired to find proper exhibition, through the courtesy of United Artists. On this occasion, Mr. Chaplin was among others as the guest of Mr. Fairbanks and Miss Pickford at the dedication of the latters' new tap-room.

BABIES ON PARADE. (Below) Those precocious Baby Burleskers and the grown-ups who get their capers finally into celluloid for Educational. Producer Jack Hays is holding Shirley Temple, the star, while Director Charles Lamont has knees variously full of Gloria Ann White and Philip Hurlick.



FRESH BLOOM OF AN AGELESS SOIL. (Below) Through the centuries persists this tradition of the East: the charm of a womanhood likened unto flowers' petals. Expressed but again in this new portrait of Anna May Wong, shown as in World Wide's new production, "A Study in Scarlet."



ONLY WOMAN. In a cast including 43 lions and tigers. She—Anita Page—and Wallace Ford supply romance to Universal's "The Big Cage."

IN NEW ROLE. Lee Tracy, vigorous MGM featured player, who has another strenuous part in "The Ambulance Chaser."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

B. P. SCHULBERG will never forget the night of the California earthquake. A fiery conference on the industry salary cut was being held between the Academy's emergency committee and a group of producers, including Jack Warner, Winfield Sheehan, B. B. Kahane and Harry Cohn. Locked in a room on the tenth floor of the Roosevelt hotel, Mr. Schulberg was detailing to the group operating losses suffered by the various companies as a result of the bank moratorium. Emphasizing with pounding fist and swinging arms, he had related how much money Paramount had lost; how much Metro was loser, how much Warners, how much Fox, and just as he exclaimed, "and as for RKO——." Schulberg never finished. The building lurched and the conferees hurried below to the fourth floor. Came another shock and they rushed to the lobby. A third, and they moved over to the parking lot abaft the Chinese theatre. Argument continued.

Mr. Schulberg should not have mentioned RKO in the first place.

▽

Warners are making "Silk Express," a story based upon a thrilling situation in the silk industry, and the secretive shipping of silk by fast flyers from the Washington coast on the Pacific to the markets in New York, about which most people know nothing.

Because large shipments of silk are apt to have a serious depressing effect upon the market price, and because of the high value of a trainload of this lustrous fibre, silk carried by fast boat from Japan is secretly unloaded and placed aboard the *Silk Express* at a Washington port. This train, which is said to have the right of way even over a Presidential special, speeds from Seattle to New York without making a stop, in less than 50 hours. It rides under heavy armed guard; doors are strongly sealed, and no one is permitted either to leave or board the train. Regardless, Warners are going to stage a holdup.

▽

Joke—by Robert Sisk, RKO.

An important gentleman was leaving his position and a new employee wished to know the gentleman's former status:

"He," a willing scald-tongue replied, "was Vice-President in Charge of Breaking the Camel's Back!"

▽

Times Square's version of Columbia's new title is "Mussolini's 'Speaks.'"

▽

Gloria Swanson, arriving from abroad, told ship reporters that she could "smell the optimism swelling up from the United States" as soon as she entered the harbor. Are you sure, Miss Swanson, that it wasn't the salary cut?

▽

What with the formation of emergency committees everywhere, by producers and distributors, exhibitors and unions, studios, the Academy, and whatnot, Irene Smolen, of our advertising department, suggests the formation of a committee for the preservation of one's sense of humor.

▽

"The Battle of the Century"—last week it was on Broadway at the Mayfair theatre, an Educational subject showing a fight between the ant and the termite—this week at the Paramount between Winchell and Bernie.

▽

Charlie McCarthy's publicity department at Fox sends out a story about Sally (Fox star) Eilers' forebears having hailed from a little island off the coast of Germany where they were engaged in the business of piracy. Which was a good beginning.

RAISED EYEBROWS AND MEISTERSINGERS

The raised eyebrow which used to greet many motion picture advertisements is reverting to normal. Latest recognition of the changed order comes from the Hays office, which ought to know. It comes as a result of the advertising campaign on Mary Pickford's "Secrets," as engineered by Hal Horne, Al Lichtman's chief meistersinger.

It seems that Carl E. Milliken, secretary of MPPDA, surveyed the "Secrets" advertisement, and was so impressed by it that he sent the following memorandum to Frank J. Wilstach, official Hays contact with the advertising directors of member companies:

"Usually there is no news about advertising except bad news, but here is a fine example of real dignity and restraint. If you have seen the picture, you know they had an opportunity to get sensational. This they have avoided without losing the dramatic effect."

Executives of Hollywood studio unions who fought producers on the salary cut, which is now being arbitrated, claim that their crafts "are 99 per cent responsible for the actual production of motion pictures!"

Twenty-four different unions are involved in the scrap, including a bunch of good ol' fashioned hod carriers, an assortment of fancy and common laborers, some plumbers and metal workers, plasterers, upholsterers and machinists, molders, truckmen, steam fitters, painters, carpenters and whatnot. Evidently, they had been convinced by some of the pictures seen lately that their producers, stars, directors and writers had contributed the sum total of one per cent.

▽

Jack Jackson, independent salesman and a theatre "doctor" of no mean repute in the South, where they *need* theatre doctors—has a hard luck story that should end some of the hard luck stories of the thousand-dollar-a-weekers in Hollywood who think they're bad off.

Jackson left New York recently and headed in his car for the Sunny South with four independent pictures and the will to win. At Gadsden, Ala., a 16-mile detour through deep yellow mud and slime nearly ended a career. Jack made it, however, and stopped at a coffee shop in the dark of night. When he returned, he found that his car had been stripped of everything. Personal baggage was gone and so was $600 in cash that had been hidden in a side pocket. Somehow, he negotiated New Orleans, where he ran smack into the bank holiday. With practically no chances of getting dates, there was nothing to do but sit down and wait.

▽

Savings in RKO theatre operation since January 1 total $950,000. Some $10,000,000 was saved in operations during 1932. The management insists it was all waste.

▽

The report that President Roosevelt had in any way entered into the industry's discussion of salary reductions was denied this week by the Hays organization.

RECOGNIZING such accomplishment as being *tres extraordinaire*, especially in these days of curtailment, Terry Ramsaye brings from his place at Silvermine in Connecticut the story about the birth of 17 puppies all in one batch, in the home of a neighbor on Wahackma Road.

Significantly, it was an *Irish* setter, named Judy, owned by a member of our own New York film fraternity, Ernest O. Heyl, who is vice president in charge of Photophone equipment sales for RCA.

Mr. Heyl awakened the other morning to the whimperings of 17 full-blooded pups. The New Canaan press featured the story on page one. Judy was allowed to retain eight males and two females of the litter as it was feared that the entire number would undermine her health and also result in some of the puppies being undernourished. The sire's name is "Punch."

▽

On the very day, two weeks ago, when leaders in New York decided that something drastic would have to be done in order to keep studios open, Paramount sent out a notice about a new feature, titled "Hock Shop." Warners followed through later in the day with a story about its newest release, "The Bread Line."

▽

Jack Oakie observes that the present trend toward animal pictures is due undoubtedly to the number of wolves at the door.

▽

Adolph W. Hoch, president of the California State Federation of Labor, has a definite impression of "Hollywood efficiency" and what it means to studio labor. Addressing the various studio unions at a meeting which was called last Friday to protest the 25 and 50 per cent salary slashes, Mr. Hoch told a story about Henry Ford, arch-efficiency man of industry.

It seemed that one of the faithful employees of Mr. Ford dreamed one night that the automobile magnate had passed away. He went to the church to listen to the funeral service, and saw the six solemn pallbearers carrying the casket slowly down the aisle. When they were half way down the church the cover flew open and up sat Ford, shouting loudly: "If you'd put a truck under there you could lay off five men."

▽

One of the large picture companies recently applied to important banking interests for a short-term loan. It was refused, curtly, because of the condition of the film business. A few days later the same bankers went broke.

▽

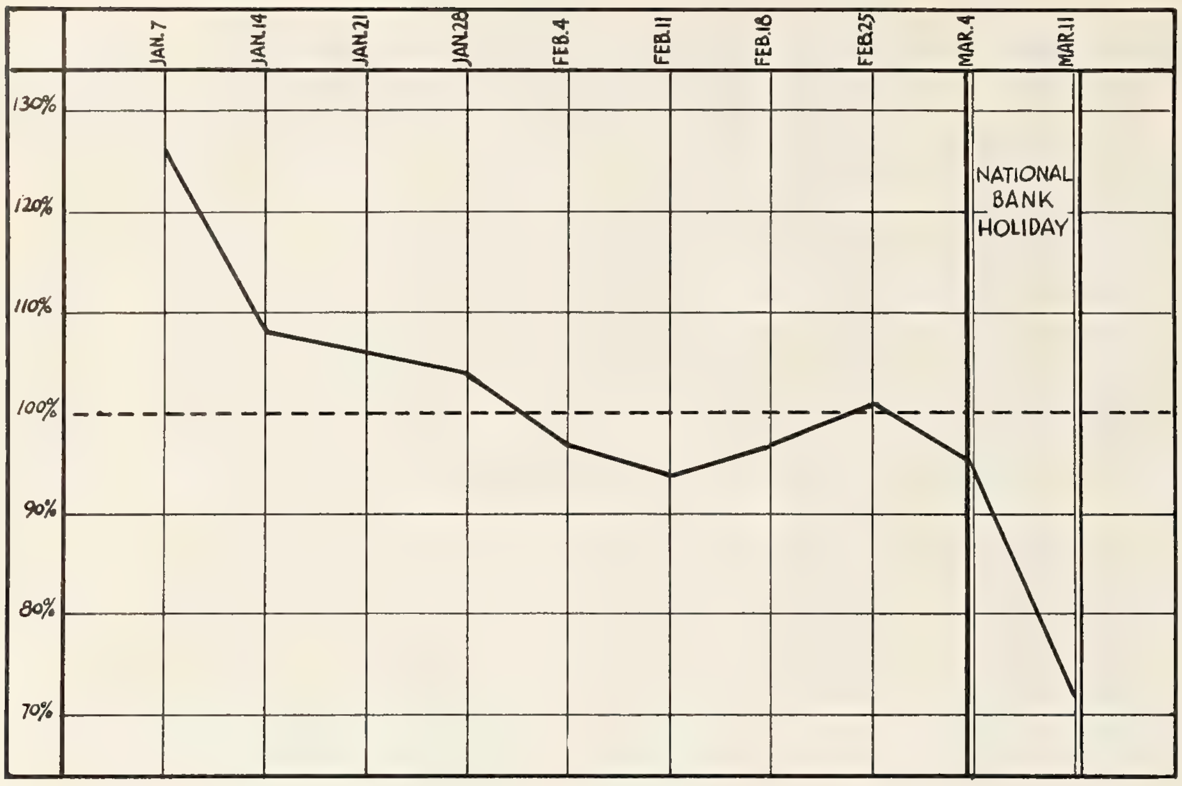
Mr. Laemmle goes Mr. Hearst one better. Says Uncle Carl: *Don't* Buy British. *Don't* Buy French. *Don't* Buy American. *BUY UNIVERSAL.* We assume Mr. Laemmle means the pictures.

▽

Paramount is making a nice penny these days reissuing older features and shorts which have been on the shelf.

▽

The traditional Passion Play of Santa Clara, Cal., will be produced again on April 2. Written by Clay M. Greene, '69, former Shepherd of the Lambs, it was first staged in 1901 to celebrate the Golden Jubilee of one of the oldest colleges in the state—Santa Clara, Jesuit institution of about 500 students. Produced intermittently since, Charles Warren Stoddard placed Santa Clara's production above Oberammergau. Jackie Coogan, famed as "The Kid" who once got a quarter of a million for a few pictures, now a freshman at the university, and practically forgotten by Hollywood, plays Jarom, a boy leper whom Christ healed.



The sharp dip taken by theatre receipts during the period of the national bank holiday is shown by the graph, based upon Motion Picture Herald's weekly compilation of grosses. It will be noted that in the weeks of February 11 and 18 receipts had been on the upward grade, followed by a decline in the week of the partial bank holidays in some states, and then the plunge in the national holiday. The 100 per cent line represents the average receipts in twelve cities from the beginning of the year. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland (Ore.) and San Francisco.

Warners Plan Ad Drive in Theatres

Warner Bros. has started a drive among exhibitors playing the Warner-First National product for intensive advertising, starting April 8, of the seven consecutive pictures being released from April 15 to May 27. Under the plan, the theatres will advertise all seven pictures in their lobbies in special displays carrying stills and copy. Heralds will carry similar announcements and weekly letters to each theatre's mailing list will feature the next attraction in addition to dealing with all seven. Special emphasis on the seven will be laid by the theatres in their regular daily advertising in the form of underliners, while institutional ads will also be used.

All Warner theatres will put the foregoing plan into operation starting the week of April 1. The seven pictures are "Central Airport," starring Richard Barthelmess, for release April 15; "Baby Face," starring Barbara Stanwyck with George Brent, April 22; "Elmer the Great," starring Joe E. Brown, April 29; "Picture Snatcher," starring James Cagney, with Alice White, May 6; "Lilly Turner," starring Ruth Chatterton and George Brent, May 13; "The Adopted Father," starring George Arliss with Bette Davis, May 20; "The Little Giant," starring Edward G. Robinson, release May 27.

Doran Fox Story Editor

D. A. Doran, Jr., has been appointed Fox story editor by Sidney R. Kent, president. With headquarters in New York, Mr. Doran will have Katherine Swan as assistant.

Radio to Produce 40 for 1933-1934

Radio-Keith-Orpheum is the first motion picture company to decide definitely on its schedule for 1933-34. The company will produce 40 features.

B. B. Kahane, president of RKO's production subsidiary, Radio Pictures, and Merian C. Cooper, production executive who succeeded David O. Selznick, met in New York Tuesday with Merlin Hall Aylesworth, president of RKO; Harold B. Franklin, in charge of theatres; Ned Depinet, distribution executive.

15th Year Book of Film Daily Issued

The 15th annual Year Book of *Film Daily* was presented to the industry last week. The edition, which runs more than 1,000 pages, treats of all the standard statistical information on all branches of the industry. The *Film Daily* list of 10 Best Pictures of 1932 are given leading position and other features include a compilation, by states, of all theatres; titles of productions released since 1915; production and distribution directories.

Forecasts by leaders of the industry are duly noted, and a feature is a listing by publicity men of each company's outstanding exploitation feat for the year.

Jack Alicoate is editor and publisher of *Film Daily* and the Year Book.

Full Handbook on Art of Screen in New Britannica

"The Theatre and Motion Pictures," a selection of articles from the new fourteenth edition of the Encyclopædia Britannica, has just been published by Encyclopædia Britannica, Inc., in New York and London.

It is the most complete and authoritative handbook of the art of the screen thus far produced, and is in fact the only reference work of the kind available, covering so many diverse aspects of the art and industry.

The Britannica policy of seeking sources from among the authoritative personnel of the institution discussed is reflected in the list of contributors to the fourteenth edition quoted in this volume on the theatre and the screen, including E. F. Albee, Lon Chaney, Cecil Blount DeMille, Lillian Gish, Alfred N. Goldsmith, Arthur Garfield Hays, Jesse L. Lasky, Charles Edward Kenneth Mees, Terry Ramsaye, Samuel L. Rothafel, Milton Sills, Lee Simonson, Otis Skinner, Joseph Urban, Max Reinhardt, Robert Edmon Jones, Kenneth Macgowan, and many others of equal rank.

Subjects discussed include: "Theatre Architecture," "Modern Theory of Design," "Production and Direction," "The Actor," "The Motion Picture Theatre," several subdivisions of the subject of picture production, picture technology and picture history. The volume also includes a section on theatre law, acoustics, make-up, costume design, pantomime, masks, the little theatre movement, color music and the dance. The work is illustrated with color plates from Britannica and many half-tone illustrations.

The book is equally useful as an independent reference-work, or as a guide to the Britannica material from which it is extracted.

The motion picture industry has in Dr. Franklin H. Hooper, American editor of Britannica, an especially enthusiastic friend. The edition of Britannica published contemporaneously with the rise of the screen dismissed the subject in about five hundred words under the title of "Cinematography." Today's Britannica presents the equivalent of a sizeable volume.

Duke Wellington Incorporates

Duke Wellington, widely known for his national service to the industry in lobby displays, has incorporated his business, formerly known as Display Craft, as a New York corporation. He is president, D. A. Poucher is treasurer and M. V. Blanchard is secretary. The new name is Duke Wellington, Inc, officing at 573 Fifth Avenue.

Mr. Wellington's displays are widely known to Broadway and sundry other avenues alongside, to say nothing about "the road" where his show goes out front to announce all that's on stage.

Mr. Poucher, the treasurer, is considerably known to the motion picture industry, with an experience beginning many and many a year ago and extending from Chicago's film row to Broadway, including all manner of corporations from Mutual to F.B.O. Mr. Poucher used to be able to strike a balance when the Japanese jugglers quit.

"5 hits each a gem.... from M-G-M"

AND NOW The HAPPIEST SPRING SONG

this industry has ever heard!

One, Two, Three, Four, Five! To the rescue comes the outfit that *always* comes through! *Five big hits* of road-show calibre released to theatres in smashing succession. A new note of joy in the movie sky. Join the merry M-G-M springtime chorus!

JOHN, ETHEL, LIONEL BARRYMORE
RASPUTIN AND THE EMPRESS
with RALPH MORGAN — DIANA WYNYARD — TAD ALEXANDER

GABRIEL OVER THE WHITE HOUSE
with **WALTER HUSTON,** KAREN MORLEY, FRANCHOT TONE, ARTHUR BYRON, DICKIE MOORE.
A Cosmopolitan Production

LIONEL BARRYMORE *in*
SERVICE (Title to be changed)
with LEWIS STONE—PHILLIPS HOLMES—BENITA HUME

HELEN HAYES—CLARK GABLE
THE WHITE SISTER
with LEWIS STONE — LOUISE CLOSSER HALE — MAY ROBSON

JOAN CRAWFORD—GARY COOPER
TODAY WE LIVE
with ROBERT YOUNG—FRANCHOT TONE—ROSCOE KARNS

METRO-GOLDWYN-MAYER

Not for just a DAY, not for just a YEAR, but ALWAYS!

'AND IT'S BOUND FOR HOLLYWOOD'

Says DeCasseres of "20th Century"; Other Plays Come Up for Analysis as Film Possibilities

by BENJAMIN DE CASSERES

20TH CENTURY

Those two hatchet-men of English, those two enchanting blackguards, Ben Hecht and Charley MacArthur, aided and abetted by George Abbott and Philip Dunning, put over about the funniest, fastest, craziest, wildest piece of hooey that has been seen around the old Bear Pit north of Times Square for many a cock-eyed moon.

I rocked in my seat, so did the audience, and so will forty or fifty millions of people when it gets filmed. For "20th Century" is bound for Hollywood as sure as your Christmas jewelry will turn green in March.

It's a slaughtering series of caricatures wound around a grand piece of spoofing of the whole Broadway theatrical game. It is laid aboard the 20th Century Limited bound from Chicago to New York.

It's "Grand Hotel" done with the slapstick. The epithets, speeches, similes and wisecracks bang away like hail on your noodle. Especially the stuff that comes out of the press agent to Oscar Jaffe. This press agent is William Frawley. It's a howl for some Cagneyesque screen actor.

On board the 20th Century is Oscar Jaffe, a mixture of two celebrated producers, one of whom is dead. The son-in-law is still alive (guess once—that's right). He's coming back to New York broke on a mammoth production of "Joan of Arc." Moffatt Johnston's Jaffe is torrential—sentimental, bawling, cry-babyish.

On the train is Lily Garland (played rip-roaringly by Eugenie Leontovich), an old flame of Jaffe's, coming east from Hollywood. She is a super-Garbo—broke.

Then there is a crazy man on board (Etienne Girardot), who passes himself off for a millionaire and offers to recoup Jaffe's fortune with a walloping check. The cops and asylum officials are waiting for him at Cleveland.

Also there are two bewhiskered Passion Play players (the Christus and Judas) on board, broke flatter than the originals. There are a dozen other breezy minor characters besides.

That's the set-up. What takes place cannot be described. Only Ben and Charley can describe it. And I hope they'll make the screen story. It's a whirlwind!

Picture value, 100 *per cent.*

GOODBYE AGAIN

At last Osgood Perkins has a part that suits him, suits me, suits the public and gives that intelligent and versatile actor an outlet for the energy that dances through his fingers, hands, hair and voice. Perkins is a dynamo—and yet he can pull the subtlest stuff when he wants to.

In the comedy—a rousing good one both for screen and stage—he plays Kenneth Bixby, a writer on a lecture tour with his secretary (yes, their relations are just precisely what darted through your head, Geraldine).

We discover them in a large bedroom (twins) in the Hotel Statler in Cleveland. It is literally a bedroom comedy, for most of Bixby's time is passed in bed.

He and his secretary are about to leave for Detroit when in pops Julia Wilson, married to a business bolony. Julia was Bixby's first offense long before he became famous. Julia is the sentimental, weepy type and seeks to renew relations (and does) with Bixby.

The husband (played superbly by Leslie Adams) has been so pounded by the market that he doesn't care much about what happens. (It would be a corking Rod LaRoque part.) But the family butts in to prevent a scandal, the secretary is jealous of Julia, and the third act becomes a very funny farce with Perkins in bed and the family nagging him to sign papers that will help divorce the Wilsons.

The end is a kiss-out—naturally.

It's a big hit and is full of laughs. With a swift cast, it ought to film well. The dialogue is crisp and barks.

Picture value, 70 *per cent.*

RED PLANET

This play, by John L. Balderston and J. E. Hoare, failed; but it would make an overwhelmingly interesting and exciting picture for the screen—if some one had the courage to do it. It is epical, cosmical, satanically satiric.

Ray Fanshawe and his wife finally establish communication with Mars. He is a hard-boiled scientist. She is religious-humanitarian. The first message, on a screen, is tremendously thrilling. The thrill mounts to fever-heat on Earth when two facts are revealed—first, that Jesus is on Mars and is sending to us the Sermon on the Mount; second, that cosmic rays can be used for all motive power.

Scenes are shown of alternate hope and despair. Extras are hawked on the streets: "Christ on Mars!" Panic everywhere because of the worthlessness of coal mines, oil wells and electric energy.

The Prime Minister of England goes Golden Rule. Fanshawe and wife quarrel over the respective values of the messages.

While the alternate panic and the religious exaltation are at their height, a man comes into Fanshawe's laboratory and informs them that he is Mars. He has been sending the messages from high up in the Alps to get even with the human race—by playing upon it the supreme joke of the ages. The Fanshawes kill the satanic creature and themselves—mum's the word!

The last scene is general thanksgiving in Westminster Abbey. The people of this world believe the lie. Moral: a comforting lie is better than the raw truth.

Picture value, unknown.

HONEYMOON

Certainly Katherine Alexander, Thomas Mitchell and three or four other good actors ought to have made this little comedy, "Honeymoon," by Samuel Chotzinoff and George Backer, simmer; but it barely came to a boil.

There are, however, some angles in it for a good little sophisticated screen comedy. I can see Roland Young in the part of Bob Taylor, divorced from Mrs. Leslie Taylor, but who wants to marry her again. The lady, for several acts, says no.

But this is only half of the story. The big hunk of the apple concerns a honeymooning couple who come to visit Mrs. Taylor (it's in Paris). They are already quarrelling. She has her eye elsewhere, and he has trips to London "to paint."

Well, the kid finds consolation in Mrs. Taylor. The young wife is necking around Nice with a film actor. After all this, things come out as they generally do in the third act: hunky-dory. No one expected any window-jumping anyhow.

Nothing very exciting here; but there are two good sex-angles and four parts for rubber-tired Hollywood performers.

Picture value, 50 *per cent.*

A LITTLE BLACK BOOK

"The Merry-Go-Round," or all is not hunky-dory in Washington, has stirred 'em up.

"The Little Black Book," by Harold Sherman, staggers around that famous little book of customers that every super-bootlegger in Washington is supposed to have. Naturally, this story, then, is George Raft from beginning to end.

There is a guy from a small town named Centerville who comes to Washington to be a clerk in one of Uncle Sam's offices. Centerville wants a state highway. The clerk tries to get it for his town, but it's no go until he gets his claws on a bootlegger's black book. Well, say, Centerville could have the Treasury and the Corcoran Art Gallery then.

There are love-interest, politicians and bootleggers beyond count—all after the little book. And Bang! Bang!—plenty of it.

It's hectic stuff and will go into the films unless the crime wave in pictures subsides, which it will not so long as we Americans need our booze.

Picture value, 70 *per cent.*

Jewel Makes War Picture

Jewel Productions, Inc., plans the production of "Forgotten Men," under the direction of Bud Pollard, which will feature actual war heroes. The film will be released shortly. Veterans representing the United States, Germany, Belgium, France, Ireland, Scotland, Italy who were decorated for valor will appear.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned. —THE EDITOR

Pick Up

(Paramount)

Romantic Drama

Here's a romantic drama that contains sufficient entertainment elements to make a stronger than ordinary program attraction. Undoubtedly the predominating showmanship feature is the teaming of Sylvia Sidney and George Raft, spotted in roles that take adequate advantage of their personalities and talents.

Being modern, easily understood, appealing in all its essentials and possessing a certain novelty of plot, "Pick Up" is so constructed that love interest, sympathy, drama, topical comedy (made more potent by slangy, breezy, dialogue), colorful adventure, bold flirtation, menace, quick action and melodramatic suspense are logically included. These features should be emphatically exploited, for, as they are all bound together in a comprehensive whole, they constitute entertainment that should appeal with equal effectiveness to both men and women. While most of the early part of the show is intimately romantic—Mary and Harry living together though unmarried—clever direction has kept the arrangement far enough away from the "too sexy" borderline. Rather, the relation creates sympathetic understanding for Mary and Harry.

Out of jail, Mary, determined to split with her husband, Jim, who is still behind the bars, stumbles into Harry's taxi cab. Broke, rain-soaked, she plays on his sympathies, goes home with him, but quickly lets him know that "monkey business" is out. She's not a regular pick up.

Comes a job in the Foster Taxi Company, Mary's growing affection for the smart but dumb mug, Harry finds them continuing their relation. Learning more about this odd guy, she urges him to buy a suburban garage and frames a gag with the unsuspecting Foster to get them both fired.

The garage is bought, and there's happiness and prosperity for the pair in the little suburb. Tony keeps Jim informed of what Mary is doing as Muriel sets out to win Harry. Two menaces to Mary become tense as Harry tells her he is going to marry Muriel and Jim shows up in the little love nest. Although she has obtained an annulment, Mary sacrifices her happiness for Harry's safety and moves out with Jim. Muriel tumbles down Harry's dream castles by refusing to marry him.

Finding the annulment papers, threatening Mary and promising revenge on Harry, Jim is locked in a room by his erstwhile wife as she phones the police. Stark drama pops out of newspaper headlines and Harry wakes up to the true state of affairs. Hocking everything he owns, he engages the sly Turner to defend the girl. A dramatic courtroom scene has Mary on the spot as Jim testifies that she helped him escape from jail and is equally responsible for killing a guard. But a clever Turner ruse wins for the girl and Harry.

"Pick Up" is the type of entertainment that shouts for extra effort. Stress the timely human interest of the story. Use the catchy copy in the dialogue. Create the impression, which the picture justifies, that there is plenty of interesting novelty. The title suggest all sorts of intriguing gag possibilities. Go after strong adult business on this one. You can afford to ignore the youngsters. Build for strong matinee business with the women.—McCARTHY, Hollywood.

Produced and distributed by Paramount. From Vina Delmar's story. Directed by Marion Gering. Adaptation by Sidney Lazarus. Screen play by S. K. Lauren and Agnes Brand Leahy. Photographed by David Abel. Release date, March 24, 1933. Running time, 75 minutes.

CAST

Mary Richards	Sylvia Sidney
Harry Glynn	George Raft
Muriel Stevens	Lillian Bond
Jim Richards	William Harrigan
Artie Logan	George Meeker
Sam Foster	Clarence Wilson
Tony	Brooks Benedict
Jerome Turner	Robert McWade
Prosecuting Attorney	Purnell Pratt
Mr. Brewster	Charles Middleton
Warden	Oscar Apfel
Johnson	Al Hill
Sadie	Patricia Farley
Freda	Florence Dudley
Magnolia	Louise Beavers
Matron	Eleanor Lawson
Don	Eddie Clayton
Peggy	Dorothy Layton
Sally	Alice Adair

Fast Workers

(Metro-Goldwyn-Mayer)

Comedy Drama

Flying repartee of a definitely sophisticated turn lends the chief significance to the title, "Fast Workers," rather than the fact that John Gilbert and Robert Armstrong are the acknowledged speed kings as riveters, the picture having its orgin in the play "Rivets."

Gilbert as a shirt-sleeved construction man hanging to a topmost girder of a skyscraper is something of a departure, but that is after all incidental to the story of two men and a girl, a wise girl. And the girl, Mae Clarke, does a superb job of acting in a role that is scarcely sympathetic. So does Gilbert, as expected.

Indeed, the theme leaves a sympathetic role for no one. Armstrong is "taken in" by the girl who has been Gilbert's but has found him quite set against such a subject as marriage. Gilbert disillusions Armstrong, who sees red and arranges an "accidental" plunge for Gilbert that all but spells the end for his pal. Both Armstrong, who has married Mae, and Gilbert tell Mae they're through with her. And that leaves the story approximately where it began.

Gilbert and Armstrong are the names that should help bring patronage above the ordinary run, but Miss Clarke's handling of the role assigned to her should be the leading reason for the second-day attendance.

The story is thoroughly spiced from beginning to end, in theme and dialogue, both essentially metropolitan. Flipping silver dollars at girls, in the street and in the hospital, scarcely encourages mothers to bring the "dear kiddies." —ROVELSTAD, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Tod Browning. From the play "Rivets." Continuity, Karl Brown and Ralph Wheelwright. Dialogue by Laurence Stallings. Photographer, J. Peverell Marley. Release date, March 10, 1933. Running time, 66 minutes.

CAST

Gunner Smith	John Gilbert
Bucker Reilly	Robert Armstrong
Mary	Mae Clarke
Millie	Muriel Kirkland
Spike	Vince Barnett
Virginia	Virginia Cherrill
Nurse	Muriel Evans

The White Sister

(MGM)

Drama

This picture is not of a type to be treated with ballyhoo. Of prime importance to exhibitors is the fact that identified with the picture are two of the biggest drawing names, Helen Hayes and Clark Gable, and the ever-popular theme of romance and frustrated love. F. Marion Crawford's story of the soldier and the nun who were separated by intangible religious vows is unfolded in an exceedingly delicate manner.

A little too much footage has been spent in dwelling upon the intricacies of the church rituals but a sincere effort has been made to portray them faithfully. The pictorial values are striking and complete. The picture has been handsomely set, money apparently being no object with the producers, and the photography is adequate.

The story deals with the daughter of a Prince who has become embittered over the fact that his wife left him for another man shortly after the birth of her daughter. The Prince is resolved that his daughter shall not follow in her mother's footsteps. Accordingly, as the picture opens, we find Miss Hayes affianced to an entirely insipid young man whom she obviously does not love, but dutifully respects. Through a motor accident, Mr. Gable, dashing young aviator, meets Miss Hayes. Her father takes an immediate dislike to him, even forbids his presence in the house, but his daughter has fallen hopelessly in love. By the same convenient means of a motor accident, the Prince is killed, and Mr. Gable is left to pursue his amorous attentions without fear of paternal disapproval. Miss Hayes grieves over her father's death, but eventually the soldier's love makes her forget and they prepare for marriage. War intervenes, however, and when she receives official notice of Gable's death, Miss Hayes takes nun's vows. Gable returns but too late. Her vows to the church cannot be rescinded and the young officer nobly goes his way. An air raid brings mortal wounds and the picture ends with Miss Hayes resolving to find peace and solace in the life to which she has devoted herself.

Miss Hayes' performance is wistful and tactful. Her histrionic ability comes to the

THE BOX OFFICE CHAMPIONS FOR FEBRUARY

The absence of ties among the productions turning in the largest grosses during February results in a list of only six pictures as the Box Office Champions for that month. Two of these, Paramount's "The Sign of the Cross" and United Artists' "The Kid from Spain," were also among the "champions" for January, with the former improving on its earlier position in the group by winning second place in the February ranking. In type, last month's box office selections show considerable variety, without, however, including straight comedy. Spectacle holds prominent representation in Fox's "Cavalcade" and "The Sign of the Cross," while the Cantor vehicle contributes musical comedy. The others, even Warner Brothers' George Arliss production, "The King's Vacation," offer drama with about equal emphasis on the romantic and comic elements of the narrative.

CAVALCADE

FOX

(1) Directed by Frank Lloyd. From the play by Noel Coward. Screen play by Reginald Berkeley. Continuity by Sonya Levien. Assistant director: William Tummel. Director of dialogue: George Hadden. War scenes by William Cameron Menzies. Art director: William Darling. Film editor: Margaret Clancy. Photographer: Ernest Palmer. Sound recorder: J. E. Aiken. Cast: Diana Wynyard, Clive Brook, Ursula Jeans, Herbert Mundin.

SIGN OF THE CROSS

PARAMOUNT

(2) Directed by Cecil B. DeMille. From the play by Wilson Barrett. Screen play by Waldemar Young and Sidney Buchman. Photographed by Karl Struss. Cast: Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton, Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl. Released February 10, 1933.

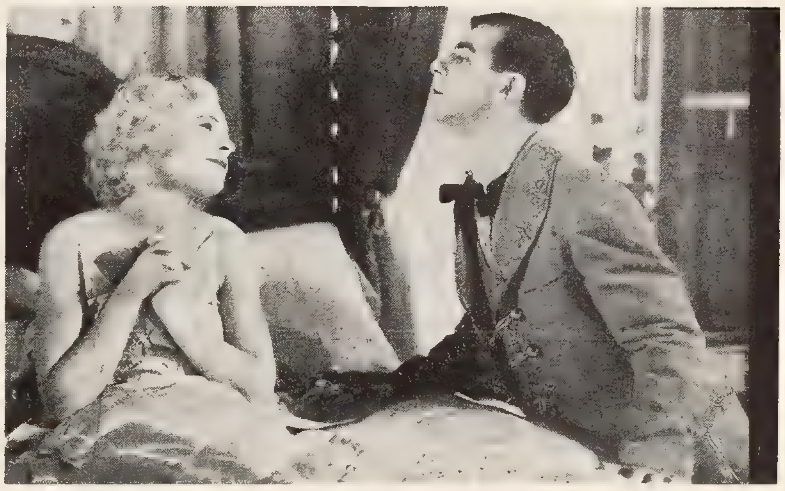
STATE FAIR

FOX

(3) Directed by Henry King. From the novel by Phil Stong. Screen play by Paul Green and Sonya Levien. Photographed by Hal Mohr. Film editor: R. W. Bischoff. Sound recorder: A. L. Von Kirbach. Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory. Released February 10, 1933.

THE KID FROM SPAIN

UNITED ARTISTS



(4) Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar and Harry Ruby. Directed by Leo McCarey. Dance numbers by Busby Berkeley. Art director: Richard Day. Musical director: Alfred Newman. Photographer: Gregg Toland. Cast: Eddie Cantor, Lyda Roberti, Robert Young, Ruth Hall. Released November 17, 1932.

HARD TO HANDLE

WARNER BROTHERS

(5) Directed by Mervyn LeRoy. Original story by Houston Branch. Screen play by Wilson Mizner and Robert Lord. Photographed by Barney McGill. Film editor: Bill Holmes. Art director: Robert Haas. Cast: James Cagney, Mary Brian, Allen Jenkins, Ruth Donnelly, Claire Dodd, Gavin Gordon, Emma Dunn, Robert McWade, John Sheehan, Matt McHugh. Released January 28, 1933.

THE KING'S VACATION

WARNER BROTHERS

(6) Directed by John Adolfi. From the story by Ernest Pascal. Screen play and dialogue by Ernest Pascal and Maude T. Howell. Photographed by James Van Trees. Film editor: Owen Marks. Art director: Anton Grot. Cast: George Arliss, Dick Powell, Patricia Ellis, Dudley Digges, O. P. Heggie, Marjorie Gateson, Florence Arliss, Vernon Steele, James Bell. Released February 25, 1933.

fore in each expressive sequence, although there are scenes in which it appears difficult for her to register sincerity. Mr. Gable is forceful. One of the best performances is turned in by that veteran trouper, Louise Closser Hale, in the role of the girl's companion. Why the producers brought Miss Hale into almost every sequence up to the middle of the picture and then forget her entirely, is an enigma. Lewis Stone is excellent in the very minute part as the Prince. For the rest of the players, Edward Arnold stands out in his characterization of the priest.

For the most part this is not a man's picture, although they may find the air sequences both exciting and interesting. Scenes in the prison camp, including the burning of cholera-ridden corpses, may be liked by the more morbid male minds. The departure of the Italian troops for the front is shown in thrilling scenes that are packed with color. On the whole, however, the action is slow, particularly in the convent scenes. The women should like the picture and especially the heart-breaking love scenes between Miss Hayes and Gable.

There is no reason for leaving the children at home, though the subject matter may be beyond them.—AYER, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Victor Fleming. From the novel by F. Marion Crawford. Dramatized by Walter Hackett. Screen play by Donald Ogden Stewart. Musical score by Herbert Stothart. Photographed by William Daniels. Film editor, Margaret Booth. Release date, March 17, 1933. Running time, 101 minutes.

CAST

Angela Chiaromonte	Helen Hayes
Giovanni Severi	Clark Gable
Prince Chiaromonte	Lewis Stone
Mina	Louise Closser Hale
Mother Superior	May Robson
Monsignor Saracinesca	Edward Arnold
Ernesto Traversi	Alan Edwards

A Shriek in the Night

(Allied)

Mystery, Romance, Comedy

Here's a show that should easily hold its own in any competition. Basically a murder mystery, it has been so handled that real romance, drama, suspense and surprising developments are equally important. And laugh-inspiring comedy dominates everything else. Developing a newspaper reporter twist, it smartly skips all the pitfalls that have engendered yowls of protest when, heretofore, members of that craft have been made the subjects of screen stories. It is so timed that laughs always drown gasps. The romance cleverly picks up in spots where it is most necessary and most appreciated. The mystery is well concealed and suspense forcefully built up. The novel finale sent the crowd out of the theatre enthusiastically approving.

Practically every feature except the murder of the janitor has been handled with a comedy twist. Continued laughter indicated that regular audiences will have no difficulty in catching the spirit of the work. Good dialogue supporting the topical action, the preview crowd got lots of fun out of the inspector's probing of the crime. His treatment of the bewildered Wilfred, his assistant, and the dumb maid, who read detective stories in the midst of real crime, added to the merriment. They howled at the antics of Patricia and Ted, sweethearts but rival reporters. Before they recovered from Ted's stealing of Pat's exclusive story and making it a scoop for himself, her framing of a fake story which he phoned in to Pat's old paper as a means of getting her job back for her had them in a new series of laughs. The colored maid's terrorized refusal to have anything to do with a morgue evoked plenty of mirth. The climax that had Pat on a spot and everybody else but the timid Wilfred up an alley held them in tense expectancy until it suddenly turned into a riot of unanticipated mirth.

"A Shriek in the Night" has the kind of entertainment that should amuse patrons of houses in the cities as well as outside. All that is necessary is an aggressive campaign. Frankly, in this writer's opinion, the picture has everything that the "fans" want at this particular time. The cast gives you some real names from Ginger Rogers and Lyle Talbot all the way down the line to Louise Beaver (that fat colored gal) to talk about. In the show they will give your patrons all they desire in mystery, romance, drama, suspense, unlooked for thrills and most of all—unending laughs.

There's plenty to intrigue and satisfy the interest of both men and women. What is probably more important is that the production is also okay for youngsters.

Probably the most effective way of driving home the full merit of this show will be to put your personal endorsement on it—guaranteeing that anyone who is not satisfied with what you say about it will have his money cheerfully refunded.—MCCARTHY, Hollywood.

Distributed by Allied. Directed by Albert Ray. Original story by Kurt Kempler. Screen play by Frances Hyland. Photographed by Harry Neumann and Tom Galligan. Release date to be determined. Running time, 70 minutes.

CAST

Patricia Morgan	Ginger Rogers
Ted Rand	Lyle Talbot
Wilfred	Arthur Hoyt
Inspector Russell	Purnell Pratt
The Janitor	Harvey Clarke
Augusta	Lillian Harmer
Martini	Maurice Black
Colored Maid	Louise Beaver

After the Ball

(Gaumont British)

Comedy

[*The following comment on "After the Ball," as seen in London by Bernard Charman, is timely in view of the current showing at the Seventh Avenue Roxy in New York.*]

In the paradoxical world of films, to say that a picture is "different" is to label it as just another cut to the same old pattern, so that it would be hardly correct to apply the adjective to this hour's glimpse of the lighter side of diplomacy. There is, however, a novelty about the piece, in that it is set in an unusual background—the important atmosphere of a disarmament conference—even if the thin story follows conventional lines.

So that gives you an exploitation lead right off (or do we Europeans flatter ourselves in thinking that you are interested in our continental politics?), suggesting that you can capitalize on the atmosphere of Geneva, with all the pomp and glory that surrounds these vital meetings of the nations. Don't let your customers take it too seriously, though. Rather stress the fact that woman's wiles are proof against the most serious of political matters, and that when wives want fun diplomacy goes by the board.

If you are impatient to know who's in the picture, you may be pleased to read that it has your own Esther Ralston in the lead, an Esther who has lost none of the lightness of performance that formerly made her the young man's fancy. She's good for the big lights, and should make worthwhile all the publicity you can afford her. With the honorable exception of Basil Rathbone, whom you may remember, the names of the cast in support won't mean much to your public, though each member, by performing with just the touch of exaggeration that the play demands, contributes an equal share to its success. Especially good is Clifford Heatherley, playing the self-important delegate of one of those tin-pot little states, all puffed with pride, that seem to want international politics to center round their petty selves.

The story is about the philanderings of a light hearted "king's courier" from London, bringing valuable dispatches to the British delegation. The courier lives for feminine attention, and contrives, all unknowingly, to begin an affair with the wife of his diplomat friend. It's all very complicated, but eventually wifie proves her virtue (to say nothing of her cunning), though not before hubbie has had a nasty jolt, and Lothario departs to further amorous adventures. The wit in the dialogue suggests that the appeal of the film will be particularly to the more sophisticated audiences of the big cities. A sprinkling of risque lines adds emphasis to the suggestion.

The picture has been directed with a light hand, and is distinguished by top grade photography and recording.—CHARMAN, London.

Produced by Gaumont-British at Shepherd's Bush, London. Distributed by Fox. Directed by Milton Rosmer. Unit production manager, Victor Peers. Adapted by H. M. Harwood. Scenario by J. O. C. Orton. Photography by Percy Strong. Edited by Ian Dalrymple and D. N. Twist. Sound supervision by George Gunn. Music by Otto Stransky. Lyrics by Clifford Grey. Musical director, Louis Levy. Art direction by A. Junge. Release date, March 17, 1933. Running time, 69 minutes.

CAST

Elissa Strange	Esther Ralston
Jack Harrowby	Basil Rathbone
Larita	Marie Burke
Victorine	Jean Adrienne
Peter Strange	George Curzon
Albuera	Clifford Heatherley

Hertha's Erwachen

Hertha's Awakening

(Protex)

Drama

A convincing production is this Ufa story of misguided love and its consequences. The theme is as old as life itself; the strength of the picture is rather in the girl's mental anguish in reaching a decision as to what to do about it, when her realization of the coming event is followed by the return, address unknown, of her letter to her sweetheart. While that should be the center of the exhibitor's appeal for patronage, at the same time for his own guidance it should be made known that the immediate solution finally is simplified for her when "Old Schultheiss," a friend in need, opens his home to her until the child is born.

Without emphasis upon the provincial environment, and its gossips and its rigid puritanism that sees a "scarlet letter" for all in the indiscretion of one, the theme would be less effective, and so this should be noted in pre-informing your patrons.

An explanatory introduction clears the way for the non-German patron, and titles in dialogue have been superimposed. Commendable as is this device, its effect would be heightened were the English sentences better attuned to the American audience; in part the wording is too obviously a translation, and where idiomatic American is used, the departure sometimes is too complete to ring true. Nevertheless, it does make easy the following of the development.

The names should mean considerable to the box office where German productions are frequently shown. Hans Brausewetter, youthful and likable, is the "breezy youngster from the big city," as the caption had it, and Toni van Eyck is in the title role.

The story is more a "Keeper of the Bees," Clara Bow's "Money Maker" of F.B.O. days, than a "Life Begins." Yet the censors took it upon themselves to eliminate a few bits of the dialogue.

It is a sincere pledge of marriage that Karl Christians makes to Hertha before his return to the Berlin offices of his company, but he loses his job and tears up his letter to Hertha when his landlady advises that he first find reemployment. The story itself loses its ring of sincerity, however, with the sequence showing Karl in an affair with another. When Hertha's friend brings him news of her motherhood, however, he returns to his own.

There is a rugged, homely strength to the picture, slow-moving in spots, but that also is typical of the deliberate style of the German picture and for that reason does not detract from it. The production obviously is for only adults.—ROVELSTAD, New York.

A UFA production distributed by Protex Trading. Adapted from an original story by Hertha von Gebhardt. Directed by Gerhard Lamprecht. Release date, March 10, 1933. Running time, 82 minutes.

CAST

Karl Christians	Hans Brausewetter
Mr. Barthels	Erwin Kalser
Hertha, his daughter	Toni van Eyck
Gertrude, her chum	Ruth Hellberg
Gertrude's mother	Elsa Wagner
Mr. Haber	Fritz Odemar
Miss Berghuhn	Hedwig Schlicter
"Old Schultheiss"	Eduard Rothauser

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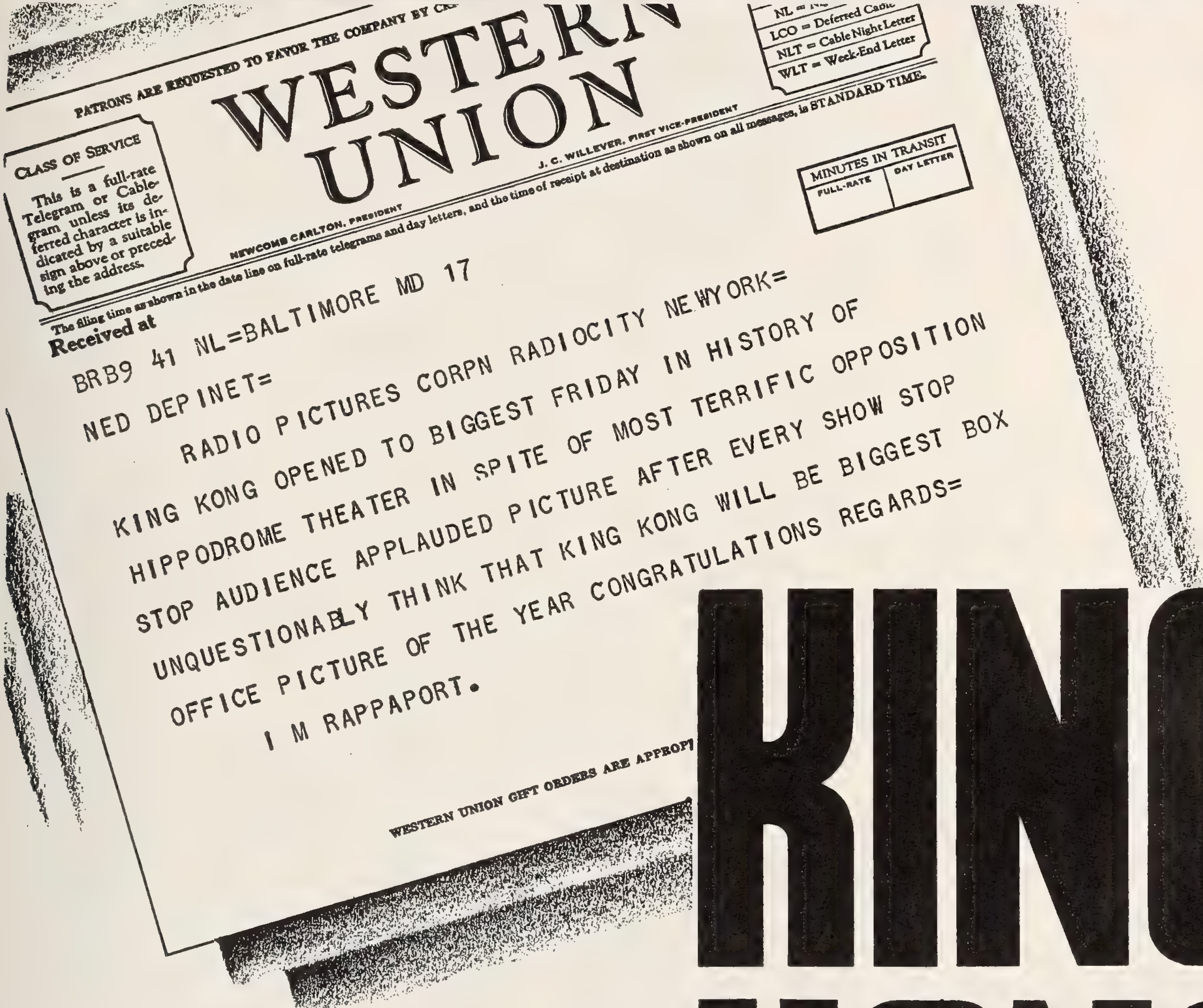

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Sailor's Luck

(Fox)

Comedy

Rough-and-ready comedy, climaxing in a battle royal with seemingly the entire Pacific fleet throwing fists in a marathon dancehall, keeps things moving at a rapid pace, in a production which on one or two occasions gives promise of lifting itself above the usual but just falls short.

Abundance of action and fun of the more obvious and uproarious kind can be assured the patron, but the most efficacious direction of approach should be in the names of the leads, James Dunn and Sally Eilers. Both do a commendable job with a jigsaw story in which the aim at times apparently is to turn the pieces upside down just when they have been correctly fitted. A drunk is permitted to stumble through ten times the justified footage; Will Stanton's work in this role would have been far more effective had the amount of it been reduced by that proportion. Remarks by nearby patrons confirmed our thoughts in that regard.

The title means little, but perhaps as much as the development of the story itself. Shore leave debarks Dunn, Sammy Cohen and Frank Moran at San Diego. Dunn meets Sally, non-swimming swimming instructor, and they're guests of the inebriate Stanton until Dunn sets out to find a place for Sally to sleep after she's lost her job. Dunn's intentions do a Finnegan but wind up honorable. Victor Jory enters as the suave but blackjack armed hotel proprietor with Sally as his target. He tricks Dunn by cutting in on the conversation when Dunn phones from San Francisco and Dunn returns to tear up the place and the romance. Sally, defiant, accepts Jory's proposal to enter the crooked marathon. Dunn comes back and after the pug-uglies manhandle him the "fleet" comes to the rescue and he plants a wedding ring on Sally's fourth finger, reading from right to left. And that's the story.

Besides the names, Sammy Cohen's assorted swan dives in an oversized bathing suit and the classical bent of the strongarmed Frank Moran, there is the "everybody-likes-a-sailor" appeal to capitalize.

The ultra-modern flavor of dialogue and sequences, in spots, and the absence of "anchors aweigh" material make it essentially a production for adult consumption, despite the engaging bit with Buster Phelps.—Rovelstad, New York.

Produced and distributed by Fox. Directed by Raoul Walsh. Story and screen play by Marguerite Roberts and Charlotte Miller. Photographed by Arthur Miller. Sound recorder, George Leverett. Art director, Joe Wright. Assistant director, Horace Hough. Additional dialogue by Bert Hanlon and Ben Ryan. Release date, March 10, 1933. Running time, 78 minutes.

CAST

Jimmy Harrigan	James Dunn
Sally Brent	Sally Eilers
Barnacle Benny	Sammy Cohen
Bilge	Frank Moran
Baron Darrow	Victor Jory
Minnie Broadhurst	Esther Muir
J. Felix Hemingway	Will Stanton
Angelo	Curley Wright
Rico	Jerry Mandy
Elmer Brown	Lucien Littlefield
Elmer Brown, Jr.	Buster Phelps
Attendant	Frank Atkinson

Shame

(Amkino)

Drama

The motion picture producing organization of Soviet Russia, Soyuzkino, seems virtually incapable of taking cognizance of "art for art's sake." Every production they turn out is buried to the hilt in propaganda, Soviet propaganda, Five-Year Plan propaganda. However, it is true that in this instance there has been attempted, with reasonable success, an injection of real story blood, dramatic vitality usually conspicuous by its absence in the regular run of Soyuzkino product.

Of course, the theme essentially is indicative of the operation of the industrial aspect of the Plan, having its center among a community of workers engaged in the construction of a giant turbine, as part of a counterplan, which, we understand, is in the nature of extra effort on the part of the community.

Four chief characters are involved: the secretary of the factory group, its engineer, the latter's young wife, also a worker, and an old mechanic who heartily disapproves of all this new collectivism and general enthusiasm, is steeped in his old fashioned methods and his desire for the good bottle. About the nuclear drama of these people hums, in background atmosphere, the collective activity which is the new Russia, rather significant and authentic.

There are two central points of dramatic interest, the first, romantic in a sense, the love of the engineer and his wife, a phase unusual in Soviet production; the second the struggle of the old mechanic, played by Vladimir Gardin much in the manner of Emil Jannings, with strong dramatic ability. When the turbine, in the construction of which Gardin has been responsibly involved, is found off-center and useless, the engineer and his fellow workers blame Gardin's love of the bottle. Above his machine is raised a flag, imprinted with the word "shame," indicative of Gardin's culpability. Eventually, it is discovered that a former engineer, in altering calculations, had been responsible. Happiness returns when a new turbine, hastily constructed under Gardin's supervision, functions satisfactorily.

To metropolitan audiences, in search of film fare in a measure different, somewhat unusual, this picture may appeal. The dialogue is in Russian, but superimposed subtitle translations, practically continuous, make it possible to follow the sequence. There is definite drama inherent in the picture, well handled, and with good performances making for greater effectiveness.—Aaronson, New York.

Produced in U. S. S. R. by Soyuzkino. Distributed by Amkino. Directed by Frederick Ermler and Sergei Yutkevitch. Photographed by A. Ginsburg and I. Volk. Music by Dmitri Shostakovitch. English titles by Nathan Adler. Release date, March 10, 1933. Running time, 75 minutes.

CAST

Semion Ivanitch Babchenko	Vladimir Gardin
His Wife	M. Blumenthal-Tamarina
Vasia	Boris Tenin
Katia	Tamara Guretskaya
Pavel	D. Abrikosov
Engineer Skortzov	B. Poslavski
His Wife	M. Pototzkaya
Engineer Lazarev	M. Kozlovski
Chutcochkin	G. Gudkin
Morgun	V. Sladkopevtzev
Director of Factory	A. Alexseyev
Workers	Nicholas Michurin, F. Slavski

The Man They Couldn't Arrest

(Gaumont British)

Mystery

Insofar as winning the attention of the American audience to this picture is concerned, its definite "Englishness" must be taken into consideration. Accents of the English that is England, no matter how much more accustomed to them the average audience here is today than yesterday, are still strange, the choice of idiom still sometimes less than understandable.

The picture is nevertheless a good mystery, employing to good advantage the technique of the unusual, the mechanics of the mysterious. The generally rapid pace has its halting moments because of the too extensive use of dialogue sequences which, in their length, are not completely necessary to the movement of the story.

The exhibitor has, in this instance, comparatively little in the matter of names with which to entice audiences. The only one which can have any familiarity to the American patron, and that rather little, is Gordon Harker, an able character actor, who here performs capably, but unfortunately in a rather minor role. The others, though generally able, are unknown here. Particularly good is the work of Robert Farquharson, as the nefarious and foreign-accented leader of the far-reaching gang pursued avidly but with little success by Scotland Yard. The exhibitor will necessarily have to concentrate on the mystery, the popular Scotland Yard involvement in the plot, and pay little attention to the cast, with the possible exception of Harker.

Hugh Wakefield, who heads the cast, is, in the opinion of the Yard, a member of the gang. Actually, he is assisting the Yard, for reasons not altogether clear. Scientifically inclined, his method is the employment of a highly ingenious device which detects, via radio, conversations in far away places. Maneuvering his range finder, he picks up the conversations of the gang, traces their movements, warns the police anonymously, and evades arrest by the police, murder by the gang.

Romance enters actively when Wakefield discovers that the father of the girl he loves, supposedly a wealthy business man, is one of the gang principals. Two murders, pursuits, self-closing doors and the like add to the general excitement.

By playing down the English origin and English flavor of the picture and concentrating on the mystery and romance elements, the exhibitor may do something with the picture. It is fairly good entertainment.—Aaronson, New York.

Produced by Gainsborough. Distributed by Gaumont-British. Directed by T. Hayes Hunter. Release date, March 11, 1933. Running time, 70 minutes.

CAST

Dain	Hugh Wakefield
Tansey	Gordon Harker
Delbury	Garry Marsh
Lyall	Nicholas Hannen
Count Lazard	Robert Farquharson
Mercia	Renee Clama
Shaughnessy	Dennis Wyndham

The Shriek

(Universal)

Amusing

There is amusement and liveliness in this Oswald the Rabbit cartoon, in which Oswald and his girl, touring in the desert, are surprised by the sheik, who steals the girl. Oswald's rescue attempts in the dark confines of a pyramid, with dancing mummies and the like, provide a few minutes of amusement.—Running time, 7 minutes.

Sicilian Sunshine

(Fox)

Pictorially Splendid

The beauties of the Island of Sicily, off the toe of the Italian boot, are pictured herein with noteworthy effect. This number of the Magic Carpet group of travel subjects gains rather than suffers through the absence of the accompanying dialogue generally used with the type. Beautiful panoramic views of the island are interspersed with closeup shots of the peasants who inhabit it, who are seen vividly at work making their famed puppets, dragging netloads of giant tuna fish, and at play, enjoying a native dance. A particularly worthwhile subject.—Running time, 10 minutes.

Hollywood Run-Around

(Educational)

Comedy Melodrama

While the title means little, even for a short feature, there's something of interest in this Vanity comedy, despite spotty lagging. Monty Collins is made the goat of the Club when he's chosen to run for mayor in the face of threats of a racketeer gang. There's the customary playing of basketball with a bomb, but the picture finds a fresh note in the studio players' rush across town to the rescue.—Running time, 20 minutes.

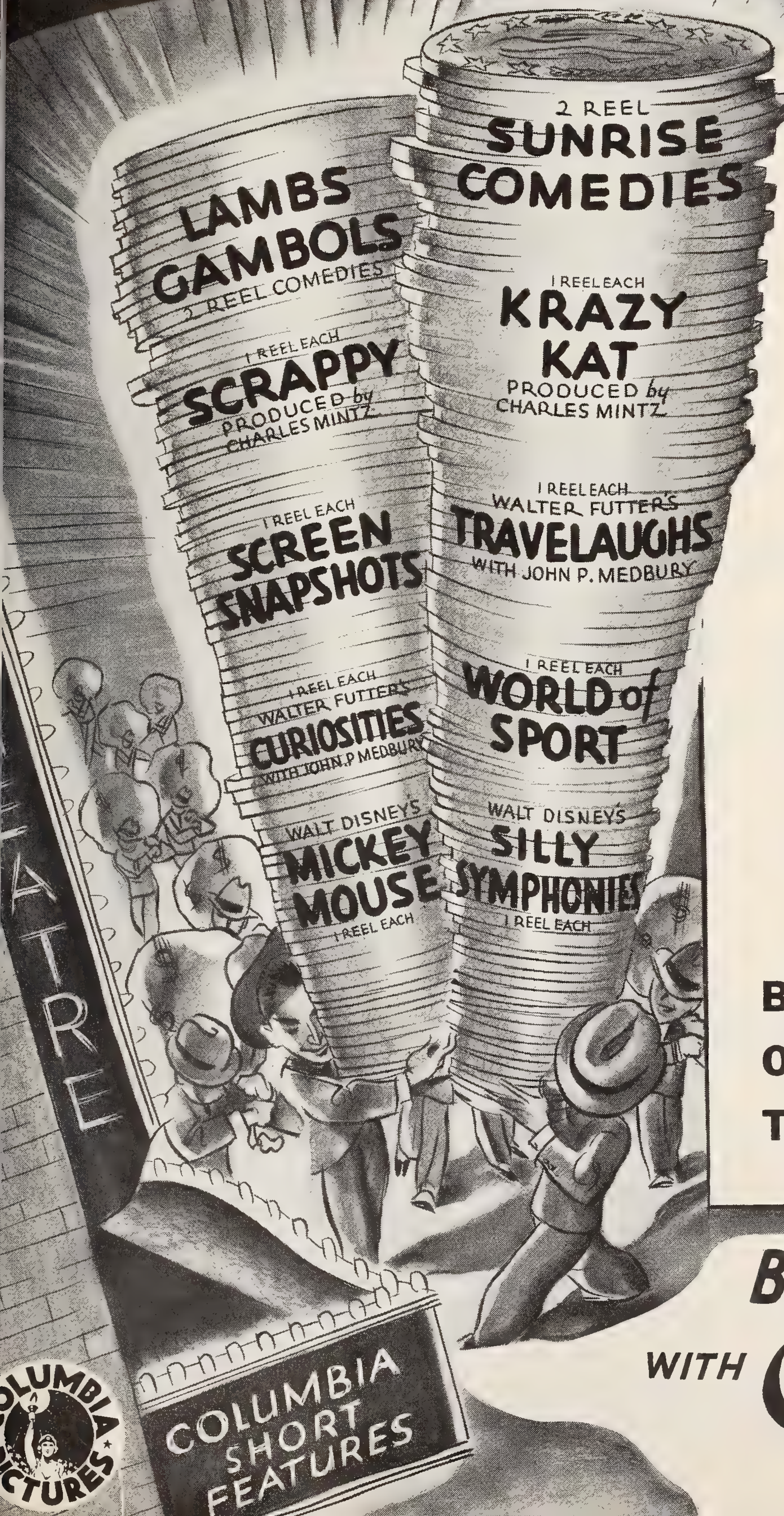
Wreckety Wrecks

(MGM)

Fair

Only fair comedy results when Ben Blue and Billy Gilbert, as a pair of witless taxi drivers, make frantic efforts to hide the body of the man they believe they have run down, which is in reality but a clothing store dummy. A spot of comedy here and there does not successfully pull the subject out of the ordinary class.—Running time, 19 minutes.

"HAPPY DAYS ARE HERE AGAIN!"


2 REEL
SUNRISE COMEDIES
LAMBS GAMBOLS
2 REEL COMEDIES
1 REEL EACH
KRAZY KAT
PRODUCED by CHARLES MINTZ
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SCRAPPY
PRODUCED by CHARLES MINTZ
1 REEL EACH
WALTER FUTTER'S
TRAVELAUGHS
WITH JOHN P. MEDBURY
1 REEL EACH
SCREEN SNAPSHOTS
1 REEL EACH
WORLD of SPORT
1 REEL EACH
WALTER FUTTER'S
CURIOSITIES
WITH JOHN P. MEDBURY
WALT DISNEY'S
SILLY SYMPHONIES
1 REEL EACH
WALT DISNEY'S
MICKEY MOUSE
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THEATRE RECEIPTS

Theatre receipts for the calendar week ended March 18, 1933, from 116 houses in 20 major cities totaled $1,067,515. For the preceding calendar week, ended March 11, from 119 theatres in 20 cities, the total was $1,093,045 (incorrectly stated in the last issue as $1,092,495), indicating a decline of $25,530 for the week. During the more recent period five new low individual record figures were recorded, and no new high individual figures.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	“From Hell to Heaven” (Para.) and “Parachute Jumper” (W. B.)	8,500	“Crime of the Century” (Para.) and “Broadway Bad” (Fox)	7,000	......
Keith’s	3,500	30c-50c	“Our Betters” (Radio)	13,000	“When Strangers Marry” (Col.)	12,000	High 12-5 “Frankenstein” 27,000 Low 3-9-33 “When Strangers Marry” 12,000
Keith-Boston	2,900	25c-50c	“Strange People” (Chesterfield)	12,500	“Topaze” (Radio)	11,000	High 4-9-32 “Steady Company” 26,000 Low 3-9-33 “Topaze” 11,000
Loew’s Orpheum	2,200	25c-50c	“Fast Workers” (MGM)	11,000	“Men Must Fight” (MGM)	9,500	High 1-24 “Hell’s Angels” 32,500 Low 3-9-33 “Men Must Fight” 9,500
Loew’s State	3,700	25c-50c	“Fast Workers” (MGM)	13,500	“Men Must Fight” (MGM)	11,000	High 6-18-32— “Hell Divers,” “Possessed” and “Sin of Madelon Claudet” 26,000 Low 3-9-33 “Men Must Fight” 11,000
Metropolitan	4,350	35c-65c	“42nd Street” (W. B.)	30,000	“King of the Jungle” (Para.)	26,500	High 1-31 “No Limit” 44,500 Low 3-9-33 “King of the Jungle” 26,500
Paramount	1,800	30c-50c	“From Hell to Heaven” (Para.) and “Parachute Jumper” (W. B.)	9,000	“Crime of the Century” (Para.) and “Broadway Bad” (Fox)	8,000	......
Buffalo							
Buffalo	3,500	30c-55c	“King of the Jungle” (Para.)	14,700	“The King’s Vacation” (W. B.)	20,000	High 3-28 “My Past” 39,500 Low 2-10-33 “Frisco Jenny” 10,000
Century	3,000	25c	“Crime of the Century” (Para.) and “Private Jones” (U.)	5,800	“Dangerously Yours” (Fox) and “Vampire Bat” (Majestic)	6,700	High 2-14 “Cimarron” 25,600 Low 12-9-32 “Rain” 4,700
Great Lakes	3,000	25c-40c	“42nd Street” (W. B.)	16,300	“Topaze” (Radio)	7.600	High 8-8 “Politics” 35,100 Low 2-10-33 “Hot Pepper” 5,800
Hippodrome	2,100	25c	“What! No Beer?” (MGM) and “The Old Dark House” (U.)	7,000	“Second Hand Wife” (Fox) and “Strange People” (Chesterfield)	6,900	High 2-14 “Free Love” 26,300 Low 7-16-32 “New Morals for Old” 4,200
Hollywood	300	25c	“Eucharistic Congress” (Standard) and “Hearts of Humanity” (Standard)	800	“With Williamson Beneath the Sea” (Principal) and “The Ringer” (First Div.) (2nd week)	700	......
Lafayette	3,300	25c	“Child of Manhattan” (Col.) and “Midnight Warning” (Mayfair)	6.400	“Man Against Woman” (Col.) and “Unwritten Law” (Majestic)	7,900	High 4-11 “Ten Cents a Dance” 24,100 Low 2-10-33 “Hypnotized” and “Trailing the Killer” 5,100
Chicago							
Chicago	4,000	35c-68c	“Men Must Fight” (MGM)	25,200	“Broadway Bad” (Fox)	25,000	High 1-23-32 “Two Kinds of Women” 67,000 Low 12-22-32 “The Match King” 20,000
McVickers	2,284	25c-50c	“King of the Jungle” Para.) (2nd week)	6,200	“King of the Jungle” (Para.) (1st week)	11,400	High 2-7 “Doorway to Hell” 38,170 Low 2-10-33 “Hello, Everybody” 5,500
Oriental	3,940	35c-68c	“State Fair” (Fox) (3rd week)	8,000	“State Fair” (Fox) (2nd week)	12,000	High 3-7 “My Past” 46,750 Low 12-22-32 “Secrets of the French Police” 13,000
Palace	2,509	35c-75c	“Our Betters” (Radio)	20,000	“So This Is Africa” (Col.)	17,000	High 4-2-32 “Cheaters at Play” 33,000 Low 12-15-32 “False Faces” 14,000
Roosevelt	1,591	25c-55c	“Dangerously Yours” (Fox) (25c-50c)	7,000	“What! No Beer?” (MGM)	9,700	High 4-11 “Dishonored” 30,350 Low 3-3-33 “Luxury Liner” 6,200
United Artists	1,700	35c-68c	“Perfect Understanding” (U. A.)	6,800	“Sign of the Cross” (Para.) (2nd week)	11,500	High 3-21 “City Lights” 46,562 Low 3-17-33 “Perfect Understanding” 6,800
Cleveland							
Allen	3,300	15c-35c	“Face in the Sky” (Fox) and “Deception” (Col.)	3,100	“Broadway Bad” (Fox) and “Strange Justice” (Radio) (10c-35c)	2,500	High 1-30-32 “Hell Divers” 26,000 Low 3-3-33 “Infernal Machine” and “Exposure” 1,800
Keith’s East 105th St.	....	15c-30c	“State Trooper” (Col.) and “High Gear” (Goldsmith)	2,000	“Lucky Devils” (Radio) (4 days) “Sailor Be Good” (Radio) (3 days)	3,000 2,000	......
Mall	753	15c-25c	“Crime of the Century” (Para.)	1,650	“Men Must Fight” (MGM)	1,050	......
RKO Palace	3,100	25c-65c	“Private Jones” (U.)	14,500	“The Great Jasper” (Radio)	11,000	High 5-2 “Laugh and Get Rich” 40,000 Low 2-11-33 “Child of Manhattan” 8,000
State	3,400	25c-50c	“State Fair” (Fox)	16,500	“King of the Jungle” (Para.) (25c-60c)	12,000	High 12-5 “Possessed” 30,000 Low 3-3-33 “She Done Him Wrong” 10,500
Stillman	1,900	25c-35c	“From Hell to Heaven” (Para.)	5.000	“Clear All Wires” (MGM)	4,000	......
Warner’s Lake	800	15c-50c	“42nd Street” (W. B.) (2nd week)	6,000	“42nd Street” (W. B.) (1st week)	8,100	High 10-3 “Five Star Final” 15.000 Low 7-4 “Big Business Girl” 2,000
Denver							
Aladdin	1,500	25c-40c	“No More Orchids” (Col.)	3,200	“42nd Street” (W. B.)	4,000	......
Denham	1,700	15c-25c	“Trailing the Killer” (World Wide)	2,400	“Air Hostess” (Col.)	3,600	......
Denver	2,500	25c-50c	“She Done Him Wrong” (Para.)	9,500	“King of the Jungle” (Para.)	8,000	High 8-8 “Politics” 25,000 Low 3-2-33 “Secret of Madame Blanche” 7,000
Orpheum	2,600	25c-40c	“Private Jones” (U.)	12,500	“State Fair” (Fox) (25c-50c)	12,500	......
Paramount	2,000	25c-40c	“The Woman Accused” (Para.)	4,500	“Crime of the Century” (Para.)	6,000	High 1-10 “Hell’s Angels” 22,000 Low 6-25-32 “Forgotten Commandments” and “Reserved for Ladies” 3,450
Detroit							
Downtown	2,750	25c-40c	“Private Jones” (U.)	5,200	“The Great Jasper” (Radio) (15c-50c)	6,100	......
Fisher	2,700	15c-40c	“Secret of Madame Blanche” (MGM)	3,100	“Crime of the Century” (Para.) (15c-50c)	3,200	......
Fox	5,100	15c-40c	“Broadway Bad” (Fox)	7,400	“State Fair” (Fox) (25c-50c)	9,300	......
Michigan	4,000	25c-50c	“From Hell to Heaven” (Para.)	12,600	“King of the Jungle” (Para.)	14,700	......
United Artists	2,000	25c-50c	“Hallelujah, I’m a Bum” (U.A.) (2nd week)	3,900	“Hallelujah, I’m a Bum” (U. A.) (1st week)	5,800	......

FIRST DAY— BIG

SECOND DAY— BIGGER

THIRD DAY— BIGGER YET

"YOU'LL HAVE A GRAND AND GLORIOUS TIME seeing Miss Pickford's newest offer to cinemakind." Three and a half stars.
Irene Thirer, Daily News

"'Secrets' is genuinely touching. The hero is most attractively played by Leslie Howard."
Rich'd Watts, Jr., Herald-Tribune

and indications at the RIVOLI, N. Y. point to the Biggest Business in months with

MARY

PICKFORD

IN

SECRETS

with LESLIE HOWARD

A FRANK BORZAGE PRODUCTION

UNITED
ARTISTS
PICTURE

"**Effectively pictured.** The star contributes truly a great moment of tragic pantomime."
John S. Cohen, Jr.
Sun

"**Mary at her best.** There's scarce a woman in the land who won't enjoy their secrets. The story reaches into the heart."
Regina Crewe,
American

"**'Secrets' summarizes all** that Mary Pickford has meant to the screen . . . Pickford fans should storm the box-office . . . The finest picture of her career."
Hollywood Reporter

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1931 to date)**	
Hollywood								
W. B. Hollywood	3,000	25c-50c	"Blondie Johnson" (F. N.)........ (2nd week-6 days)	5,500	"Blondie Johnson" (F. N.)....... (1st week)	9,000	High 2-7 "Little Caesar"............... Low 11-7 "Honor of the Family"......	30,000 7,000
Indianapolis								
Apollo	1,100	25c-40c	"Private Jones" (U.)	2,750	"Topaze" (Radio)	2,500	High 6-13 "Daddy Long Legs"........ Low 3-10-33 "Topaze"	10,000 2,500
Circle	2,800	25c-40c	"42nd Street" (W. B.)............ (2nd week)	5,000	"42nd Street" (W. B.)............ (1st week)	5,000	High 2-14 "Cimarron" .... Low 3-3-33 "Sign of the Cross"........ (Second run)	13,000 2,500
Indiana	3,300	25c-40c	"She Done Him Wrong" (Para.).. (9 days)	8,000	"King of the Jungle" (Para.)....	6,000	High 1-17 "Her Man" .... Low 3-3-33 "20,000 Years in Sing Sing"	25,000 5,000
Palace	2,800	25c-40c	"Fast Workers" (MGM)	4,000	"Men Must Fight" (MGM)......	4,500	High 5-2 "Trader Horn" .... Low 3-3-33 "Clear All Wires"..........	22,000 3,500
Kansas City								
Mainstreet	3,049	25c-40c	"Our Betters" (Radio)............	4,800	"The Great Jasper" (Radio).......	4,000	High 1-9-32 "Peach o' Reno".......... Low 3-7-33 "The Great Jasper"........ (Second week of straight film policy.)	25,500 4,000
Midland	4,000	25c	"Fast Workers" (MGM)......... (7 days and Sat. midnite show)	6,500	"Men Must Fight" (MGM)....... (7 days and Sat. midnite show)	6,500	High 1-5-33 "Strange Interlude"........ Low 12-8-32 "Man Against Woman"...	30,000 6,000
Newman	2,000	25c-50c	"King of the Jungle" (Para.).... (7 days and Sat. midnite show)	5,000	"42nd Street" (W. B.)............ (5 days and Sat. midnite show) (2nd week)	4,500	High 2-27-32 "Shanghai Express" ..... Low 3-14-33 "King of the Jungle"....	25,000 5,000
Uptown	2,000	25c-40c	"The Match King" (F. N.)........ (7 days and Sat. midnite show)	2,500	"20,000 Years in Sing Sing" (F. N.) (7 days and Sat. midnite show)	2,500	High 1-10 "Girl of the Golden West".. Low 5-21-32 "Lena Rivers"	8,000 2,000
Los Angeles								
Loew's State ...	2,416	25c-40c	"What! No Beer?" (MGM) and "Broadway Bad" (Fox)	9,000	"Dangerously Yours" (Fox)	8,000	High 10-25 "Susan Lenox"............. Low 3-5-32 "The Silent Witness".......	39,000 6,963
Paramount	3,596	25c-40c	"King of the Jungle" (Para.)....	10,000	"Sign of the Cross" (Para.)......	20,500	High 10-31 "Beloved Bachelor".......... Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"The Great Jasper" (Radio)......	2,000	"Private Jones" (U.)	5,400	....	
W. B. Downtown	2,400	25c-50c	"Blondie Johnson" (F. N.)........ (2nd week)	7,100	"Blondie Johnson" (W. B.)...... (1st week)	11,200	High 2-7 "Little Caesar" .... Low 4-23-32 "Destry Rides Again".....	27,000 6,200
W. B. Western ..	2,400	25c-45c	"Blondie Johnson" (F. N.)........	3,100	"Ladies They Talk About" (W.B.)	4,200	....	
Minneapolis								
Century	1,640	25c-40c	"State Fair" (Fox)................ (return engagement)	4,500	"Secret of Madame Blanche"...... (MGM)	2,500	....	
Lyceum	1,600	55c-$1.10	"Cavalcade" (Fox) .... (2nd week-3 days)	3,000	"Cavalcade" (Fox) .... (1st week)	4,000	....	
Lyric	1,238	25c-40c	"Broadway Bad" (Fox)	2,000	"Dangerously Yours" (Fox)	1,500	High 5-30 "Kiki" .... Low 1-24 "Men on Call"................	4,000 1,200
RKO Orpheum..	2,900	25c-50c	"So This Is Africa" (Col.)........	6,500	"Cynara" (U. A.)	3,000	....	
State	2,300	25c-55c	"She Done Him Wrong" (Para.)..	7,000	"King of the Jungle" (Para.)....	3,500	High 1-2-32 "Sooky" .... Low 3-10-33 "King of the Jungle"......	10,000 3,500
Montreal								
Capitol	2,547	25c-60c	"Frisco Jenny" (F. N.) and...... "Employees' Entrance" (F. N.)	9,500	"Son-Daughter" (MGM) and..... "Parachute Jumper" (W. B.)	10,000	High 1-10 "Just Imagine" .... Low 12-23 "The Guardsman" and "The Tip Off" ...	18,000 8,000
Imperial	1,914	15c-50c	"Don Juan de la Montagne" (French)	2,200	"Milady" (French) .... (2nd week)	2,000	High 1-17 "Office Wife" .... Low 12-23-32 "Cendrillon de Paris" and "Le Fils de l'Autre"	10,000 1,800
Loew's	3,115	25c-75c	"Dangerously Yours" (Fox)	11,500	"Whistling in the Dark" (MGM)	12,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	25c-75c	"She Done Him Wrong" (Para.)..	12,000	"State Fair" (Fox)	12,500	High 4-2-32 "One Hour With You".... Low 12-23-32 "Life Begins"............	19,500 8,500
Princess	2,272	25c-60c	"Uptown New York" (World.... Wide) and "Hypnotized" (World Wide)	7,500	"Child of Manhattan" (Col.) and "Obey the Law" (Col.)	7,000	High 4-1 "City Lights" .... Low 12-23-32 "The Crusader" and "Hearts of Humanity"	22,500 6,000
New York								
Astor	1,120	55c-$2.20	"Rasputin and the Empress".... (MGM) (12th week-6 days)	5,800	"Rasputin and the Empress"...... (MGM) (11th week)	6,183	High 1-2-32 "Hell Divers" .... Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Shame" (Amkino)	4,750	"Soviets on Parade" (Kinematrade)	4,550	....	
Capitol	4,700	35c-$1.65	"Men Must Fight" (MGM).......	27,900	"Clear All Wires" (MGM)........	53,883	High 1-9-32 "Mata Hari" .... Low 2-2-33 "Whistling in the Dark"..	110,466 23,600
Gaiety	807	55c-$1.65	"Cavalcade" (Fox) .... (10th week)	8,900	"Cavalcade" (Fox) .... (9th week)	10,600	....	
Mayfair	2,300	35c-85c	"Crime of the Century" (Para.)	8,200	"Racetrack" (World Wide)........	7,100	High 12-12 "Frankenstein" .... Low 3-10-33 "Racetrack"	53,800 7,100
Palace	2,500	25c-75c	"Mussolini Speaks" (Col.)........	12,600	"Broadway Bad" (Fox)...........	8,750	....	
Paramount	3,700	35c-99c	"The Woman Accused" (Para.)..	27,100	"She Done Him Wrong" (Para.).. (3rd week)	34,600	High 2-7 "Finn and Hattie"........... Low 2-2-33 "Hello, Everybody".........	85,900 15,600
Rialto	2,200	40c-85c	"She Done Him Wrong" (Para.).. (Second run)	12,000	....		High 2-27-32 "Shanghai Express"...... Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-85c	"Perfect Understanding" (U. A.) (3rd week)	8,200	"Perfect Understanding" (U. A.).. (2nd week)	9,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
RKO Music Hall	5,945	35c-$1.65	"Christopher Strong" (Radio).....	64,257	"King Kong" (Radio)............	78,731	....	
RKO Roxy	3,700	35c-$1.65	"King Kong" (Radio).............. (2nd week)	32,330	"King Kong" (Radio).............. (1st week-8 days)	39,548	....	
Roxy	6,200	25c-35c	"Heritage of the Desert" (Para.)	15,500	"There Goes the Bride"........... (Gaumont-British)	16,700	High 1-1-32 "Delicious" .... Low 1-26-33 "Air Hostess"	133,000 9,100
Strand	3,000	25c-85c	"42nd Street" (W. B.)...........	41,778	"Blondie Johnson" (F. N.) .... (2nd week—5½ days)	7,800	High 1-17 "Little Caesar" .... Low 4-2-32 "The Missing Rembrandt"..	74,821 8,012

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-40c	"Woman Accused" (Para.)	1,800	"From Hell to Heaven" (Para.)	1,350	High 2-7 "Illicit" Low 3-11-33 "From Hell to Heaven"	11,000 1,350
Criterion	1,700	10c-55c	"King of the Jungle" (Para.)	2,000	"Clear All Wires" (MGM)	1,800	High 2-21 "Cimarron" Low 3-11-33 "Clear All Wires"	15,500 1,800
Liberty	1,500	10c-35c	"The Death Kiss" (World Wide) (4 days) "The Fourth Horseman" (U.) (3 days)	600 500	"Nagana" (U.) (4 days) "The Face in the Sky" (Fox) (3 days)	600 600	High 1-24 "Under Suspicion" Low 6-20 "Big Fight" and "Drums of Jeopardy"	7,200 900
Mid-West	1,500	10c-55c	"Child of Manhattan" (Col.)	1,900	"Employees' Entrance" (F. N.)	1,400	High 9-19 "Young As You Feel" Low 3-11-33 "Employees' Entrance"	11,000 1,400
Omaha								
Orpheum	3,000	25c-50c 25c-40c	"Sailor Be Good" (Radio) (3 days) "Our Betters" (Radio) (4 days)	4,500 4,000	"Private Jones" (U.) (3 days) "The Great Jasper" (Radio) (4 days)	4,000 3,250	High 2-14 "Cimarron" Low 3-10-33 "Private Jones" and "The Great Jasper"	25,550 7,250
Paramount	2,900	25c-50c	"She Done Him Wrong" (Para.)	9,500	"King of the Jungle" (Para.)	6,750	High 4-23-32 "Tarzan, the Ape Man" Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	13,750 4,000
State	1,200	15c-25c	"Employees' Entrance" (F. N.) (4 days) "Girl Missing" (W. B.) (3 days)	750 500	"State Fair" (Fox) (6 days) (25c-50c) "Smoked Lightning" (Fox) (3 days)	2,500 500	High 3-14 "Trader Horn" Low 2-10-33 "The Devil Is Driving" and "The Intruder"	10,000 1,000
World	2,500	25c-40c	"Crime of the Century" (Para.) and "Fast Life" (MGM)	6,250	"Tonight Is Ours" (Para.) and "Dangerously Yours" (Fox)	6,000	High 4-11 "Men Call It Love" Low 11-28 "The Cisco Kid"	16,000 4,500
Philadelphia								
Arcadia	600	25c-50c	"Tonight Is Ours" (Para.) (6 days)	2,000	"Strange Interlude" (MGM) (6 days)	2,500	High 12-17 "The Guardsman" Low 10-1-32 "Make Me a Star"	6,500 1,500
Boyd	2,400	40c-55c	"King of the Jungle" (Para.) (6 days)	10,000	"Topaze" (Radio) (6 days)	10,000		
Earle	2,000	40c-65c	"Private Jones" (U.) (6 days)	17,000	"Blondie Johnson" (F. N.) (6 days)	19,000	High 1-5-33 "Breach of Promise" Low 7-23-32 "Miss Pinkerton"	29,000 12,500
Fox	3,000	35c-75c	"Rome Express" (U.) (6 days)	16,500	"Humanity" (Fox) (6 days)	17,000	High 2-7 "Man Who Came Back" Low 6-18-32 "Mystery Ranch"	40,000 15,000
Karlton	1,000	30c-50c	"Grand Slam" (F. N.) (6 days)	3,500	"No Other Woman" (Radio) (6 days)	2,800	High 5-2 "City Lights" Low 3-11-33 "No Other Woman"	8,000 2,800
Keith's	2,000	15c-35c	"State Trooper" (Col.) (6 days)	6,500	"Parisian Romance" (Allied) (6 days)	6,300	High 1-30-32 "Arrowsmith" Low 2-23-33 "Officer 13"	27,000 6,200
Locust	1,400	55c-$1.10	"Cavalcade" (Fox) (6th week-6 days)	7,500	"Cavalcade" (Fox) (5th week-6 days)	7,000		
Stanley	3,700	40c-55c	"42nd Street" (W. B.) (2nd week-6 days)	19,000	"Grand Slam" (F. N.) (3 days) "42nd Street" (W. B.) (1st week-3 days)	3,500 16,000	High 12-19 "Frankenstein" Low 7-25 "Rebound"	31,000 8,000
Stanton	1,700	30c-55c	"Luxury Liner" (Para.) (6 days)	7,500	"Child of Manhattan" (Col.) (6 days)	7,000	High 3-21 "Last Parade" Low 11-17-32 "All American"	16,500 6,000
Portland, Ore.								
Broadway	1,912	25c-40c	"King of the Jungle" (Para.)	6,500	"What! No Beer?" (MGM)	3,500	High 1-10 "Min and Bill" Low 10-1-32 "The Crash"	21,000 2,800
Liberty	1,800	15c-25c	"She Done Him Wrong" (Para.) (4th week)	3,300	"She Done Him Wrong" (Para.) (3rd week)	1,500		
Oriental	2,040	25c-35c	"Goona Goona" (First Div.)	2,800	"Maedchen in Uniform" (Krimsky & Cochran)	2,000		
Rialto	1,400	15c-25c	"State Fair" (Fox)	2,000	"Dangerously Yours" (Fox)	1,200	High 3-21 "Trader Horn" Low 2-10-33 "Billion Dollar Scandal"	12,000 1,000
RKO Orpheum	1,700	25c-55c	"Great Jasper" (Radio)	4,000	"Topaze" (Radio)	8,000	High 2-14 "Cimarron" Low 3-17-33 "Great Jasper"	20,000 4,000
United Artists	945	25c-40c	"Perfect Understanding" (U. A.)	4,600	"Madame Butterfly" (Para.)	1,600	High 1-10 "Hell's Angels" Low 3-10-33 "Madame Butterfly"	12,500 1,600
San Francisco								
Columbia	1,550	50c-$1.50	"Rasputin and the Empress" (MGM)	9,200				
Embassy	1,380	25c-50c	"Hound of the Baskervilles" (Ind.)	2,000	"Man Against Woman" (Col.)	2,500		
Filmarte	1,400	25c-50c	"Rome Express" (U.) (2nd week)	2,000	"Rome Express" (U.) (1st week)	1,300		
Golden Gate	2,800	25c-65c	"Great Jasper" (Radio)	12,800	"Topaze" (Radio)	12,000	High 2-9-33 "The Mummy" Low 6-11-32 "Lena Rivers"	25,500 7,000
Paramount	2,670	25c-75c	"42nd Street" (W. B.) (2nd week)	13,000	"42nd Street" (W. B.) (1st week)	15,000	High 1-9-32 "The Champ" Low 8-12-32 "Devil and the Deep"	35,600 9,500
St. Francis	1,435	50c-$1.50	"Tonight Is Ours" (Para.) and "Fast Life" (MGM) (25c-50c)	8,500	"Cavalcade" (Fox) (3rd week—10 days)	5,500		
United Artists	1,200	25c-50c	"Afraid to Talk" (U.)	5,500	"Parachute Jumper" (W. B.)	4,000		
Warfield	2,700	35c-90c	"King of the Jungle" (Para.)	13,000	"Woman Accused" (Para.)	12,000	High 3-14 "Parlor, Bedroom and Bath" Low 3-9-33 "Woman Accused"	28,000 12,000
Seattle								
Blue Mouse	950	25c-55c	"Goona Goona" (First Div.) (25c-50c)	3,000	"The Mummy" (U.)	3,000		
Fifth Avenue	2,750	25c-55c	"From Hell to Heaven" (Para.) and "Secret of Madame Blanche" (MGM)	5,000	"Luxury Liner" (Para.) and "20,000 Years in Sing Sing" (F. N.)	6,000	High 7-30-32 "Million Dollar Legs" Low 3-18-33 "From Hell to Heaven" and "Secret of Madame Blanche"	18,500 5,000
Liberty	2,000	10c-25c	"Hypnotized" (World Wide)	3,250	"State Trooper" (Col.)	3,750	High 1-10 "The Lash" Low 11-11-32 "Amazon Head Hunters"	11,500 3,000
Music Box	950	25c-55c	"Topaze" (Radio) (25c-50c)	3,750	"Hallelujah, I'm a Bum" (U. A.)	3,500	High 2-28 "City Lights" Low 11-25-32 "The Crooked Circle"	14,000 3,000
Paramount	3,050	25c-55c	"King of the Jungle" (Para.)	5,000	"What! No Beer?" (MGM)	6,000	High 1-10 "Paid" Low 3-18-33 "King of the Jungle"	18,000 5,000
Washington								
Columbia	1,232	25c-40c	"Luxury Liner" (Para.)	3,200	"Second Hand Wife" (Fox)	3,000		
Earle	2,323	25c-66c	"From Hell to Heaven" (Para.)	23,000	"42nd Street" (W. B.)	24,000		
Fox	3,434	25c-66c	"Crime of the Century" (Para.)	33,000	"Clear All Wires" (MGM)	38,500		
Loew's Palace	2,363	35c-55c	"Fast Workers" (MGM)	9,500	"She Done Him Wrong" (Para.)	14,750		
Metropolitan	1,600	25c-55c	"42nd Street" (W. B.)	7,500	"Grand Slam" (F. N.)	4,200		
Rialto	1,900	25c-55c	"The Big Cage" (U.)	4,800	"Rome Express" (U.)	5,000		
RKO Keith's	1,832	25c-55c	"So This Is Africa" (Col.) (8 days)	10,500	"The Great Jasper" (Radio)	7,200		

SHORT FILMS SUPPLANTING DOUBLES

(*Continued from page* 11)

York territory to determine the public reaction. However, and despite opposition of certain Loew executives to dual policies, it is expected that Loew's and the other companies will postpone until next season any action to order wholesale cessation of double feature activities at their theatres.

Double featuring is not considered financially unsound insofar as theatre operating expenses are concerned. Exhibitors generally find that duals cost no more, even less, than a single policy because the second feature is usually a "B," "C," or "D" attraction, with rentals lower than the aggregate cost of corresponding footage in short subject form. There are exceptions, however.

Foreseeing a possibility of a shortage in feature product within the next few months has led exhibitors in the New York territory—representing about 14 per cent of the country—and elsewhere to launch an extensive investigation into the double feature situation with a view to effecting their elimination immediately on condition that similar action is taken by the circuits. Prominent in this movement are the Allied Theatres of New Jersey; Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, in which most of New York's independents are members; and the following independent or unaffiliated circuit owners: Lawrence Bolignino, president of Consolidated Amusements; A. H. Schwartz, president of Century Circuit; Jack Springer, Leo Brecher, Samuel Rinzler, Louis Frisch, Lee Ochs, Sam Cocalis, Jack Hattem and Jack Steinman.

Cessation of what are described as "unfair" circuit activities, such as ten-cent morning matinees, at downtown and de luxe theatres is said by exhibitor leaders in many cities to be necessary for complete elimination of doubles at neighborhood houses.

Seek Return to Duals

New York exchanges would force the twin bill issue by getting exhibitors in the territory to agree to a cessation of doubles and to effect increased box office scales.

Exhibitors in New York, Chicago, Kansas City, Los Angeles, Newark, Memphis, Detroit and elsewhere have indicated complete dissatisfaction with doubles as a permanent practice.

Theatre attendance has shown an increase in towns where there has been a return to single features by general agreement. There is said to be more money passing over Chicago's box office windows since owners voted unanimously against doubles last October. Not one house has reverted to singles.

However, there has suddenly cropped up in Chicago a situation which might place in jeopardy the citywide ban on duals. Agitation for the return of doubles in that city is said to be under way, sponsored by a certain group of independent exhibitors, who are understood to have been holding secret meetings. For the most part, these operators control small neighborhood houses. Five six-reel westerns, titles undetermined, are understood to have been cut to 4,500 feet, or under, by this Chicago group, and are being used on dual bills. As a result, first runs, exchanges and owners of larger neighborhoods are protesting. The situation is ticklish.

In a few zones in Greater New York where doubles were dropped, exhibitors reported that business did not drop off after the change.

Dallas owners are contemplating retaliation against downtown runs that have launched dual programs. Southern California exhibitors are conducting a campaign, and Memphis owners recently won out in their fight with circuit runs. Allied in Michigan, however, is unable to make any headway in its anti-dual battle throughout Michigan. In Cleveland, clubwomen have joined in the general denunciation of dual showings.

Sections where the practice of double featuring is gaining new ground include Philadelphia, Pittsburgh, Milwaukee, Portland, Ore., Tampa, San Francisco, Buffalo, Providence, Salt Lake City, Spokane, San Antonio, Dallas and Detroit. Also in the Southwest the practice is reported to be spreading.

Sol Lesser, president of Principal Pictures, with headquarters in Los Angeles, reported that double billing is growing on the West Coast and that it is doubling business at his own circuit of 18 theatres. "However," he added, "I believe it is a good thing only as a temporary expedient." Mr. Lesser said independent distributors benefit mostly by dual bookings.

As to the effect of the practice on rentals, he said that normally, rentals are usually figured at 25 per cent of the theatre's gross, but under present conditions, and on a policy of twin bills, rentals have been scaled down to as low as 12½ per cent of the intake per feature.

Louis Brock, associated producer of shorts for RKO, said from Hollywood that a series of good three-reel comedies can be made a most effective producer-weapon against double programs, but only in a series, so exhibitors might steadily advertise them as special attractions.

Warners' Tries Single Film Plan

The greatest boon to the industry during 1933 will be the elimination of double bills, according to William Le Baron, Paramount production executive in Hollywood. They confuse the minds of the patron, he said. Having had too many double bills, the fan becomes satiated and stays away. The exhibitor has a hard time exploiting two shows, while the producer's losses in rentals force him to cheapen his product. "The producer of shorts is hardest hit," he concluded. "Many have had to quit."

On the other hand, an executive of one of the large producing companies in New York, said this week that he looked to double featuring as one of the most logical solutions to the industry's problems.

"If people are going to continue to pay the prices they are paying at present—and they're still too high in most localities—they will demand something for that money. They are not satisfied with only one feature picture. They want two and the day will come when companies are going to be forced to institute double featuring on a wholesale scale and, at the same time, drop their prices."

Probably the most important current development came last week when a complete reversal of program policy got under way in the Warner Brothers houses in Essex county in New Jersey, with doubles abandoned for the Sunday, Monday and Tuesday program in the theatres changing three times a week. The order had been issued three weeks ago. If the experiment succeeds in bringing back certain types of patronage, the Jersey zone plans to extend the policy.

The Warner executives said they base their new policy on these considerations: The average double feature adds a tedious and cheap production to a good entertainment, and makes the programs too long. The mother who brought her children to the 7 o'clock show stays home or goes to the lower-priced matinees alone. The long double feature no longer attracts those parents with very young children who have put them to bed by 8:30 and are ready for two hours recreation.

Although not mentioned in the announcement, it is understood that a threatening shortage of product had something to do with Warners' decision.

The Skouras interests have dropped duals in many of their New Jersey situations and Allied of New Jersey is said to have proposed to Skouras and Warner theatre executives that they draw up a single-bill agreement.

The widespread double feature policy in Kansas City and thereabouts recently prompted John C. Moffitt, motion picture editor of the Kansas City *Star*, to editorialize as follows:

"Eventually this double bill tendency will have a bad effect on screen entertainment, since it discourages the discriminating audience. Double bills are not for those who get enthusiastic over favorite stars or certain types of stories."

As for the attitude of independent producers, John R. Freuler, president of Freuler Film Associates, recently said that in view of the admission cutting movement, the only hope for the small neighborhood house is to give more for the money—which means two features in place of one. "B" and "C" houses are double featuring more heavily since the "A" houses started to cut prices said Mr. Freuler.

Ray Johnston's Monogram Pictures recently decided to flood the country—through its local state rights franchise holders—with circulars telling about the economic benefits of double pictures on one program. "Like the baseball fans," said the message to theatre owners, "the moviegoers are bargain hunters. Announce a twin bill, unfurl the double-header banner and they come early and in large numbers to fill all the seats and send the receipts soaring."

An outline of the double feature situation throughout the nation follows:

Shorts Take Place of Duals

In the Birmingham territory there is considerable evidence of a growing dependence upon shorts and novelties to go with single features. Several houses throughout Alabama have already announced a return to singles. However, patrons of neighborhoods indicate a preference for duals.

▽

Dallas Houses Resuming Doubles

The double bills have again come to the fore in Dallas, at The Old Mill and the Melba, both first-runs.

▽

Action Taken Against Duals on Coast

In Los Angeles, members of the Independent Theatre Owners of Southern California agreed to canvass each section of the territory to spread propaganda for restoration of single features.

▽

Memphis Acts Against Practice

Down town theatres ended dual featuring last month by agreement. Neighborhood exhibitors, led by M. A. Lightman, MPTOA president, thereby won their fight. The independent neighborhoods had threatened to cancel contracts.

▽

Warners Lead Offensive in Jersey

Warner theatres of Newark in the northern division of New Jersey agreed to drop double features the first three days of each week. Patrons' complaints are said to have prompted the decision.

▽

Duals Not Used in Oklahoma City

Exhibitors of Oklahoma City and thereabouts do not believe that any trend toward duals is in the offing.

▽

Policy Holds Sway in Detroit

Double billing is the rule in Detroit neighbor-

(*Continued on page* 32)

NEWS PICTURES

FOX MOVIETONE NEWS—No. 51—President Roosevelt asks nation to have faith in its financial system in radio address from White House—Earthquake in California kills and maims scores, with loss of $45,000,000.

FOX MOVIETONE NEWS—No. 52—Uncle Sam shows naval might in Pacific—Federation of Labor backs Roosevelt—Restoration under way in California—English jockeys spill in National Hunt steeplechase—Berlin landmark damaged by fire.

HEARST METROTONE NEWS—No. 250—Rush work on devasted quake area in California—Throngs hail fete on Italian Riviera—Coast Guard cutter clears ice in Maine—German Reichstag swept by fire.

HEARST METROTONE NEWS—No. 251—Tornado hits Tennessee towns—"Threesome" dancing adopted by Englishmen—Uncle Sam prints new money—British army aces give thrilling air show—New Yorkers in annual Saint Patrick parade.

PARAMOUNT NEWS—No. 65—America's naval strength on review in Pacific—Nazis join with Nationalists to gain control of Reichstag—Officers turn jockeys in steeplechase at Aldershot, London—Tom Howard stops kidding to consider major problems.

PARAMOUNT NEWS—No. 66—Japan threatens to enter China proper—New money spreads over country—Hold annual outboard regatta at Miami Beach—New York pets groomed for exhibit at Chicago World's Fair—Mrs. Roosevelt takes to air—Brewers in high speed.

PATHE NEWS—No. 66—Roosevelt restores confidence—New sky ship Macon christened at Akron, Ohio—Girl Scouts meet new first lady—Roosters battle at Upper Derby, Pa.—Babe Ruth trains at St. Petersburg, Fla.—Quake havoc in California.

PATHE NEWS—No. 67—Navy stages sea parade off California—Congress hails beer—Metropolitan water supply overflows at Croton, N. Y.—Philadelphia youth kept alive five months by respirator.

UNIVERSAL NEWSPAPER NEWSREEL—No. 128—Tornado hits southern towns of Tennessee—Hitlerites parade in Germany—Priceless art unearthed in Rome—New Yorker picked prettiest Jewish girl in America—Greatest naval display off California—Hold derby at Miami, Fla.—Brewers all set to go.

UNIVERSAL NEWSPAPER NEWSREEL—No. 129—Flood sweeps Ohio valley—Indian festivities thrill thousands at Huejotzingo, Mexico—Outboard motor race held at Miami Beach—New Yorkers parade in honor of Saint Patrick—Treasury rushes new currency.

Exhibitors Screen Has New Branch

To increase its trailer service facilities, Exhibitors Screen Service, with main offices and plant at 203 West 146th Street, Bronx, has opened a branch distribution office in the Film Center at 630 Ninth Avenue, New York.

ON BROADWAY

Week of March 18

CAPITOL	
Towed in a Hole	MGM
MAYFAIR	
Broadway Gossip—No. 3	Educational
Feeling Rosy	Educational
PARAMOUNT	
Easy On the Eyes	Paramount
Paramount Pictorial—No. 5	Paramount
RIALTO	
Dangerous Females	Paramount
Dinah	Paramount
Patents Pending	Paramount
RKO MUSIC HALL	
Krakatoa	Educational
ROXY	
With the Legion on the New "Western" Front	Principal
The Duck Hunt	Columbia
STRAND	
Sea Devils	Vitaphone
Young and Healthy	Vitaphone

WABASH AVENUE

CHICAGO

Plenty of talk locally about calling a moratorium on theatre operation as these lines are written. The week of the bank holiday was a tough one for houses all over the city. Surprisingly, business in the week after the banks were opened was equally off—one of the worst weeks on record.

▽

W. R. Catlow of the Catlow theatre, Barrington, Ill., instituted a wide exploitation campaign in connection with the reopening of his house following extensive remodeling and the installation of RCA-Victor high fidelity photophone equipment. "Radio City comes to Barrington" is the way he publicized the new sound equipment.

▽

Jack Friedman has resigned from Capitol Film Corporation to join the Jack Rose booking circuit.

▽

Al Steffes made a quick visit to Chicago last week, but explained he was here on purely personal business.

▽

E. J. Barnard has been named sales manager at the Paramount exchange, succeeding Walter Wiens, who has been promoted to manager of the company's Denver branch.

▽

Joe Maloy, brother of Tom Maloy, business manager of the operators' union, died last week. Maloy was examiner of motion picture operators in the department of gas and electricity.

▽

W. Beacham of 416 Maple street, Marengo, Ill., has opened a new theatre in that city.

HOLQUIST

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CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD

WHAT THEATRES ARE DOING ABOUT IT

(*Continued from page 30*)

hood houses. A check made on a list of 57 houses there for a week showed only one house that billed single for seven days; 21 ran two features every day; 27 billed double for four or more days; seven billed double on less than four days. One first run, the RKO Downtown, has been double billing one performance a week by screening the feature of the coming week at the end of the Wednesday night show. Allied in Michigan now regards the situation as hopeless. However, in independent neighborhood quarters it was said that business has shown marked improvement following restoration of twin features.

▽

No Doubles in New Orleans

Double features have not as yet reached New Orleans, and in the opinion of exchanges and exhibitors will not, at least not very soon.

▽

Ban on Duals Successful in Chicago

Chicago exhibitors are satisfied with the experimental banning of double feature showings. Theatre attendance has even shown an increase in dozens of neighborhood houses, and despite lower admission scales, more money is being grossed. However, there are reports that a group of independent neighborhood houses are preparing to return to double features.

▽

Women Oppose Policy in Cleveland

The Motion Picture Division of the Federated Women's Clubs of Cleveland went on record as being vigorously opposed to double features.

▽

At Standstill in Omaha

Double feature programs are at a standstill in Omaha territory. Only one first run house there, the World, is operating on a policy of two feature pictures on the same program for a seven day run. In the neighborhoods, however, the twin policy is almost universally in vogue. It has gained but a slight foothold in the outstate territory, playing probably 35 per cent of those houses. Running double bill programs since Thanksgiving, 1931, at the Omaha World, Manager Ives reports it has proven very successful. The World is called a combination "downtown and suburban family theatre."

▽

None in Delaware

There are no double bill theatres in Delaware. Occasionally one of the independent houses down state presents a twin feature.

▽

Practice Growing in San Antonio

Double features, unknown in San Antonio until recently, are gradually making their appearance. Two theatres are using them at present, the Empire and the State. The Majestic, RKO, tried one week of double features, but gave up the idea.

▽

Duals Not Satisfactory at Seattle

In Seattle, dual bills at the Fox Fifth Avenue theatre do not seem to be achieving the desired results. Grosses for the past six weeks have been decidedly below normal for this key house, despite a 40 cent top.

▽

Policy Preferred in Spokane

Practically every second and third run theatre in Spokane is showing double bill programs at least once a week to attract patrons. Managers say it works.

▽

Competition Brings on Duals

To meet the competition of other houses which have cut prices, the Majestic and Paramount theatres at Providence are running a neck and neck race to see which can show the "snappiest" double-feature programs.

THRIFTY FRENCH CHARGE FOR "ALL OUTDOORS" TOO

The Municipal Council of the city of Paris, France, has gone, in a manner of speaking, into the motion picture business. Where heretofore it was customary to charge film producers for the use of Paris streets as picture sets, the council has recently compiled a complete scale of charges: $5 per day per operator, plus 40 cents for each actor, super or other person engaged; 80 cents for each animal; special fees for carts, vans, etc., carrying equipment. After nightfall, all charges are doubled, but the council fails to indicate why. For filming public places as background, text of scenario must be submitted to the chief conservator of promenades. In other words: Stay in your own backyard!

▽

Gaining Ground in Salt Lake

Double bills at Salt Lake City's theatres seem to be gaining in popularity. Practically all second-runs and suburbans are now advertising double bills.

▽

Buffalo Starts Using Doubles

Double features are again taking hold at Buffalo. The Lafayette and Shea's Century, which started them at Christmas, are continuing the policy, and a second-run downtown house has announced a triple bill.

▽

Situation Not Serious in Denver

The double bill situation in the Denver territory is not as serious as in other sections. One of the exchanges there estimated that 50 to 60 per cent of the theatres in the territory use double features. In Denver less than half a dozen houses have two features most of the time.

▽

Widespread in San Francisco

Double billing is firmly intrenched in the Greater San Francisco field, except for a few downtown houses, such as the Paramount, Loew's Warfield, Golden Gate, United Artists and Embassy. Neighborhood houses, almost without an exception, feature double bills. The St. Francis theatre is meeting success with a fixed policy of double features at 25 cents and roadshows at 50 cents to $1. The Embassy, formerly Warner's, has reopened, under a single feature policy. The Powell, formerly the Edison, has reopened with double bills.

▽

Tampa Neighborhoods Use Duals

Double feature programs are being used quite extensively by the second run and neighborhood theatres of Tampa. Managers report that returns are very much better.

▽

No Menace in Houston

The double bill policy has never been a menace in Houston, having been used consistently by only one third-run theatre of the Will Horwitz local chain. The Queen, small Publix theatre, recently re-opened with a double bill program, but this is not the usual policy.

▽

Few Double Programs at Des Moines

In Des Moines it was reported that double features have never been introduced at any Iowa theatres with the exception of midnight prevues of coming attractions.

▽

Portland Uses Doubles

There have been but few cases of double billing in the Portland (Ore.) first-run houses, though there is plenty of it in suburban and second runs. First runs are down to 15 cents at the Rialto and Fox Liberty. The Liberty every other week puts on two first-run features for 15 cents.

▽

Wide Open in Milwaukee

Milwaukee exhibitors, who for a long time refused to countenance double features among the first-runs, have finally gone wide open with the Warner, Universal's Alhambra and Fox's Palace playing dual bills. The majority of the neighborhood houses are already playing two features. The practice has also become more general throughout the state, with the majority of theatres in Racine, Oshkosh, Beloit and Fond du Lac playing dual bills.

▽

Philadelphia Using Doubles

Philadelphia theatres are increasingly using double bills. Approximately 40 theatres in the territory are steady dual adherents.

▽

Pittsburgh Fans Favor Duals

Theatregoers in and about Pittsburgh welcome double bills at neighborhood theatres.

▽

New York Ready to Act

Independent theatre owners in the New York territory, which includes northern New Jersey, are understood to be considering a ban on double features, on condition that the affiliated circuits do likewise. The probability of a shortage of features is understood to be the prompting factor.

Local exchange managers are preparing to go to their exhibitor clients with a proposition whereby all theatres would agree to raise or stabilize admissions and eliminate second pictures on all bills. The New York Theatre Owners Chamber of Commerce, headed by Charles L. O'Reilly and representing independent exhibitors in the Metropolitan zone, are actively participating in all the double bill discussions.

Zeidman Releasing First of Expeditionary Films

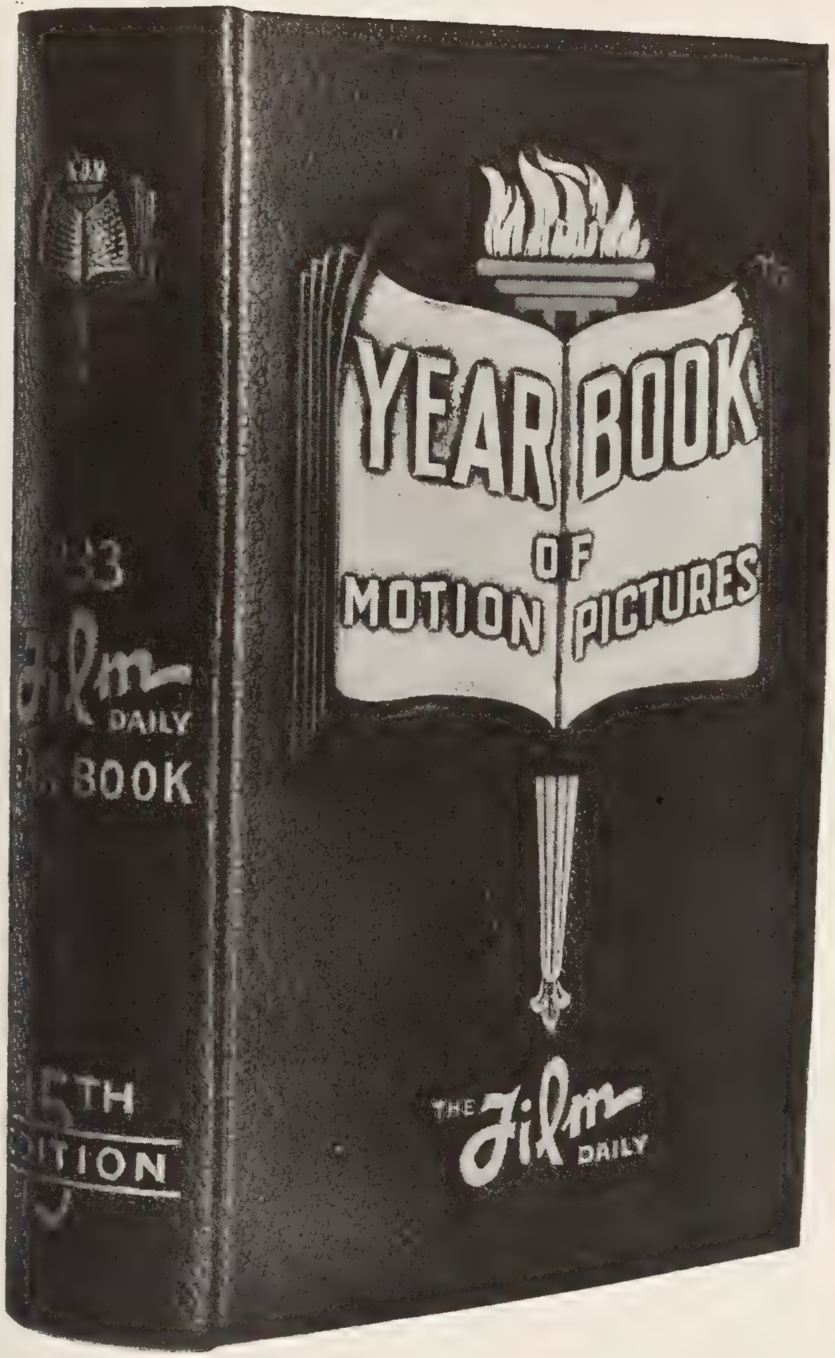
B. F. Zeidman, who is to produce independently a number of expeditionary pictures, will first release "Samarang" ("Out of the Deep") April 15. He is negotiating for release through World Wide.

"Samarang" was filmed on the Java coast in the Dutch East Indies and is a romance of pearl diving, the expedition having been away six months.

DeForest Hearings at Wilmington Set This Week

Hearing in the assignment action of De-Forest Radio to Radio Corporation of America will be had in the United States district court at Wilmington, Del., on Thursday.

It's Out!



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BILL ON RECEIVERSHIPS PASSES N. Y. SENATE

Henry K. Davis Named Referee For Paramount Publix; Fox West Coast Files Schedule; RKO Creditors Meet April 3

Following its passage in the New York State Senate on Tuesday, the McNaboe bill, which prohibits state banks or trust companies from acting as receivers or trustees in bankruptcy or equity, was sent to the assembly. Specifically, it was said, the measure was designed to curb the widespread practice in New York State of federal judges referring all receivership cases in their courts to Irving Trust Company.

Meanwhile, the receivership situation in the motion picture industry remained practically unchanged. Developments in Paramount, RKO and Fox Theatres follow.

H. K. Davis Named Referee

Henry K. Davis was appointed referee in bankruptcy for Paramount Publix, Inc., on Monday. Creditors will meet in Mr. Davis' office at 140 Nassau street, New York, on April 3 to elect a trustee in bankruptcy. Mr. Davis is also referee for Publix Enterprises, bankrupt subsidiary of Paramount Publix. Examination of officers of the subsidiary will take place March 27.

Pending election of trustees in bankruptcy for Paramount Publix, the present receivers, Adolph Zukor and Charles D. Hilles, will continue to operate the company.

Irving Trust Company, as trustee in bankruptcy for Publix Enterprises, applied to the referee for authority to employ Dan Michalove to assist the trustee in conducting and continuing the business of the estate of Publix Enterprises, which was granted on Wednesday.

Late last week strenuous efforts to block the voluntary Paramount bankruptcy, in favor of involuntary bankruptcy actions instituted by security holders not in accord with executives of the corporation, failed at a hearing before Judge Bondy in U. S. district court. The hearing was adjourned until late this week, at which time outside bankruptcy petitions will be argued.

During the proceedings, Saul Rogers, representing security holders, said that he objected to the present "socalled receivers" and that the bankruptcy petition was invalid because the attorneys who filed it failed to give 10 days notice.

Defending his appointment of Mr. Zukor and Mr. Hilles as co-receivers, Judge Bondy continued them as "agents of the court" instructed to conserve assets until a trustee is declared.

Liquidation to Take Year

The work of liquidating assets will take at least one year, it was indicated. Only creditors who file claims prior to the meeting April 3 will have a voice in the trustee election, although claims may be filed for six months following the beginning of the bankruptcy. The court will appoint a referee to handle the claims.

Many theatre landlords are said to be negotiating with Publix Enterprises, Inc., for rental readjustments. At present, lease modifications comprise the receivers' principal activity and considerable progress is being made, according to the receivers.

In Columbus, Ohio, William B. Bartels, who was named ancillary receiver for Paramount Publix and Paramount Distributing Corp., was reappointed Tuesday after having been deprived of his authority through annulment. Judge Benson Hough fixed bond at $20,000.

"The voluntary bankruptcy petition of Paramount Publix cannot affect Publix-Michigan Theatres Corp., in any way," N. H. Platt, general manager, said at Detroit this week. "This firm is not in receivership."

On Thursday an involuntary petition in bankruptcy was filed in Boston against Olympia Theatres, Inc., subsidiary of Paramount Publix, by three creditors, whose claims amounted to $1,750.

Fox West Coast Schedule

On Monday in Los Angeles, Fox West Coast filed its schedule of liabilities and assets listing Fox Film Corp., Chase National Bank and Wesco Corp. as major creditors. Others listed were the Bank of America, practically all the large distributing companies, and Adolph Ramish, Inc.

The circuit owes more than $5,000,000 to Chase, according to the schedule signed by Charles A. Buckley, vice-president. Wesco heads the list of creditors, with $11,094,774 in debts, and Fox Film Corp. claims $2,456,195. In addition, the schedule states, about $2,000,000 is owed to bondholders. Adolph Ramish, Inc., is listed for $608,750.

Assets of Fox West Coast were estimated at $6,790,978, which, according to the schedule, did not include property and certain theatre holdings the value of which was not determined.

Federal referee in bankruptcy, S. W. McNabb, is in charge until the case is passed on by U. S. District Judge James for final action.

On Friday, Fox West Coast Theatres, Inc., filed bankruptcy schedules in U. S. district Court, Los Angeles, listing secured claims at $3,575,193.90 with the amount of unsecured claims not determined. Debts due on open accounts were listed at $176,649 and negotiable stocks and bonds were valued at $6,524,163. Cash on hand in theatres was given at $8,875. The petition was filed by counsel for Charles Skouras and John Treanor, receivers. One clause in the petition stated that $6,752,148.26 in liabilities should be paid by other parties, but no explanation was made as to what other parties might be involved.

In Kansas City the date for filing bankruptcy schedules of Fox Midland and Fox Rocky Mountain Theatre companies has been extended by the federal court there to April 7, on request of the companies' attorneys. Specifications of assets and liabilities were due to be filed March 18, as required by law.

A concerted drive by all circuits to obtain cuts in union scales is under way in Kansas City. Fox is understood to be leading the movement. RKO and Publix have asked unions to accept a 50 per cent slash, during the present emergency at least, but the unions have flatly refused. They are accepting part payment of salaries with promissory notes for the balance. A general walkout of the Fox houses was scheduled late last week, but the receiver agreed to the notes.

RKO Creditors Meet April 3

Creditors of Radio-Keith-Orpheum Corp. will meet in the office of Oscar W. Ehrhorn, referee, April 3, in New York, to file claims.

In Wilmington, this week, Herman Zohbel was elected trustee of RKO Southern and RKO Western at a meeting of creditors before the U. S. referee in bankruptcy, Charles W. Cullen of Georgetown. Both corporations are in bankruptcy. In Dallas, RKO Southern closed all local offices Monday, all houses in the circuit reverting to landlords. Karl Hoblitzelle, owner of the Majestic theatres in Dallas, San Antonio and Houston, has been operating those houses since last Friday. The Capitol in Dallas, owned by I. Rude, may be leased either to Mr. Hoblitzelle or to Ray Stinnett, former lessee. RKO's Majestic and Hollywood in Fort Worth have been returned to their owners, although it is expected that Mr. Hoblitzelle, one time lessee of the Fort Worth Majestic, will not take over that house for his circuit.

Nineteen RKO theatres have been turned back to the original owners since Irving Trust Company was appointed receiver, H. McCausland said late last week. In the RKO, KAO and Orpheum circuits, 44 houses have been closed. Eighty-eight are now showing pictures exclusively and 25 are running vaudeville and pictures. In Chicago, the Orpheum circuit, in bankruptcy, is operating out of cash receipts, with the result that wages in many instances are down 50 per cent.

A hearing on an amended petition for appointment of an ancillary receiver for RKO Midwest and RKO Distributing Corp., scheduled for Tuesday before Federal Judge Robert R. Nevin in Cincinnati, was postponed until Monday, March 27.

TRAVELERS...

William C. Elliott, president of IATSE, returned to New York from the Coast.

Fred M. Jack, Warner southern district manager, arrived in New York from Dallas for conferences with Gradwell Sears.

Gilbert Miller in New York from the Coast.

Tom Spry, Boston branch manager for Warner, is in New York for conferences with A. W. Smith, in charge of sales in the East and Canada.

Ruth Chatterton and her husband, George Brent, left for a European vacation.

Ramon Novarro left New York for Europe, where he will make an extended concert tour.

Ernst Lubitsch arrived in Hollywood from New York. He has been conferring with Noel Coward on treatment of the play, "Design for Living."

Carl Laemmle left New York for Hollywood.

Simon Fabian, co-receiver for Fox Metropolitan Playhouses, is in upstate New York for conferences with Meyer Schine, owner of 27 theatres in the group.

Boris Petroff left New York for Hollywood. He is under contract to Paramount and will work as assistant director to Wesley Ruggles.

Constance Bennett and Josef von Sternberg arrived from Europe.

M. H. Hoffman, president of Allied Pictures, left New York for a vacation in Florida.

Ben Goetz, executive vice-president of Consolidated Film Industries, Inc., returned to New York after four weeks on the Coast.

Maurice Chevalier left New York for a brief vacation in France.

Jules Levy of RKO is on a sales trip to Canada.

Irving Thalberg and Norma Shearer sailed for a European vacation.

J. Louis Rome, managing director of Associated Theatres, Inc., Baltimore, arrived in New York from South America.

Mae West left New York for the Coast.

Joe Bonomo is in New York for vaudeville appearances.

Charles Rosenzweig returned to New York after a vacation at Lake Placid.

George O'Brien is back from a European vacation.

Leo Spitz returned to New York from Florida.

H. Reeves-Smith, British actor, has left for England.

B. B. Kahane is in New York from the Coast.

Walter Futter arrived in New York from the Coast.

Dorothea Wieck arrives in New York from Germany on April 1. She is under contract to Paramount.

THE CAMERAMAN

by Terry Ramsaye

(Editor of Motion Picture Herald)

In the library of Trinity College in Dublin reposes the most beautiful book in the world—The Book of Kells. It is a time-hallowed documentary memorial of artful craftsmanship. Skilled scribes, now so long asleep that no one knows their names, labored with a genius founded on a technique and tradition that too is lost among the old mysteries. But the world still knows and can see the glory of the pages that they wrought. World fame has come to those unknown scribes through the fame of their work. They are known, of course, only as the men who made The Book of Kells—the most beautiful book in the world.

Today there is such another guild of craftsmen, workers on the world's new living pages of the screen—the cameramen, scribes of a newer art. The old scribes worked with brush and quill, laying on rouge and gold and silver, pouring life and grace into the pages of black letters. These new scribes of the camera work with the magic pencils of light, gripped by lens and shutter, as they trace upon the speeding film, in the alchemy of photochemistry, the living stories of our world and stages of Now. The Book of Kells belongs to yesterday. The new honors of the new tradition belong to the Book of Today, the motion picture. The contribution is none the less that it is new.

Like those scribes of Kells, the cameramen, those writers of the pages of the screen, do not come to personal fame. And yet they can as a guild of craftsmen fairly lay claim upon large dominion in the traditions of the world of the motion picture. It was in fact a cameraman assistant who helped Edison bring motion to the picture, William Kennedy Laurie Dickson, who sits today spending the afternoon of his life on an island in the British Channel. It was another cameraman, Edwin S. Porter, who, years after, conceived the notion that motion pictures might tell stories and so gave us the photoplay.

These scribes who write in blackened silver on a negative have set down for you all the glamours, glories, excitements and thrills that the screen has brought. When the story goes to the end of the world, they go with it. The man who says it with words can hear about it and draw the picture with his fancy. But the cameraman has to be there when it happens—whether it is on a studio stage or anywhere across the continents, on the seas between, or in the air above. He has to be there when it happens.

The most significant tribute to the high standard of attainment among these scribes of the light-pencil is presented in the absence of tribute. Not so very many years ago it was a part of every critique of the motion picture to comment upon the photography. Whether it was good or bad was a question to be answered and commented upon by the critics. Today motion picture photography is so uniformly adequate and skillful that not one motion picture review in a thousand has anything to say of it. Good photography, superlatively good photography, is taken for granted—a commonplace of excellence.

It is not the mission or the proper function of the scribe to stand in the light between the reader and the page—but when again you thrill and respond to some triumph of the screen, remember there was a cameraman there when it happened.

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JENKINS' COLYUM

Neligh, Nebraska

DEAR HERALD:

Decision that studio talent have agreed to take cuts in their wages for a limited time sounds like business. Those stars who refuse to take a cut should be reminded that this business survived before they came into it and it will continue to survive after they have gone out of it.

There's a notion among some people that acting is a God-given talent that has been bestowed only upon a certain select few. That notion is a lot of horseradish. There are thousands of men and women in this country who, if given the training and proper direction, could act as well as many of those with a foreign accent, and who would be glad to work for one-fourth the money that is being paid to them. When they wash the glamour and tinsel and hooey out of this business this industry will get somewhere.

▽

We presume that Leo Meehan intends to picturize the Gene Stratton Porter stories. We hope he does and brings to the screen some more wholesome entertainment. We still remember "The Keeper of the Bees." We wish him every success.

Mr. Wid Gunning we met by invitation some years ago at the Fontenelle hotel in Omaha when we were herding the cows off the streets and acting as the official collecting agent for the producers at the Auditorium theatre here in our home town.

Wid measures 100 per cent both up and down and sidewise. He has had a life-long habit of telling the truth whenever occasion demanded. He pushes a wicked pencil and pounds a caustic typewriter, as is evidenced by his editorial bow under the caption, "Dirt on the Screen is Dynamite." We approve of that editorial and we approve of Wid, and we welcome him to the fold, and that ought to make everything all hunky dory.

▽

It begins to look now like they were going to go to shooting one another again over in Europe. Should the war clouds begin to gather in this country we hope Congress will pass an act to conscript the money as well as men, and when they do that you will hear the millionaires go to yelling their heads off for peace. There is no argument for peace like reaching for the bank rolls of the millionaires. The Government would have to have a mighty long arm to find anything to conscript on us.

▽

We were certainly pleased to read that page of letters from exhibitors in the March 4 issue of the HERALD.

August C. Berkholz of the West Bend theatre at West Bend, Wisconsin, gave us some constructive ideas on the subject of "Protection." August is right and his letter is worth reading. We know August personally and he's a swell fellow. Hello August, old socks, how are you?

Our old friend Chet Miller, manager of the Fox and other theatres at Cheyenne, Wyoming, advises exhibitors to pay no attention to reviews of pictures in fan magazines because they are not dependable. There are two of us Chet who hold to that view. You are one and you can guess who the other one is. Our guess is that the brush is full of 'em. Our experience is that a four star rating of a picture in New York is usually nothing-plus out in a country where people use their heads to think with.

Then comes our old college chum, Herman J. Brown of the New Majestic theatre at Nampa, Idaho, and gives us some very plain, sensible talk on salesmanship of motion pictures. We have had some very enlightening conversation with Herman and we regard him as an exhibitor who doesn't shoot at the moon. He keeps his sights trained right square on the mark. He speaks loudly for the independent producers as a means to combat monopoly. There is a lot in what Herman says.

Peter Rufo of the Warner theatre at Niles, Ohio, suggests that the HERALD publish a crossword puzzle of Hollywood each week. For the love of Mike, Pete, don't start that. This country has gone crazy over crossword puzzles now, and besides that, who could work a crossword puzzle of Hollywood? The producers have been working on that puzzle for years. That's what's the matter with 'em out there. Be reasonable Pete, be reasonable. The next thing we know you will want the HERALD to put on a radio crooner.

We hope to see at least a page of letters from exhibitors in each issue. We believe the HERALD would be glad to have your opinions on various matters, since you are one of the principal branches of the industry.

If you can't think of anything better to say, jump onto this colyum. We've got a hide like a rhino and we are not due to take a bath until June 27th. You know—

Some people take a bath each day
And some three times a week,
But we don't take ours, we're free to say,
Until our wrinkles squeak.

▽

About every so often someone issues a mandate that pictures must be cleaned up, that all smut and filth and sex must be eliminated, but no one seems to have authority to enforce the mandate.

The time has come when the public is not buying theatre stock. Banks are not financing the industry as they once did. The money to carry on this business must now come from one source, and one source only, and that source is through the box offices of the country. To ignore that source is financial suicide. To strengthen it is to build for security and prosperity. Clean, wholesome pictures will do it.

J. C. JENKINS
The HERALD'S Vagabond Colyumnist

Western Electric Reports 1932 Loss

Western Electric Company, Inc., parent company of Electrical Research Products, Inc., motion picture equipment manufacturer, reports a net loss of $12,625,972 after depreciation, taxes and interest, for the year ended December 31, 1932. This compares with a net profit of $10,816,387, equivalent to $1.80 a share on 6,000,000 no-par shares of capital stock in 1931.

Current assets as of December 31, 1932, including $4,919,510 cash and marketable securities amounted to $102,597,607, and current liabilities were $10,692,657. This compares with cash and marketable securities of $5,356,876, current assets of $121,587,493 and current liabilities of $28,495,898 at end of preceding year.

Dillon Returns from Sales Trip, Sees Business Upturn

George H. Dillon, of the recently formed Filmchoice, Inc., has returned to New York from a trip to the Midwest and South. Mr. Dillon contacted exchanges in connection with the booking of "Maedchen in Uniform," German importation handled in this country by Filmchoice. An upturn in the business trend was noted by Mr. Dillon.

SIGNED...

Columbia

Donald Cook given contract. . . . Felix Young joins staff as associate producer. . . . Stella Adams and Ted Lorch signed for "Free Ranger." . . . Barbara Barobdess engaged for "Soldiers in the Storm," D. Ross Lederman to direct. . . . Noah Beery signs for "Tampico. . . . Victor Schertzinger engaged to direct "Cocktail Hour." . . .

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Educational

Nell O'Day signed for remaining Langdon comedies. . . . Andy Clyde in "What a Life" (tentative title), William Watson retained as comedy constructionist. . . .

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Freuler

Skeets Gallagher, Johnny Arthur, Dorothy Burgess and Merna Kennedy signed for "Easy Millions." . . .

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Paramount

Charlie Ruggles renews and Verna Hillie given new contract. . . . Shirley Grey and David Manners in "Police Surgeon." . . . Harry Joe Brown to continue as associate producer for Charles R. Rogers. . . . E. Lloyd Sheldon renews contract as associate producer. . . . William Farnum, Harold Entwhistle and Alexander Pollard added to "Supernatural." . . . Johnny Hines signed for "Dead on Arrival." . . . Richard Bennett from "The Song of Songs." . . . Cary Grant cast for "The Eagle and the Hawk." . . . Sam Coslow and Arthur Johnston assigned to write music for "College Humor." . . . Ernest Wood, Clem Beaucamp, Henry Sedley and James Wang join "International House." . . .

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RKO Radio

Stanley Blystone, Eddie Phillips and Charles French signed for "Cross Fire." . . . Richard Carle assigned to next Wheeler-Woolsey picture. . . . Joel McCrea and Eric Linden in "The Silver Cord." . . . Bill Boyd cast for "Emergency Call," Eddie Cahn to direct. . . . Katharine Hepburn in "Morning Glory," E. E. Griffith to direct. . . . Jerry Sackheim, Shirley Burden and David Lewis to seek stories for young stars. . . .

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United Artists

Ben Lyon, Charles Beresford and Purnell Pratt added to "I Cover the Waterfront," James Cruze directing. . . .

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Universal

William Wyler, director; Slim Summerville and June Knight, players, given new contracts. . . . Donald Cook engaged for "The Kiss Before the Mirror." . . . James Gleason and Dorothy Christy in "Mister Mugg." . . . Zasu Pitts and Slim Summerville in "Chicken Rancho" (tentative title). . . .

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Warner-First National

Leslie Howard and Douglas Fairbanks, Jr., in "Fellow Prisoners." . . . Kay Francis cast for "Mary Stevens, M. D." . . .Doris Kenyon, Margaret Lindsay and Theodore Newton join "Voltaire." . . . Lyle Talbot and Margaret Lindsay given new contracts. . . . Edward G. Robinson in "The Kingfish." . . . Loretta Young cast for "The Breadline." . . . Gordon Westcott succeeds Lyle Talbot in "Lilly Turner." . . .

▽

World Wide

Reginald Owen, Allen Dinehart and Anna May Wong sign for "A Study in Scarlet," Edwin Marin to direct (K B S). . . .

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Allied

CLEARING THE RANGE: Hoot Gibson, Sally Eilers—A very acceptable western. Played Feb. 26.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

A PARISIAN ROMANCE: Lew Cody, Marion Shilling—A very good entertaining picture. Stars and cast good. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Chesterfield

THRILL OF YOUTH: June Clyde, Matty Kemp—This is a poor brand of a picture that has neither action, drama, nor thrills. Supposed to show what the run-around kids do while Daddy is busy with his love affair. Actors much too good for this type of picture. Patrons sensed this one and stayed away. Played Mar. 9. Running time, 63 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Columbia

AIR HOSTESS: Evalyn Knapp, James Murray—This one drew extra good first night, then the banks closed the second day, and Saturday night was 75 per cent off normal. Good picture. Pleased the patrons.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HELLO TROUBLE: Buck Jones—Another winner from Jones. Biz off on any picture. Played Feb. 22.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

McKENNA OF THE MOUNTED: Buck Jones—Well made western, but too serious. No comedy relief. Played Mar. 4-5.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NO MORE ORCHIDS: Carole Lombard—Here is a mighty fine little picture, that will please most any kind of theatre patron. It drew average business for us and had lots of good comment from patrons when leaving theatre. You can run this one on the nights that you show your best programs. Played March 3. Running time, 74 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

OBEY THE LAW: Leo Carrillo, Lois Wilson—This is not a big picture, but will give very good satisfaction. The idea is very good. It sets out to show that American citizenship is something to be proud of, and something not appreciated by the average American born citizen. It's just a program picture, but better than average. Drew fairly well for us. Played Feb. 28. Running time, 70 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—Very good football picture, which drew well and pleased. I haven't played a poor Columbia this season—and their prices are right. Played Feb. 9-10.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan—Another fine little program picture from Columbia. Did not draw big business, but pleased 100 per cent. It's a new kind of college football picture, a fine story, good acting. Get behind it and do some business. Played March 7. Running time, 71 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

VIRTUE: Carole Lombard—Very good program picture. Weather was very bad when we ran it so I can't say what the drawing power is. Played Feb. 7-8.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WHITE EAGLE: Buck Jones—Very good western but it did not draw. The western fans have no money for shows these days. Played Feb. 11.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

First National

CENTRAL PARK: Joan Blondell—A picture with a lot of action. Keeps the audience guessing as to what will happen next. Would make a good Friday-Saturday picture. Played Mar. 8-9. Running time, 55 minutes.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

THE CROONER: David Manners, Ann Dvorak—Some exhibitors pan this one but I would like to have one per month as good and same type. No draw because of banks closing, and the stars not known here, although no one could have played their part any better.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

EMPLOYES ENTRANCE: Warren William, Loretta Young—Very satisfactory picture. Lots of good comments—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

TWO SECONDS: Edward G. Robinson—Good entertainment but didn't quite draw average business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—This is a great comedy and gave 100 per cent satisfaction to all that saw it. Played Mar. 5-6.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Fine family picture, fast moving entertainment along the lines of all the wide mouthed comedian's offerings. Farina drew plenty of laughs and the two make a splendid team. Business not quite average due to local conditions and not to picture. This one should please anywhere. Played Mar. 3-4. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

Fox

CALL HER SAVAGE: Clara Bow—Will add my voice to all the rest and say that this is one sweet picture for the exhibitor. No business on account of bank holiday. Played Mar. 8-9. L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

CALL HER SAVAGE: Clara Bow—Here's one star the fans have not forgotten during her absence from the screen and what a comeback she makes. The story unfortunately is not too convincing, but the Bow fans overlook that and the raves were all for this star, and the wonderful improvement in her appearance and acting. Business just fair due to conditions. Played Mar. 8-9. Running time, 88 minutes. —M. R. Harrington, State Theatre, Portland, Ore. General patronage.

CALL HER SAVAGE: Clara Bow—Drew wonderfully well and pleased. The story suits Clara's personality perfectly. Played Feb. 26-27.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CONGORILLA: Taken by Mr. and Mrs. Martin Johnson—Very good picture of its kind. I don't know what the drawing power is as the banks declared a holiday and so have the theatre patrons. Played Mar. 2-3.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

CONGORILLA: Mr. and Mrs. Martin Johnson—Here is the best jungle picture ever made, barring none. This is the only picture of its kind that I ever played in this theatre that pleased everyone and one that nearly everyone did not think faked. I ran this one month after another of the same type and broke the house record for a year. Played March 3-4. Running time, 72 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—A passable program picture. Played Feb. 28-March 1.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DANGEROUSLY YOURS: Warner Baxter—Good program picture but it did not draw well the second night. Played Feb. 21-22.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

DANGEROUSLY YOURS: Warner Baxter, Miriam Jordan—Good light entertainment, with Miss Jordan turning in one of her best performances to date. Warner Baxter fine in this, but this fine actor deserves better material than this and if he is to hold his place as a box office star he will have to have it. Played Feb. 26-27. Running time, 73 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon, Stuart Erwin—Excellent. Clean, wholesome, entertaining and different. Get behind it; it's worth stepping on. Played March 2-3.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—This was my last attempt. With my bank account frozen and not enough money coming in to keep things running, I had to quit. "Face in the Sky" is only a program picture, but is very entertaining. I doubt its drawing power. Played March 7-8.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

THE GOLDEN WEST: George O'Brien—I believe that this is the best Zane Grey western that I have ever seen. The production is made up very elaborate, as one seldom sees in a western. Fox made a big one when they made this picture and some of my patrons thought it better than "The Big Trail." Although this picture did not do as well as expected I account for this due to the bank holiday. Played March 10-11. Running time, 74 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

THE GOLDEN WEST: George O'Brien—Excellent. Be sure to mention Zane Grey's name in advertising this. Many have read the book. This one drew very well considering conditions. Played February 16-17. —Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HANDLE WITH CARE: James Dunn, Boots Mallory—At the time we booked this picture we did not realize what a splendid Friday-Saturday show it was. Do not believe the appearance of the effeminate person was impressive enough to have made the show undesirable for the little ones. However, quite a number of adults mentioned liking it. Played March 5-6.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

HOT PEPPER: Victor McLaglen, Edmund Lowe—Excellent for its kind. The weather was bad so it did not make any money for me, but it pleased practically all who saw it. All men like this type of entertainment and I heard no complaints from the ladies, although it is rather rough. Played Feb. 14-15.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

ME AND MY GAL: Spencer Tracy—Great comedy drama. Think it will please 100 per cent. Bank holiday, no business. Played March 11.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

RACKETY RAX: Victor McLaglen—This picture might do business and it might please in some spots, but here it fell flat and those that came to see it left feeling that they had wasted their time and money. In two nights the picture drew $22 over film rental. The Fox program this year has been a big disappointment to us. Not a box office picture in their program so far, and this one was the worst of the lot. Come on, Fox, give us some "State Fairs" on our present contract to make up for the poor ones. Played March 8-9. Running time, 65 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—This picture was surely no drawing card for me. Did not pull film rental on first night and never took in a dime second night, so did not run, and as this is the first time that I have never run as advertised I began to believe my operator's saying that the picture would not draw flies if there was honey on the film. However, I personally thought the picture good, although not above the program type. Played March 5-6. Running time, 70 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

ROBBER'S ROOST: George O'Brien, Maureen O'Sullivan—One of the best westerns we have ever run. Good story portrayed consistently, background good to look at, couple songs by cowboys that added much. O'Brien and Miss O'Sullivan excellent in their roles. Played March 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SECOND HAND WIFE: Sally Eilers—A lovely picture which drew and pleased. It is pretty to look at and should go well over Sunday. It will please the women patrons 100 per cent. Several told me that they couldn't wish to see a lovelier picture. Be sure to mention Kathleen Norris as the author. Played Feb. 12-13.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

SECOND HAND WIFE: Sally Eilers, Ralph Bellamy—This one will please and it drew fair business for us, but it's not a big picture, and you cannot promise too much and make good on your promise. I would call it a typical Fox picture, if you know what I mean. Played March 5-6. Running time, 64 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SMOKE LIGHTNING: George O'Brien—A good, clever, entertaining picture.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Pleased swell, but did not draw because of bank holidays. Heaven help the poor exhibitors. They are on the firing line. Played March 5-6.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TOO BUSY TO WORK: Will Rogers—Our customers always turn out for Will Rogers. Brought our Friday-Saturday business up. Played March 10-11.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

WILD GIRL: Charles Farrell, Joan Bennett—Full of action and pep, which seems in greatest demand by our Saturday night audiences. Played March 4.—C. W. Mills, Arcade Theatre, Sodus, New York. Mixed patronage.

Majestic

THE CRUSADER: H. B. Warner, Evelyn Brent—Fair picture. Ned Sparks is the whole show. Otherwise an ordinary programmer. Sound rather poor. Acting at its best that could be done in this type of a picture. Played March 13-14. Running time, 65 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa.

HEARTS OF HUMANITY: Jean Hersholt, Jackie Searl—A mighty good picture. Acting and story good. If some of the big companies had this feature, it would be classed a special.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Mayfair

BEHIND STONE WALLS: Eddie Nugent, Ann Christie—Just so so. Might do on a double bill. Played Feb. 28.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MGM

DIVORCE IN THE FAMILY: Jackie Cooper—One of the finest human interest pictures we have yet played. 100 per cent entertainment.—Lee Brewerton, Capitol Thatre, Raymond, Alberta. Small town patronage.

FAITHLESS: Tallulah Bankhead, Robert Montgomery—Only fair entertainment. Business not much.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

FAST LIFE: William Haines—A fast moving comedy that will please the majority. Will bring laughs and thrills and that is what people want these days. Played March 9-10. Running time, 82 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

FLESH: Wallace Beery, Karen Morley, Ricardo Cortez—A man's picture; ladies will not care for it. Beery is excellent in the part he portrays. Personally do not consider it good entertainment. There is also too much talking in German, also German brogue, for American audience. Too much wrestling. Played February 23-24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

FLESH: Wallace Beery—Very fine picture which suited the men perfectly. We ran it on Sunday and were not sorry. It has good drawing power due to Wallace Beery's wonderful acting. Played Feb. 19-20.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

KONGO: Walter Huston—Not the type of picture people will pay good money to see. No business at all. Barely got film rental.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE MASK OF FU MANCHU: Boris Karloff—Another horror type, with the horror stuff piled on so thick it becomes laughable. Boris Karloff sadly miscast and the part should have been played by Warner Oland, the Fu Manchu in the other pictures of this series. Leave it in the can and you won't have to apologize for another of Leo's lapses. Played March 11 (midnight show). Running time, 67 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE MASK OF FU MANCHU: Boris Karloff—I did not see this, but I do know that it did not please any too well. There were several walkouts on it. People are fed up on horror pictures. I fear that this one will make it hard to put "Son-Daughter" and "Bitter Tea of General Yen" over. Played Feb. 23-24.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—This is what the small town wants. Stood them in the aisles second night. Good business first night. After first night showing I had a boy dress in a black suit I had made of thin material so he could see through it and not be seen by others. I padded his shoulders so they would come up with top of his head and put a sign on him that read, "I laughed my head off at Laurel and Hardy in 'Pack Up Your Troubles' last night, Paradise Cotter. Come laugh your's off tonight." He walked in all the business houses and through the streets of three towns. I am sure this drew me extra business, as it created lots of excitement and had quite a crowd following him. Played February 3-4.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—Did a very small Friday-Saturday business. Don't know just why. The national banking situation may have thrown a scare into some, and again, there are few adults who care about sitting through more than two reels of these very splendid comedians. Played March 3-4.—B. G. Sigsbee, Star Theatre, Heppner, Oregon. Small town patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy—Just one of their three reel comedies, dragged out to seven reels. The laughs are the gags used in all their other pictures, and the best scenes are those in which a mighty cute youngster appears. Even on a double bill, this failed to pull and business was far below average. Beginning of Lent did not help any, either. Played March 1-2. Running time, 70 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

PAYMENT DEFERRED: Charles Laughton—Defer playing this as long as you can and do your patrons and yourself a big favor. There's no excuse for making a picture of this type, and little reason to expect the public to find it entertaining picture fare. Leo, the roaring lion, must be getting old and lazy, to let this one get by. No pull and no wonder. Played March 4 (midnight show). Running time, 82 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RED DUST: Clark Gable, Jean Harlow—Very good picture of the type. Gable does not seem to be much of a draw here. Business fair.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE SECRET OF MADAME BLANCHE: Irene Dunne—One of the sweetest pictures ever made. Well liked here. As usual Irene Dunne does some grand acting. All women, especially mothers, will enjoy this picture. It's a grand Sunday-Monday show. Exhibitors should exploit Irene Dunne's name, as she seems to be a box-office draw. Played February 26-27-28. Running time, 78 minutes.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Fredric March, Leslie Howard—This is great entertainment. Did the best business in months. Why don't Metro make Norma Shearer stop that silly giggle. It seems to have turned people against her.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SMILIN' THROUGH: Norma Shearer—Without a doubt one of the finest of all pictures, but you cannot get them in. No money, but pleased 100 per cent. Played February 16. Running time, 100 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

WHAT! NO BEER? Buster Keaton, Jimmy Durante—Buster has made his exit since making this picture and Schnozzle should not have made his entrance. Durante don't click in the small town and we "nose" it. He's okay now and then for bits, but too much is too much. This did not go over at all. Played March 12-13. Running time, 66 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

Monarch

FORTY NINERS: Tom Tyler, Betty Mack—Fairly good story. Picture lacks action, the heart of all westerns. Tyler does not come up to standard as in Universal serial. Direction by J. P. McCarthy. I wonder if he heard the one about the Empty Bottle. Running time, 55 minutes.—William Dabb, Lyric Theatre, Shenandoah, Pa. Small town patronage.

Monogram

KLONDIKE: Lyle Talbot—Audience well pleased with this production. Played March 4.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

Paramount

BLONDE VENUS: Marlene Dietrich—Here is another fine picture from Paramount. Dietrich was extra good in this picture and pleased more patrons on my Sunday show than I have done in a long while. Played February 26-27. Running time, 85 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

BLONDE VENUS: Marlene Dietrich—No draw here at all in spite of favorable weather. Picture, however, is above the average and will please everyone except those that are looking for something a lot more sexy than this. Had a couple of our narrowest ministers present and they couldn't find much wrong with it. Sorry I advertised "not for children."—L. V. Bergtold, Opera House, Kasson, Minn.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Used on coldest night in 17 years, 30 below, and sold just 100 tickets. As it was Bargain Nite that didn't pay film rental. Good entertainment, so have set a return date.—L. V. Bergtold, Opera House, Kasson, Minn.

HERITAGE OF THE DESERT: Randolph Scott—Not the best Zane Grey story by any means but a picture that will please the majority. This picture took in more money than any western I ever ran and beat most feature receipts. Should do very well in any small town where Zane Grey stories are liked. Played February 17-18. Running time, 59 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Outdrew "Blonde Venus," which was played week before, but still very poor business. Weather conditions perfect for show business. Picture is supposed to be about a small town which has only four street cars. We would call that a city. I have never seen a "small town" picture. This show is very entertaining and should please anywhere.—L. V. Bergtold, Opera House, Kasson, Minn.

ISLAND OF LOST SOULS: Richard Arlen, Charles Laughton—Just plain terrible. There is absolutely no reason for such a production. Impossible story, and characters made up to look horrible. Many women held their hands over their eyes and the rest walked out. In times like these, people like to see lighter stories, with comedy and romance, and not have their minds depressed with such horror pictures. Played March 11-12.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette MacDonald—As I have heard other exhibitors say regarding this picture, so shall I say, "So long Chevalier." This was the bigest flop I have had in a long time. Some of the wisecracks got my patrons and the second night drew no one. Played February 19-20. Running time, 104 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

MADAME BUTTERFLY: Sylvia Sidney, Cary Grant—Entertaining. Miss Sidney is wonderful, but it is slow, and the ending kills the picture. Makes the depression more depressing. Should have nothing but comedy dramas and musicals just now. If you like tragedies, it's good. Played March 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

NIGHT AFTER NIGHT: George Raft, Constance Cummings—Booked this picture to entertain the Lions club and pleased everyone who saw it. Personally I think it one of the best shows that Paramount has ever turned out. Played March 1. Running time, 70 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Claudette Colbert, Jimmy Durante.—Although this production did not draw so well for us, the hilarious comedy pleased all comers. Played February 25.—C. W. Mills, Arcade Theatre, Sodus, New York. Mixed patronage.

70,000 WITNESSES: Phillip Holmes, Dorothy Jordan, Charles Ruggles—Even the banking situation did not seriously affect the attendance, though it was some lower than the westerns bring. Ruggles, particularly, a favorite here. Played March 11.—C. W. Mills, Arcade Theatre, Sodus, New York. Mixed patronage.

Paramount

SIGN OF THE CROSS: Fredric March, Elissa Landi—Excellent. As near 100 per cent. approval of your patrons as you will find. As in the past on pictures of this kind, it will bring out those that attend very seldom. Played March 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SIGN OF THE CROSS: Claudette Colbert, Fredric March, Charles Laughton—Played at start of moratorium and can't tell what the draw was, except it wasn't. Brought out an element of church goers who seldom come and they liked it. Did not appeal to younger element and they showed it by their absence. Fine direction by DeMille, leads fine, although personally thought Colbert miscast. Played March 22-23-24. Running time, 1 hr. 58 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

SIGN OF THE CROSS: Fredric March—A spectacular production, but not entertainment. Too long and too much brutality shown. Women and some men walked out on it. All this happened too long ago to interest the young folks of today. Played Mar. 5-6-7-8. Running time, 120 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

TROUBLE IN PARADISE: Kay Francis—Typical Lubitsch production which will be appreciated by the better class of patrons. Comedy with a melodramatic twist, in the sophisticated manner, gorgeous sets and a beautiful musical background. This proved to be one of the most pleasing pieces of picture fare in many a moon. In our case, pleased nearly everyone. Business only average, due to bank moratorium no doubt. Played Mar. 6-7. Running time, 82 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

UNDER COVER MAN: George Raft, Nancy Carroll—Paramount has given us several surprise pictures this year and this is one of them. A mighty fine production, clean, plenty of action and enough humor to relieve the tense situations. Will hold the interest of your patrons and send them out pleased. Business O. K. considering the situation. Played Mar. 10-11. Running time, 72 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

THE VANISHING FRONTIER: Johnny Mack Brown, Evalyn Knapp—Should have used this on Bargain Nite. It didn't go over at all on my best nights. With a well known Western star this would have been a pretty good little Western, certainly nothing more.—L. V. Bergtold, Opera House, Kasson, Minn.

WILD HORSE MESA: Randolph Scott, Sally Blane—A fine Zane Grey Western from Paramount. They know how to make Westerns. Beautiful scenery, good acting, will give satisfaction in any town on Saturday. Played Mar. 4-5.—C. W. Bennett, Arcade Theatre, Middleville, Mich. Small town patronage.

WILD HORSE MESA: Randolph Scott—Another of the so called Horse Operas which pleased our fans. Consistently better than the average. Played March 1.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

RKO

THE BIG SHOT: Eddie Quillan, Maureen O'Sullivan—Here is a very good picture and will please nearly everyone. I did 10 per cent better than average on this, so believe this is the kind of entertainment that my patrons like. Played Feb. 24-25. Running time, 66 minutes.—W. L. Stratton, Challis Theatre, Challis, Idaho. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore—Fine acting and that's all. Not suitable for the small town. Business little above average. Played Feb. 5-6.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BRING 'EM BACK ALIVE: Frank Buck—Guess I played this too old. Did not draw average weekend business even though a double-featured it with "Is My Face Red." Lots of the fans didn't care for this animal lecture. Am off these educational shows for life. —L. V. Bergtold, Opera House, Kasson, Minn.

HALF NAKED TRUTH: Lee Tracy—A fair pictrue that seems to miss. Something convincing lacking. Too much hooey. Will get a few laughs. Tracy good. Played Feb. 26-27-28. Running time, 79 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

HELL'S HIGHWAY: Richard Dix—I stepped on this one hard but no use. Business was almost a new low record. Possibly bank holiday hurt some, although weather was ideal. Picture is very good and had quite a few favorable comments.—L. V. Bergtold, Opera House, Kasson, Minn.

HOLD 'EM JAIL: Wheeler and Woolsey—This one is very funny and seemed to please most every one.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—Played in 10 below weather and drew a little more than anything I have played since. Will try a return date later on. Football scenes overdone. Do not think this as good as former Wheeler-Woolseys.—L. V. Bergtold, Opera House, Kasson, Minn.

NO OTHER WOMAN: Irene Dunne, Charles Bickford—We advertised this, stressing Irene Dunne and her work in "Back Street." One man walked out, but otherwise the comments were satisfactory. Played Feb. 26-27.—B. G. Sigsbee, Star Theatre, Heppner, Oregon. Small town patronage.

RENEGADES OF THE WEST: Tom Keene—Had my house packed twice on this one, all due to Rosco Ates' popularity. This suttering comedian will get me nearly as much money as Marie Dressler. In fact he ranks second in drawing power.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE ROADHOUSE MURDER: Eric Linden, Dorothy Jordan—A lot better show than I expected. Comments were mostly favorable and drew above average on Bargain Nite. Would rate this a little better than fair.—L. V. Bergtold, Opera House, Kasson, Minn.

THIRTEEN WOMEN: Irene Dunne—Was very good mystery. Much better than the average, although they did kill all the women in Hollywood. Myrna Loy exceptionally good in part. Doubt if anyone could have played the part as good.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THIRTEEN WOMEN: Irene Dunne—If this is entertainment, then I don't know what the word means. Never should have been made. Played Mar. 1-2. Running time, 60 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

WHAT PRICE HOLLYWOOD: Constance Bennett—Very good entertainment. Gave satisfaction to the younger class of patrons.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

United Artists

CYNARA: Kay Francis: Some wonderful acting in this picture, and it might go over in some places, but was a complete flop for us. "Cynara" doesn't seem to mean anything to the public. Played Mar. 12-13-14. Running time, 80 minutes.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Not even a good program picture. Had more complaints on this than anything we have played this season. Had we had more patrons, suppose we would have had just that many more squawks. Double billed. It failed to pull or satisfy. Business far below average. First days of Lent may have held this down. Played Mar. 1-2. Running time, 77 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

AFRAID TO TALK: Sidney Fox, Eric Linden—Carl, Jr., please do not make any more pictures like this one. Gangster pictures of this type are as dead as last year's bird nests; this one did not draw and did not please. And it is not good entertainment. It might get by on a cheap admission or double program. Played March 10. Running time, 76 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BACK STREET: Irene Dunne, John Boles—Pleased 100 per cent and drew well. I can only say what all other exhibitors have said—it is one of the most beautiful pictures I have ever run. Played Feb. 28-Mar. 1.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

HIDDEN GOLD: Tom Mix—A splendid action picture. There is only one Tom Mix in this picture game and he makes good entertainment out of some thin stories.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

THE MUMMY: Boris Karloff—Run as midnight show and made a good one. It is in the "horror" class, and it is as good as any in the past. Holds interest from beginning to end. Played March 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE MUMMY: Boris Karloff, Zita Johann—Usual crowd. There are a few people that like this sort of film, but as a general rule they are not so popular out here. Played Feb. 28-Mar. 1-2.—B. G. Sigsbee, Star Theatre, Heppner, Oregon. Small town patronage.

THE MUMMY: Boris Karloff—In three days this picture did almost exactly what "Frankenstein" did in one day. There is no denying that Karloff is a great actor, but the public is fed up on horror type pictures, and it's time for Universal to drop Karloff or get him some stories of the Lon Chaney type. This one pleased those who like to be shocked and disgusted those who hate to be shocked. It will be up to you to decide what you want to do with "The Mummy." Played Mar. 10-11. Running time, 78 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE MUMMY: Boris Karloff, Zita Johann—A good picture of the horror type. Those that like this kind of entertainment were well pleased. Played Feb. 26-27.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MY PAL, THE KING: Tom Mix—Western fans and others were alike pleased with this talkie. Mix certainly can put it over in grand style. Played Feb. 18.—C. W. Mills, Arcade Theatre, Sodus, New York. Mixed patronage.

NAGANA: Tala Birell—No one seemed to know what this was all about, but the ones who saw it liked the picture. Played March 7-8-9.—Elaine S. Furlong, Star Theatre, Heppner, Oregon. Small town patronage.

OKAY AMERICA: Lew Ayres—A good picture spoiled by a poor print. Played Mar. 7-8.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONCE IN A LIFETIME: Plenty of stars to make a good picture. Do not let Uncle Carl fool you on this one. It might be hot stuff in New York or Hollywood, but it is a pain in the neck to country show goers. And once in a lifetime is all that I want to see a picture like this one. The only break we got was that it rained all day and only a few were disappointed by this supposed-to-be funny show. The one good spot in the picture was the fine acting of Aline MacMahon. That girl is some actress. Played Mar. 14. Running time, 90 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small town patronage.

PRIVATE JONES: Lee Tracy, Gloria Stuart—We ran this show for the benefit of the local relief committee. The Scouts got out and sold tickets which resulted in unusually large crowds both nights but everyone, especially the men, seemed to enjoy the picture. Played Feb. 24-25.—B. G. Sigsbee, Star Theatre, Heppner, Oregon. Small town patronage.

PRIVATE JONES: Lee Tracy—This is a knockout of a picture. Lee Tracy wisecracks his way through everything. Everybody got a laugh out of this one. In advertising, exhibitor should stress the fact that this is a comedy of war, and not a real war picture. Played Mar. 10-11. Running time, 75 minutes.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

THEY JUST HAD TO GET MARRIED: Zasu Pitts, Slim Summerville—Here is a picture that patrons seemed to enjoy. It starts off with a bang. Lots of laughs in the first half, then tames down and no more real funny situations. Instead of building up as it progressed with a bang up ending, it was just the opposite. Played Feb. 26-27.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Warners

THE BIG STAMPEDE: John Wayne and Duke—Any exhibitor who can use westerns is overlooking a bet if he misses these Warner four star westerns. We have had two of them and they are far above the

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average. They put some real actors in these that remind us old timers of the old silents Bill Hart and Tom Mix westerns made when these two were just young fellows. This boy John Wayne appeals to western fans and he has a horse that makes the kids forget about the famous Tony. Played Feb. 25. Running time, 60 minutes.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE BIG STAMPEDE: John Wayne—A splendid western feature. Better than average. Played Feb. 25.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

JEWEL ROBBERY: Kay Francis, William Powell —Played this one quite old, and from comments of what few that saw it, it is not regrettable that biz was off. Not much to it, but would work O. K. on a double bill. Played Feb. 27.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

SO BIG: Barbara Stanwyck—Played this picture late but mighty fine production, and it follows the book very closely. It will be well to play this even though it is old. Running time, 88 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

World Wide

LENA RIVERS: Charlotte Henry—A simple little story well produced, making perfect entertainment. A refreshing change from the murder-horror-infernal triangle theme of most current emanations from Hollywood. Played Mar. 9-10.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Columbia

BARNYARD OLYMPICS: Mickey Mouse—One steady laugh. Went over big here. Running time, 7 minutes.—L. G. Tewksburg, Opera House, Stonington, Me. Small town patronage.

Educational

TECHNO-CRAZY: Monty Collins, Billy Bevan—Quite a comprehensive idea of this new Howard Scott method of solving the depression. Good on any bill.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

SHOPPING WITH WIFIE: Andy Clyde—A good comedy. Lots of good situations. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

Mascot

TECHNOCRACY: Interest in this subject may be waning (or has waned). By the time we ran the reel it failed to draw.—B. G. Sigsbee, Star Theatre, Heppner, Oregon.

MGM

ALUM AND EVE: Zasu Pitts, Thelma Todd—This is a dandy comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BIRTHDAY BLUES: Our Gang—About the usual Gang comedy. Just so-so.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

BIRTHDAY BLUES: Our Gang—All Our Gang comedies please my patrons and this was no exception. Spanky, Stymie and Dickie Moore divide the honors. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

BLOCKS AND TACKLES: Sport Champions—No good having to show them out of season. Would be O. K. in season.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHILI AND CHILLS: Oddities—Excellent two-reeler, enjoyed by all.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GIRL GRIEF: Charles Chase—Extra good comedy that got the laughs.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

GOAL RUSH: Flip the Frog—Extra good cartoon.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

NOW WE'LL TELL ONE: Charley Chase—Just so-so. Not good. Not bad.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THE POOCH: Our Gang—Better than average Our Gang comedy.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

ROMANTIC ARGENTINA: Traveltalks—To me this was very interesting, as I have a great desire to visit this country, but don't think it took so well with others.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SNOW BIRDS: Sport Champion—Extra good. Showing skiing, skating, which seemed to please.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THE SOILERS: Zasu Pitts, Thelma Todd—Good slapstick comedy.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TOWED IN A HOLE: Laurel and Hardy—Good comedy, but not as funny as most of the rest by this team. Two reels.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

TOY PARADE: Oddities—Nothing to it at all. No one pleased.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WHISPERING BILL: Chic Sale—A classic. I call it a wonderful one reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronge.

WILD PEOPLE: All star—A very beautifully colored subject. Crazy plot and none too clean. Direction bad. Two reels.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

WRECKETY WRECKS: A couple of crazy nuts—Two reels of good slapstick comedy. Lots of laughs. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Paramount

BETTY BOOP FOR PRESIDENT: Talkartoon—This is the best cartoon we have run in a long time. Betty stands Number 1 with our patrons over all others. Paramount has the shorts.—C. W. Bennett, Arcade Theatre, Middleville, Mich.

BLUE OF THE NIGHT: Bing Crosby—Recommend this one to please most critical audience. Running time, 20 minutes.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

DINAH: Mills Brothers—The best cartoon we have run for ages. Clever and tuneful, but the patrons were too interested in hearing the Mills Brothers sing, to join in the chorus with the bouncing ball. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

DON'T PLAY BRIDGE WITH YOUR WIFE: Lots of laughs and bridge fans will get a big wallop out of this one. Running time, 18 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HAWAIIAN FANTASY: Vincent Lopez and Orchestra—Beautiful scenic shots are the chief interest in this one. Music O. K., but nothing to cause your patrons to rave over. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HOLLYWOOD ON PARADE NO. 1: Mitzi Green, Brock Sisters, Eddie Peabody, Ginger Rogers—Excellent short. Green, Rogers and the Brock Sisters sing. Eddie Peabody plays the banjo.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD ON PARADE NO. 2: Stuart Erwin, master of ceremonies—Excellent. Bing Crosby sings. If Paramount keeps giving this class in these they will have no trouble in selling them.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

HOLLYWOOD ON PARADE NO. 3: Benny Rubin —Just fair. This series looked good in Paramount's advance ads, but so far has failed to click. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MA'S PRIDE AND JOY; Donald Novis—Good. Novis is excellent.—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

PATENTS PENDING: Gracie Allen, George Burns —Not much. These people don't get anywhere here.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

RKO

THE CURE: Charlie Chaplin—This was a good comedy fifteen years ago, but it shows its age terribly.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JITTERS, THE BUTLER: Clark and McCullough —Not as good as most of their comedies. Just fair. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Small town patronage.

MICKEY'S APE MAN: Mickey McGuire and Gang —Good for children and adults will enjoy it. It's different.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

SHAMPOO, THE MAGICIAN: Rosco Ates—This went over good with our audience.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

TUMBLE DOWNTOWN: Fables—Exceptionally good.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

VENICE VAMP: Aesops Fables—Speaking of shorts, lamp this one. Better still, "ear" it for it's far out of the ordinary. This boy Gene Rodemich who synchronizes these Fables sure has pulled them out of the rut. This is a take off of grand opera with some remarkable voices. Best cartoon in many moons.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

United Artists

FLOWERS AND TREES: Silly Symphony—Without question the finest single reel produced. Running time, 8 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Canada. Small town patronage.

SANTA'S WORKSHOP: Silly Symphonies—One of the finest shorts we ever played. One reel in color.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Universal

THE ATHLETE: Pooch cartoon—Very good. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BOYS WILL BE BOYS: Frank Albertson—Very fair. Two reels.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

BUSY BARBER: Oswald cartoon—Good cartoon. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

HESITATING LOVE: Louise Fazenda—Very rowdy comedy, but funny enough to pass.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HESITATING LOVE: Louise Fazenda—Lots of laughs and funny situations in this one. Better for midweek. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

LIGHTS OUT: James Gleason—Just average comedy. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MY OPERATION: Vince Barnett, June Clyde—Quite a few laughs, but not up to the average of Universal's other comedies we have shown. Running time, 20 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

RADIO REEL No. 1: Morton Downey—The first radio short to be run here, and our patrons sure enjoyed it. Now they are calling for them. A good start to add to your Sunday programs. Two reels.—Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

RADIO STAR REELS: Morton Downey, Vincent Lopez—Not bad, but our fans like a comedy—Lee Brewerton, Capitol Theatre, Raymond, Alberta. Small town patronage.

STRANGE AS IT SEEMS: The finest reel of its type. In fact, it is in a class by itself. This one in particular is especially interesting and diversified. Running time, 9 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

Warner Vitaphone

BABY O' MINE: Delightfully different and any audience will like this. Running time, 10 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BOSCO'S DOG RACE: Cartoon—Laughable. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

BYGONES: Ruth Etting—Like most Warner musicals, very, very good. This one is very novel in its presentation and they liked it. Many a time I have had shorts like this save the program when the feature was not so good. Running time, 17 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

HEY POP: Fatty Arbuckle—Your patrons won't roll in the aisles laughing at this one. Has a few good comedy gags, reminiscent of Fatty's old comedies, but the chief interest is his comeback. Running time, 7 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

MUSICAL MYSTERY: Very, very good. O. K. on any bill.—Lee Brewerton, Capitol Theatre, Raymond, Alta., Canada. Small town patronage.

SHERLOCK'S HOME: Jack Haley—Just fair. Laughs are few and far between. Running time, 21 minutes.—M. R. Harrington, State Theatre, Portland, Ore. General patronage.

SMASH YOUR BAGGAGE: Small's Paradise Band —The snappiest one reeler we ever run. Music all the way through, with plenty hot stepping. One reel. —Alpha Lee Murphy, Ritz Theatre, Olney, Tex. Small town patronage.

THREE IS A CROWD and **DANGEROUS OCCUPATION:** Two very good one-reel subjects.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

Serials

Universal

HEROES OF THE WEST: Noah Beery, Jr.—It is only made for morons, it does not even draw the kids. It is the poorest gotten together thing that one can imagine. Chapter plays must be better or no class of theatre will play them in the future.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor

UTOPIA!

WE sometimes sit back and wonder just what some managers look forward to in their advanced years. Do they expect to go on running theatres at a salary until old age sneaks up and takes a crack at them? Do they expect theatre-owners to keep them working while up-and-coming youngsters are available and probably capable of injecting pep—imaginary or otherwise—into theatres?

But we know the right answer; and what's more, we have plenty of real proof to back it up. Managers should be counting the years, the months or the days until the time they can acquire a theatre for themselves. That's the only logical or sensible outlook in life for every man in the business.

Many times I have stressed to showmen the thought that I would sooner see most of them working their fingers to the bone for themselves rather than plugging away endlessly for others. Not that everyone will eventually be a theatre owner or exhibitor. We know that there are some men better fit to serve others than themselves. And we also know that the circuit, large and small, must have showmen to run their houses.

Among the "smart" boys to join the rapidly growing list of independent exhibitors are: Will J. Glaser, Paramount Theatre, Faribault, Minn.; Everett Dilley, Grand Theatre, Northfield, Minn.; Elmer Nelson, State Theatre, Waseca, Minn.; Thomas di Lorenzo, Glen Theatre, Glen Cove, N. Y. And, about seventeen others who will be mentioned in the near future but whose deals are not entirely complete, although they are already operating their newly acquired possessions.

Our hats are off to these and every other showman smart and capable enough to grab themselves a theatre and stop slaving for others. If only a thousand more would take the same step it would be the nearest approach to prosperity this business could ever hope for. It would mean that every theatre operated by a real showman who came up in the business from the bottom would be a theatre operated along lines of real showmanship. They would give their respective communities a brand of theatre operating that had probably never before been experienced. It would encourage patronage, increase film revenue for producr and distributor and help put showbusiness back on its feet.

Instead of poo-pooing the idea, those responsible in a large measure for the destinies of our business should more than encourage the movement of showmen toward the goal of independence as exhibitors. As for the managers themselves, if they are not forming some concrete ideas about their own futures we feel mighty sorry for them. They ought to stop and ask themselves this question: "Where am I heading for?"

▽ ▽ ▽

ARE YOUR PATRONS FED UP with the same old program which you mail week in and week out for fifty-two weeks a year? Have you ever given a thought to the tremendous possibilities of the "class" residents of your community and the chance of making them regular patrons of the theatre? Do you crave an idea for creating new interest in the amusement center you are "supposed" to be operating? Well, here it is:

Milton Chamberlain, managing director of Brecher's Plaza Theatre in New York City, and conceded to be the "Ritz" playhouse for the swanky Park Avenoo high-hats, just completed one of the best pieces of institutional literature ever made up for any theatre.

Titled: "An Intimate Chat . . . On . . . An Intimate Playhouse . . .", Chamberlain has set forth the history of the "Plaza" dating back to the days when it was first located on Lexington Avenue; extolling its virtues, its atmosphere, its warm welcome, its service, its admission scale, its air-conditioning plant, and, everything one can think about in connection with a theatre, except the pictures it plays, and that angle is covered only in a general way.

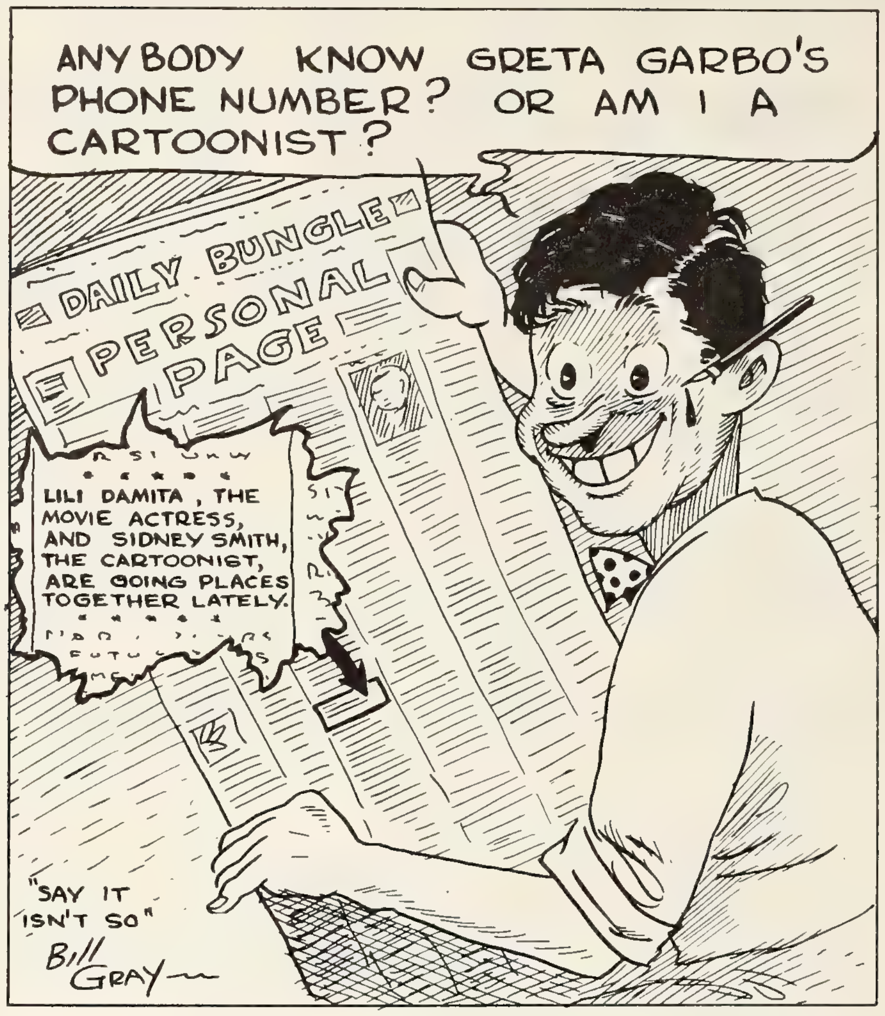
Yes indeed, Milt has done himself and his theatre proud with a perfect booklet and we would venture the thought that several thousand other houses could make use of this same idea for a special mailing piece and find it mighty valuable. Want a tip? Drop a line to Chamberlain care of the Plaza at 58th Street and Madison Ave., in New York and ask him for a copy of the booklet. You'll agree, it's a swell piece of work.

▽ ▽ ▽

SOUTHERN showmen will have to struggle through this winter without being annoyed by our dropping in on them . . . that Florida jaunt is more or less definitely off due to a banged-up knee which makes long-distance driving a punishment instead of a pleasure . . . so . . . we'll have to keep those red flannels at work and put the bathing suit back in moth-balls until next winter rolls around. "CHICK"

SCREEN LAUGHS!

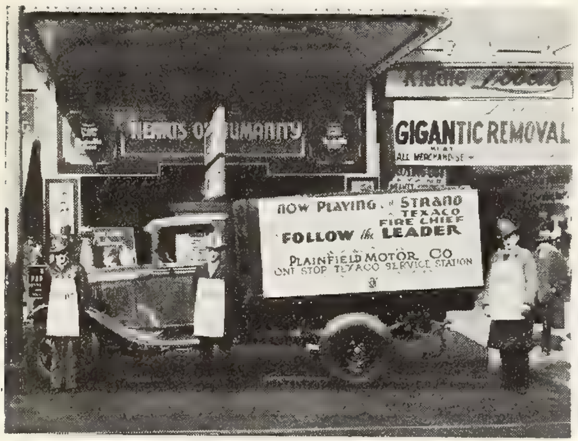
By BILL GRAY


ANYBODY KNOW GRETA GARBO'S PHONE NUMBER? OR AM I A CARTOONIST?
DAILY BUNGLE
PERSONAL PAGE
LILI DAMITA, THE MOVIE ACTRESS, AND SIDNEY SMITH, THE CARTOONIST, ARE GOING PLACES TOGETHER LATELY.
"SAY IT ISN'T SO"
BILL GRAY

We're glad the rest of our cartoonists are not affected the same as Bill. At any rate it does prove that the humor-sketchers have some of the well known s.a.

ED HART NOW READE REPRESENTATIVE IN JERSEY TERRITORY

Our old friend Ed Hart, formerly of Utica, N. Y., and points east, is again hitting his usual stride over in Plainfield, N. J., since Publix turned its three houses in that city back to the Walter Reade Circuit. Hart, former manager of the Oxford Theatre, has been appointed Reade representative for the Oxford, Strand and Paramount.



Part of Hart's Auto Ballyhoo parade.

Among recent exploitation activities engineered by Hart were stunts on "Follow the Leader," a plug for vaudeville and a novel ballyhoo. On "Leader" he not only arranged a merchants' street parade of passenger autos and trucks bannered with tie-up copy, but obtained a lot of publicity by stenciling signs on the downtown sidewalks early one morning prior to playdate. It didn't go so well with the police department and the signs were ordered removed. However, Ed always has a way of conniving with police officials and the whole gag sounds to us like a frameup, particularly when confronted with a photo showing a man with a theatre sign draped around his neck, mop in hand and in the act of cleaning off the painted portion of a sidewalk. The accompanying photo shows one of the parade trucks parked in front of the theatre.

Learning that two Hollywood stars had obtained a lot of publicity by adopting male attire, Ed sold a local girl the idea of giving Plainfield an eyeful of how a good looking girl shapes-up in trousers. She created a mild sensation when strolling around town and received an ovation from the audience at the Paramount prior to and after doing an imitation of a Pat Rooney number. The newspaper played up a deep, two-column photo with caption.

When it was decided to resume vaudeville at the Oxford, Hart plugged the event with a street bally of a man and trained bear. The stunt gained a lot of attention while the trainer and animal worked the act and a boy followed with a big sign announcing return of vaudeville.

In line with his usual policy, we also note that Ed has been working hand and glove with the newspaper boys. In connection with a subscription drive made by one, front page mention was given to an offer of guest tickets to the Paramount and Oxford to those who signed up for the paper.

We're mighty glad to know that Ed Hart is getting along so nicely over in Plainfield and maybe one reason for this is because he's back in old stamping grounds. Several years ago he located there under Proctor.

SHOWMAN WANTED
WITH SMALL CAPITAL
For Part Interest in Good Theatre Proposition in New York. Must be able to become active.
BOX MRT
MOTION PICTURE HERALD
1790 Broadway New York

SILVERWATCH STILL USING VARIETY OF SHOW-SELLING GAGS

We note that our good friend, Max Silverwatch, manager of the Strand Theatre, Waverly, Mass., and inventor of all sorts of show-selling novelties, has, as usual, been employing a variety of heralds and other stunts to boost patronage.

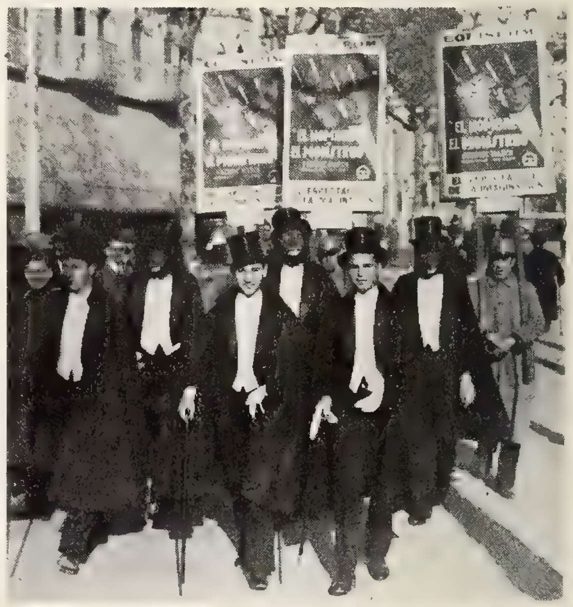
To get the first chapter of a serial off to a good start he resorted to the numbered herald gag, concerning which all readers are undoubtedly familiar with by this time. Distribution of 1,000 of these brought the kids flocking around the theatre and about 25 free admissions were handed out.

It was Friday, the thirteenth, when "Fugitive from a Chain Gang" made its appearance at the Strand, so Max issued a herald headed with those ominous words, explaining that the day might be unlucky for some folk, but that it would be a lucky day for theatregoers of Waverly and Belmont on account of marking the first showing of the picture. Distribution of 2,000 of these heralds proved very effective, as did a jig-saw puzzle gag of Muni's head placed in the paper at no cost except 20 passes. This one obtained a house-to-house circulation of 5,000.

Other recent exploitation included distribution of 2,000 novelty theatre tickets on "Smilin' Through," which excited considerable word-of-mouth advertising, and the mailing of 500 "smart" announcement cards to a selected list on "Successful Calamity," the George Arliss film. A very satisfactory response was obtained from the town's "400."

We certainly feel by this time that we owe Max some novelty heralds from other sources, so if the rest of the gang will come through we'll heed his request to send him an assortment. It's a foregone conclusion that he'll repay the act with some more of his own invention.

OLD SPANISH CUSTOM!



Just to prove to all of us that outdoor ballyhoo is still effectively used in a number of foreign countries, Albert Deane, manager of advertising and service in Paramount's foreign department, sent the Club the above photo of a stunt employed at the Coliseum Theatre, Barcelona, Spain, to exploit "Dr. Jekyl and Mr. Hyde." Yes, it's still an old Spanish custom, says Deane. The picture was dubbed into Spanish and shown in both dubbed and superimposed versions, each twice a day.

WHAT! NO EASTER EGG HUNT?

Good Will Plus Added Revenue
Available to Smart Showmen
Who Put Real Effort Into Ideas!

ABOUT the first thought that pops up in mind after Lent gets under way is Easter. Like every other season of the year, Easter holds its own peculiar fascination for the showman who has a keen desire to capitalize on each and every event, holiday and celebration with his business eye sharply focused on the bank roll. Easter offers many advantageous slants that will help keep that b. r. fat and healthy and we are always delighted to squat ourselves down before the trusty typewriter and talk about several timely gags that fit the season like a glove reflecting, at the same time, much activity to keep your theatre before the public and likewise keep the theatre's receipts up to the pressure made necessary by the survival of the fittest. Maybe the Irish had a better name for it, but in any language they must keep coming to the theatre and with Easter we can swing several good old standby ideas into force and make the getting a wee bit easier.

Easter Egg Hunt

Offers one of the greatest possibilities for directing attention to your theatre and getting you heaps of free publicity and good will. The best way to discuss one of these Hunts would be to tell how an aggressive showman put his over last year. Then you can either fashion your own along the same lines or revamp it to suit your local situation.

Manager Larson of the Fox Theatre in Boise, Idaho, tied up his Easter Egg Hunt with the Mickey Mouse Club of his theatre and raised so much talk around the town that grown-ups as well as kids entered into the spirit of the occasion. The turn-out was nothing short of phenomenal and it was the talk of the town for weeks after.

He started off by building up interest via a clever publicity campaign and long before the Hunt actually took place he had the kids all on edge awaiting the start. Instructions were clear-cut and easily understood by all. The kiddies were instructed to meet on two streets which the police were to rope off for their benefit. The time specified was 9:30 in the morning. Ample provision had been made with the police to guard the youngsters and keep traffic off those streets. At 10 o'clock they formed into a parade and, headed by two motorcycle cops and a band, they marched to a large park. Here they were divided into groups and the hunt started.

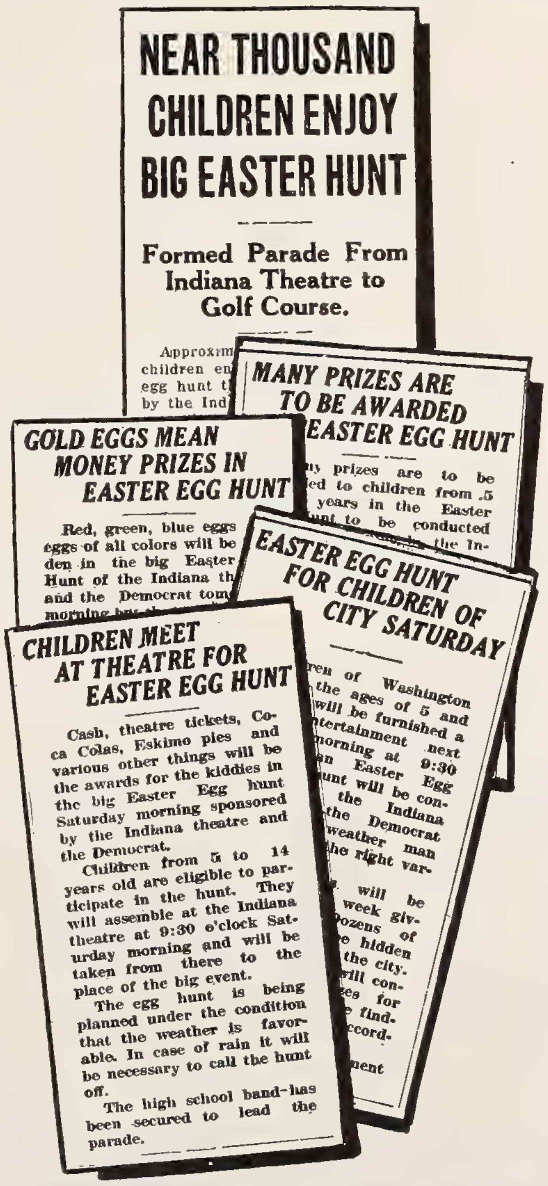
Free Eggs For All!

As an inducement to those who would not be among the prize winners to find any of the hidden eggs, every kiddie was informed that they would receive a large decorated candy Easter egg free. Which was a good slant because the number of kids hunting numbered almost a thousand, while there could only be about a hundred winners. Prizes for the Hunt included many valuable items and were well worth the effort and work, but the kids could see no labor attached to such fun and went into it with a will to find those hidden colored eggs.

The cooperation of the local park, education and recreational authorities had been enlisted with the result that the placing of the eggs was carefully arranged and spotted so as to make the hunt both interesting as well as difficult only to the extent of not letting them find them too easily. No risks were taken and no eggs were hidden where climbing or danger were involved. This is a point often overlooked by the manager when arranging his hunt. Thinking that the harder it is to find the more fun there will be, he often permits them to be placed in trees or some other place where the kids must take chances. One egg found hidden in such a spot means that most of the kids will start climbing every tree and shack they see.

A Three-Cornered Deal!

Larson was not the only manager who cashed in on a big Easter Egg Hunt. Our records also show that many others took advantage and engineered these Hunts in great style. The theatre to sponsor it and grab the goodwill, the newspaper to publicize it and create the interest, and the ice cream store to furnish the Easter eggs and other candy for prizes.



NEAR THOUSAND CHILDREN ENJOY BIG EASTER HUNT

Formed Parade From Indiana Theatre to Golf Course.

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MANY PRIZES ARE TO BE AWARDED EASTER EGG HUNT

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GOLD EGGS MEAN MONEY PRIZES IN EASTER EGG HUNT

Red, green, blue eggs
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and the Democrat tom
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EASTER EGG HUNT FOR CHILDREN OF CITY SATURDAY

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CHILDREN MEET AT THEATRE FOR EASTER EGG HUNT

Cash, theatre tickets, Coca Colas, Eskimo pies and various other things will be the awards for the kiddies in the big Easter Egg hunt Saturday morning sponsored by the Indiana theatre and the Democrat.

Children from 5 to 14 years old are eligible to participate in the hunt. They will assemble at the Indiana theatre at 9:30 o'clock Saturday morning and will be taken from there to the place of the big event.

The egg hunt is being planned under the condition that the weather is favorable. In case of rain it will be necessary to call the hunt off.

The high school band has been secured to lead the parade.

Publicity Secured by C. I. Curson Last Year

You will probably be surprised, if this is your first venture into the Easter Egg Hunt Gag, how the grown-ups go for this sort of stuff. In one town we visited a few years ago over three hundred men and women were noticeable on the outskirts of the crowd of kids assembled for the Hunt. And they went along with the youngsters, maybe their own, who knows, and suggested places for them to look for the hidden eggs. While this may not sound fair to the other kids it is an angle you can't avoid when you have several thousand kiddies to handle.

Kids Furnished Eggs!

In Stockton, Cal., Manager Turner of the Fox California Theatre reaped a harvest of publicity and goodwill via the same kind of a hunt. His was staged on the day before Easter Sunday and prior to this day a special matinee was put over for the purpose of building up interest and getting the eggs for the hunt. He charged each kid one hard-boiled egg as admission to the special matinee. These eggs were colored and used for the hunt. Special emphasis was placed on the "hard boiled" angle so as to avoid the kids flocking to the theatre with raw eggs and messing up the house.

Prizes for this hunt included everything imaginable for kids, not forgetting live rabbits, chocolate eggs, ice cream and admission tickets to the theatre. Special prizes included roller skates, dolls and other worth-while toys. Every inducement was offered to get the kids in the hunt and make it interesting. Thousands of eggs were placed in "nests" and were hidden in all sorts of places, and because of the large number of youngsters taking part they were divided into two sections and the eggs hidden in two separate places. Public parks and playgrounds, municipal bath houses, etc., were utilized for the purpose. Where a theatre is located too far from parks, etc., they must work it out along lines that will fit their immediate situation.

Easter Stage Revue!

While there are many angles of approach to the Revue it will be found that the final plan must be worked out strictly according to local conditions rather than along any set line. The local dancing school has a great bearing on the campaign; the various types of Revues, from straight entertainment, to a Kiddie Style Show in which can be worked countless merchants. The Fox Alcazar, on the Coast, handled it successfully last year with their own dancing instructor.

The tie-up involved the local newspaper, the theatre and the dancing school operated in conjunction with the theatre under the direction of a local dancing teacher with a wide reputation. She gladly volunteered her services because it gave her own school a chance to enroll the more advanced pupils. Remember that slant when you start to work on the organization of your own

(*Continued on following page*)

EASTER EGG HUNTS!

(Continued from preceding page)

dancing school at the theatre.

Coloring Easter eggs right in the lobby of your theatre is another angle to create interest. Prior to the hiding of the eggs for one of the Hunts, advertise that special selected children will color the blank number of eggs for the hunt in the lobby of your theatre. Fix up a long table with the necessary paraphernalia and let the customers watch them as they go through the lobby or come in from the street out of curiosity.

Curson's Campaign!

Another smart showman who capitalized 100 per cent on the Easter Egg Hunt angle and made it count for big b. o. grosses was C. I. Curson of the Indiana Theatre in Washington, Ind. Curson secured the hearty cooperation of the local newspaper and as a result was able to publicize the event to such proportions that literally every youngster in the town and environs flocked to the Hunt and also to the box office for one of the greatest turn-overs the Indiana Theatre has ever had from the kids of that community.

The amount of public-interest gained will surely be appreciated by every other showman who values such attention-getting slants. We show on the preceding page a layout of the newspaper publicity in connection with this gag and on this page a photo of the mob of lads assembled for the Hunt. Just a glance at the small portion of the free space which Curson grabbed off for his theatre will more than gain your respect for his achievement.

Other photos, which lack of space prohibits our using, showed the several thousand kids being held in check by policemen until the signal to start the hunt was sounded. Then we can only ask you to call upon your imagination for the picture of those many youngsters going through nearby fields with a fine-tooth comb to find those prize-winning eggs.

Shepherd Put It Over, Too!

You no doubt recalled the swell Easter Egg Hunt engineered so successfully by Sonny Shepherd at the Biltmore Theatre in Miami, Fla., last year and which we were privileged to personally witness. He, too, brought together almost a thousand kids and attracted no end of grown-ups who have developed quite a respect for anything Sonny starts with that live-wire Mickey Mouse Club of his.

You need not want for Easter gags, either along the lines of Hunts or other types. Merely file away your copy of the HERALD each week and then keep the index sheets handy. You'll have everything you want.

A Word of Caution!

At this point a word of caution is essential. DON'T attempt to stage a hunt in your theatre. The last manager who tried that found himself with about eight hundred dollars worth of repairs. Those kids literally ripped the theatre apart to find eggs. And where they didn't go hunting is nobody's business. Even seats were torn open in the frenzy to find the eggs. Kids are not going to stop to reason over such things. All they know is that if they find the lucky eggs they cash in with sweet prizes and are the envy of all their playmates. That's enough for them. Off they go and Lord help the theatre while that hunt is on.

Here's the kids waiting for the word "Go!"

Stick to the public playgrounds and parks and you'll get far more benefit from it. The adults will come along to watch, the police will protect you and the school authorities will be glad to send a flock of teachers along to help keep order.

We've only touched on the Easter Hunt briefly. Maybe too briefly, but after all the important thing is the idea itself. Any smart showman should be able to take that idea and work it out to best suit his own town and theatre. Just get behind the idea and make a big thing out of it.

Schools Are Closed!

Don't forget that schools are closed for Easter Week and programs ought to be framed to appeal to them as well as the adult trade. Book appropriate pictures and keep anything suggestive off your screen for that week. There are enough good pictures available to do so.

PERHAPS A RABBIT MATINEE, TOO!

Last year a mid-west showman concentrated on a Rabbit Matinee and found that it meant many extra dollars to his b. o. Other showmen may decide to direct their efforts to this type of a stunt in place of the Easter Egg Hunt, so we are dropping a few lines on how it was handled.

In advance a large cut-out rabbit holding a basket of Easter eggs was on an ornamental trellis above his box office. Copy advertised that the Rabbit matinee would take place the following Saturday at 4 P. M.

A cage on the sidewalk, properly protected, containing over fifty live rabbits attracted no end of attention and had a crowd around it for practically the entire day. This was used for four days before the special matinee. All the rabbits were given away from the stage of the theatre.

To publicize the stunt he had about five thousand throwaways printed and distributed in all the schools. By arrangement these cards were handed out right in the classroom by the teacher who also made a personal announcement about the matinee.

Through a local tie-up he gave each kiddie a candy Easter egg as they entered the theatre. This sort of eased the feelings of the kids who were not lucky enough to win one of the live rabbits.

In some communities it may be possible to promote the rabbits, but even if you must buy them you will find the cost is not too big. Just give this sort of a stunt the right help in advertising, directing your chief fire at the children. They will turn out to the tune of about two hundred extra dollars on the day's receipts. Worth it? You answer the question yourself.

CARL NIESSE STAGED BATHING GIRL REVUE DURING ZERO WEATHER

Why wait until it's a hundred in the shade to pull a bathing beauty contest when one of these affairs can be put over during 20-below zero weather? Carl Niesse, manager, and Burl Darnell, P. A., of the Midwesco Fond du Lac Theatre did this very thing and boosted the gate $300 over average for the night.

Except for the extremely cold weather there wasn't anything unorthodox in the campaign. The merchants all furnished their own models and purchased $7 worth of tickets before the revue was even staged, thus assuring considerable cash revenue in advance. The theatre's end of the deal included silk streamers imprinted with names of "Miss So-and-So" and merchant, special trailer, lobby display and services of an organist. The winner was not only acclaimed the city's most popular girl but went home with a shiny $25 coin in her handbag. A local photographer contributed a display of the girls' photographs for spotting in downtown windows, all slippers worn by contestants were supplied gratis by a local shoe dealer and professional make-ups were given free to the girls by a local representative of a national concern.

So what do you say? The event turned out so well for Carl Niesse that he is planning another one to bolster up the dull days during Lent. Maybe it was the actual novelty of presenting a bathing girl revue in mid-winter that carried the appeal. Next we'll be hearing about an ice cream festival from some of the Club Eskimos up in the Arctic. Let's hear some more, Carl.

Craite's Post Card!

I. J. Craite manages the Fort Theatre out in Fort Atkinson, Wis. When campaigning "State Fair" he circulated all farmers with a post card that carried a photo of Will Rogers standing beside "Blue Boy," a prize winning hog. Included in the copy on card was the line: "All Roads Lead to The (Fair Grounds) Fort Theatre." Rural patronage during run of picture was heavy.

Henger's Shot-Gun Bally!

The shot-gun marriage idea appealed to George Henger, manager of the Liberty Theatre, Oklahoma City, Okla., as an appropriate gag to ballyhoo "They Just Had to Get Married," so he arranged to have a truck trailer carry around a make-believe bride and groom, with "father" standing in one corner with a shot-gun trained on the couple. The bally attracted plenty of attention.

personalities

ADNER AVERY has leased the Rivoli, Blackwell, Okla., closed several months. Avery was formerly connected with Griffith Amusement Co. in Oklahoma City.

▽

P. K. JOHNSTON in charge of bookings for Paschall-Texas Theatres, Dallas, is convalescing at home following an operation.

▽

P. G. CAMERON manager of the Melrose, Dallas, has installed a pipe organ in his beautiful theatre and employed George Perfect as solo organist.

▽

M. NEWTON has taken over the management of the Fraternity Theatre at Baldwinville, Mass.

▽

J. C. AZEVEDO, SR. has taken over operation of the Alvarado Theatre, Alvarado, Calif., from John A. Gomes and M. P. Silva.

▽

PAUL J. RHOADS former manager of the State Theatre, Hanover, Pa., is assisting with the management of the Capitol Theatre, York, Pa., according to report from Charles Moyer, present manager of the State.

▽

CHARLES MORSE is the new operator of the Lincoln Theatre, Quincy, Mass.

▽

HENRY RAUSCH has reopened the Warren Theatre on the West Side of Detroit, Mich., a house closed for the past two years and formerly under lease to Lee Carrow.

▽

JAMES WIEST with Warner's for the past four years, is the new manager of the Regal Theatre, Hartford, Conn.

▽

ARTHUR J. MENARD who recently resigned as assistant manager of the Allyn Theatre, Hartford, Conn., has been appointed manager of the Rialto, New Britain, Conn.

▽

EARL PETERSON formerly with RKO, and Louis Moore have taken over the Colonial Theatre, a Los Angeles neighborhood house, from W. D. Fischer.

▽

FRED M. JACK district manager of Warner Bros.-First National, Dallas, is a convalescent after an appendicitis operation. He expects to be back on the job again soon.

▽

LEW CHATHAM has acquired the Rex at Wewoka, Okla., which makes two houses for him there now.

▽

JOE DI LORENZO is the new manager of RKO Proctor's Theatre in Mt. Vernon, N. Y., replacing Tom White.

▽

BOB UNGERFELD former manager of the Plaza Theatre, Schenectady, N. Y., is now in charge of the Tilyou, Coney Island, N. Y.

▽

JEROME BAKER until recently treasurer of RKO's 86th Street Theatre, New York City, has replaced William Cook as manager of the Strand Theatre in Yonkers, N. Y.

WILLIAM TITUS has succeeded Bob Titus, resigned, as manager of the Royal Theatre, RKO house in the Bronx, New York.

▽

JOHNNIE SHERIDAN recently resigned his post as manager of the RKO Theatre in Cedarhurst, L. I., N. Y., and Abe Vallett, former assistant manager, is holding down the job.

▽

SAM TORGAN is the new manager of Keith's Theatre in Lowell, Mass., taking the place of Dave Perkins, who recently resigned.

▽

ARTHUR PICKETT has been placed in charge of the two Publix houses in Phoenix, Ariz., the Rialto and Orpheum, succeeding Managers Weaver and Scholer.

▽

WALTER BIDWELL former manager of the Granada Theatre in Greencastle, Ind., is now located at the Indiana Theatre, Bloomington, Ind., according to advice from James "Jimmy" Bittles, present manager of the Granada.

BOB HARVEY former advertising and publicity chief for Fox West Coast in northern California, recently joined Levin Theatres in a similar capacity. The concern operates a group of neighborhood houses in San Francisco.

▽

R. O. STARK thinks that the day of the small country theatre is here again and has opened the Irvington Theatre, Irvington, Calif.

▽

T. E. AVINGTON recently reopened the Rodeo Theatre at Rodeo, Calif.

▽

EDDIE HERBERT P. A. of the St. Charles Theatre, New Orleans, is getting over a nice plug for his house these days with a daily fifteen minute talk over the radio. Harry S. McLeod manages the St. Charles.

▽

JACK WHITNEY formerly of Buffalo and other points in western New York, has been named manager of the Varsity Theatre, Basil Brothers house in Buffalo.

▽

FRED CLEARY for some time manager of the Cleveland Auditorium, has been appointed manager of the Allen Theatre, independent house. Fred was in charge of the Allen when Loew's Ohio operated the house.

▽

CHARLES KAUFMAN formerly of the Gem Theatre, Colusa, Calif., is now hooked up with Ned Steele and operating the Colusa Theatre, Colusa, and the Williams Theatre, Williams.

▽

FRANK BURHANS manager of the Fox-Warfield Theatre, San Francisco, Calif., is doing a lot of hand-shaking these days as the result of his recent marriage to Miss Maxine Hook.

▽

JAMES GLEASON former manager of the California Theatre, Bakersfield, Calif., is now in charge of Harry Arthur's Poli Palace, Waterbury, Conn., according to information from Nat Blank, present manager of the California.

▽

EARL HUNT has been placed in charge of the art department of three theatres in Spokane, Wash.

▽

RICK WARREN well known theatre man and former film salesman is now at the helm of Fox houses in Pendleton, Ore.

▽

PAUL HOPPEN manager of the Plaza Theatre, Denver, and his wife had to be carried down ladders during a recent fire at the theatre. Damage to the house is estimated at about $17,000.

▽

HARRY HARRIS well known chain theatre operator in New York City, is reported as having arranged to take over the Bronx Opera House. Jack Callahan is said to be in line to take charge of a proposed vaudefilm policy.

▽

HARRY BLACK is the new manager of the Proctor Theatre, Troy, N. Y., replacing A. S. Ritter, who recently resigned.

▽

AL O'CAMP is now managing the RKO Shore Road Theatre, replacing A. Connolly.

"The Showman's Calendar"

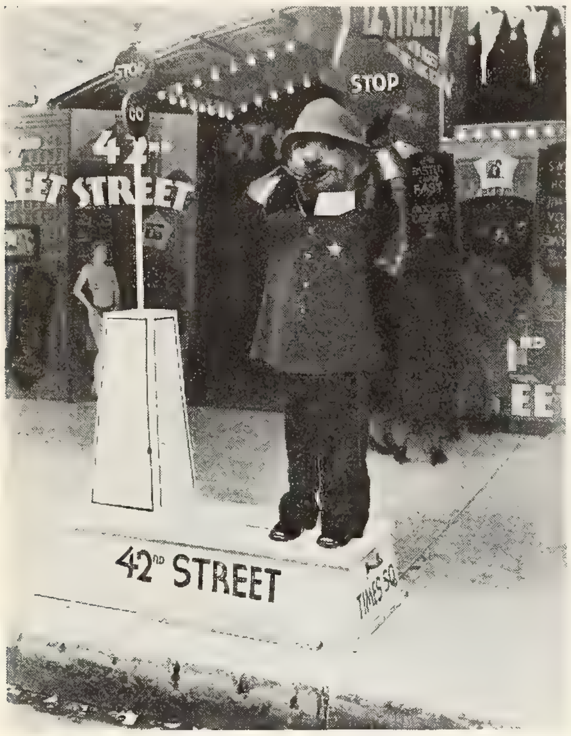
APRIL

1st to 8th	**National Baseball Week**
1st	**All-Fools' Day** **Wallace Beery's Birthday** **Harry Greene's Birthday** **Leon Janney's Birthday**
2nd	**Samuel Morse's Death—1872** **U. S. Mint Established—1792** **Passion Sunday**
3rd	**Washington Irving Born—1783**
4th	**Elihu Yale Born—1649**
6th	**War Declared With Germany—1917** **Peary Discovered North Pole—1909** **Army Day**
8th	**Battle of Appomattox—1865** **Louisiana Admitted to Union—1812** **Mary Pickford's Birthday** **Ponce de Leon Landed in Florida—1513**
9th	**Surrender of General Lee—1865** **Palm Sunday**
10th	**George Arliss' Birthday** **William Booth's Birthday (Founder of Salvation Army)**

HOWARD WAUGH DID GOOD WORK ON HIS "42ND ST." CAMPAIGN

Sensing that the picture possessed unusual exploitation possibilities, Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., started well in advance to give "42nd Street" a long, steady build-up.

Included in his campaign were many advance stories in all news mediums; wide coverage in city and county with one, two and three-sheets; special screenings for newspapermen; plugs by several popular hotel and restaurant orchestras; radio broadcasts; serialization of story in papers; jigsaw puzzle exploitation; a most unique, animated lobby and front display, and many other publicity and exploitation gags.



The accompanying photo will convey but a small idea of the eye-arresting front and lobby designed by Waugh and his staff. We note on the campaign sheet that this has been described in detail in another home office communication but, unfortunately, same is not available at this writing. The shot we have at hand shows an animated "cop" supposedly stationed at 42nd Street and Times Square. We gather the dummy was geared to go through regulation motions and blow his whistle from time to time. This gadget was placed well out in front near the curb, while back under the deep marquee and on either side of entrance other animated figures of scantily clad chorines also shook torsos with the aid of mechanism rigged by Howard and his crew. We hear this display stopped 'em for a block.

ROSENBERG PLUGGED CAGNEY'S RETURN TO SCREEN ON LARGE AD

To plug the return of James Cagney to the screen, Jack Rosenberg, manager of the New Spreckles Theatre, San Diego, Calif., arranged for insertion of a newspaper ad 15 inches deep by 3-columns wide which featured art work from the picture, a line drawing of a speeding car and copy comparing Cagney's new vehicle to the latest creation from Detroit auto factories. A box in the lower portion of the ad was headed: "10 Weeks of Knockout Attractions" and listed forthcoming product.

AL WEISS DID GOOD WORK BEFORE GOING BACK TO SOUTHLAND

Before heeding the call of the Southland again, Al Weiss, then in charge of the Capitol Theatre, Springfield, Mass., hit his customary pace in the handling of campaigns on several pictures.

Remember the old gag of filling a jar with pennies and using same for a window display to test the mathematical skill of passersby? Instead of using pennies, Al used a variety of coins ranging up to silver dollars to exploit "Silver Dollar" and added extra interest to the gag by having a guard with gun stationed at the side of the large glass bowl. About 2,500 answers to how many silver dollars the bowl contained were received.

One of the first to show "Kid from Spain" at popular prices, Weiss conducted quite a pretentious newspaper campaign in and around Springfield, posted a lot of paper, used dash cards on street cars and obtained eight window displays based on records and music from the picture. In conjunction with a special display of stills, records were played in the lobby one week prior to opening and proved an excellent means of attracting attention to the coming show. Records were also given to the local radio station and were good for 30 free radio plugs one week in advance, to say nothing of a 15-minute program.

Window tie-ups were also made on the Cantor Game and Book; several lingerie displays were obtained by tie-ups with other stores; distribution made of 10,000 roto heralds cost-free, since the back page was sold to an advertiser, and other tie-ups effected on standard brands.

As the result of his campaign Weiss did business on a par with "Whoopee," which played over two years ago under much more favorable trade conditions. Al is now back at his old stamping grounds in Miami and holding forth as manager of the well known Olympia Theatre. Without doubt he is hitting his old stride and we'll soon be hearing whether the annual winter influx of visitors to the famous resort have the price of a movie ticket in their jeans.

National Radio Tie-Up!

Majestic Pictures Corp. has arranged with Octavus Roy Cohen, author of "Back Stage Mystery," which will shortly go into production, to go on the air over a national hook-up with a series of dramatic sketches in conjunction with exploitation of the picture.

THEATRES WANTED

¶ Motion picture theatres all over the country wanted on a rental, lease or outright purchase basis. State seating capacity, drawing population, also type of equipment, competition, weekly gross, weekly overhead, admission prices and other details necessary to determine value of deal. If we are interested we will send agent to look over proposition after complete report has been received from owner or lessor.

BOX 284, MANAGERS ROUND TABLE CLUB
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK CITY

JUST LOOK AT WHAT SPITZER KOHEN PUT OVER ON PITTSBURGH

A change of climate often produces startling situations. Take the case of Spitzer "Barnum" Kohen, for instance. Spitzer led a more or less routine life of a showman while located over the Warner-Stanley-Fabian district around Jersey City, 'though from time to time breaking out in exploitation rash which brought him into the public eye. When Harry Kalmine went down to the Pittsburgh zone he took Spitzer along. What happens? Take a look at the accompanying photo and form your own conclusions on the effect of soft coal smoke on the human mind.

Lest an explanation is in order, let us state that the scantily clad young lady standing in the department store window is the result of a tie-up Spitzer, as manager of the Davis Theatre, made with the manager of the lingerie division of the store. A sign alongside states: "If the Lovely Maidens of 'Goona-Goona' Land Wore Brassieries (They Don't) They Would Choose Our 'Ohio Model' Style, Featured by Our Own Miss 'Goona-Goona'. When Miss 'Goona-Goona' Walks Into the Store—Follow Her. Don't Miss Goona-Goona at the Warner-Davis Theatre."

And you can take it from us that that gang outside (there isn't a female in the group) look as through they were ready to follow her. Shame on you, Spitzer; there's one old geezer among 'em who's seventy if he's a day.

But all kidding aside, the stunt certainly made the home town boys sit up and take notice. We are indebted to A. H. Schnitzer, manager of First Division, for the photo. Maybe Spitzer himself will check up with us on what further effects the Pittsburgh climate is having on his fertile mind.

Davidson Lends a Hand!

Dave Davidson, former publicity director of Publix Michigan Theatres, Detroit, recently lent a helping hand to the Norwich Knitting Company, Norwich, N. Y., manufacturers of the well known Mickey Mouse sweat shirts, in the compilation of a press book for a general merchandising plan of the article. He was called upon to do this as the result of the outstanding success he achieved when effecting tie-ups with retailers of the slip-overs in his own city. His selling plan covers every important angle and will without a doubt be of tremendous aid to other showmen working along the same lines.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 165.—(A) Give us your views as to just what it is up to the theatre projectionist to do in the matter of film inspection. (B) In what condition is the projectionist justified in expecting to receive film from the exchange? Is the theatre actually paying to have it delivered in that condition? (C) Just what is or may be the various effects of receiving film in bad mechanical condition? (D) What do you do when film is received in poor mechanical condition? Again I say, no ghost stories! What do you actually do about it, other than put a few dents or near-dents in the third commandment?

Answer to Question No. 158

Bluebook School Question No. 158 *was*: (*A*) *Name as many as you can of the various ways in which unnecessary damage is inflicted upon film.* (*B*) *What is meant by "pulling down." What damage does it cause?* (*C*) *Name the various things that tend to inflict damage upon film sprocket holes.* (*D*) *Tell us what faults you have found in the packing of films received which tended to damage the films.* (*E*) *Tell us, in detail, just how you pick your reels for shipment.*

The ones answering acceptably are Lester Borst, S. Evans and C. Rau, G. E. Doe, J. Wentworth, T. VanVaulkenburg, Dale Danielson, P. W. Edwards, W. Ostrum, B. Doe, K. Dowling, H. Edwards, A. E. Wyatt and R. E. Baiss, R. K. Wayland, M. McGuire, I. E. Rayner, D. L. Markham, J. L. Richards and T. B. Cudmore, B. Diglah and O. Garling, S. Kay, B. E. Danning, W. D. Lalley, P. L. Davis and T. Buckstone, T. Potter and H. Steele, W. D. Adamson and L. Simmons, P. Lambert and S. G. Goss, B. M. May, H. Anderson, H. B. Coates, B. R. Compton and T. Gaitsley, M. Donahue, A. Bailey, D. Golding, B. Eilers and D. Holler, R. Dinmat and P. L. Algy, C. D. Dodson, J. M. McKinzie, W. A. Andres, D. L. Bentley and E. O. Olliver, L. M. and R. Wright, G. C. Hendrie and B. T. Sampson, H. M. Evans, A. Lomberg and D. Johnson, D. N. Peters, J. S. Bischoff and L. S. Marksley, H. D. Schofield, N. Gault, D. L. McIntire, L. Peterson and D. Donahue, H. B. Jenkins, D. L. Solomon and P. Hadley, G. M. Johnson, D. R. Donolson, F. D. Samuels, B. L. Buckley and L. T. Chotes, J. S. Henderson, W. S. Andrus, B. T. Daniels, H. D. Davis and H. D. Cylor, K. L. Knight and L. V. Smolley, A. Lomberg, D. U. Tomms and P. L. Mangan, L. G. Thompson and D. Lilley, F. D. Prindley, J. L. Mojor and D. B. Bates, A. Altman and D. T. Holmes, M. H. Sanders and T. L. Shelton, T. R. MacAllen and D. E. Ellis, M. R. Wining and L. N. Daniels, L. Torr and P. L. Davis, L. Peterson, M. L. Tomlinson, T. G. Sawyer, D. L. Stanhope, G. M. Marksley, F. B. Gamble, B. R. Thompson and D. U. Shelton, M. S. O'Brien, L. U. Jumel, G. Deckson and L. Cranlo, J. Ahrenson and G. Lombard and G. G. Breston.

A goodly list, considering the nature of the questions and the many items involved in some of the various sections. I have found no really complete answer to Section A. I have therefore concluded to myself write an answer composed of items taken from various answers. You may compare and see what each of you overlooked:

1. Poorly constructed reels. 2. Reels that have been abused either in the exchange, in shipment or in the projection room. 3. Rewinder elements out of line. 4. Too rapid rewinding. 5. Permitting end of film to flap around when rewinding is completed. 6. Pulling down in rewinding or after it is completed. 7. Unnecessarily dusty air in projection room. 8. Permitting film to come into contact with floor or unclean table top. 9. Lack of proper inspection and repair in exchange. 10. Improper packing for shipment, either at exchange or in theatre. 11. Reels too wide, permitting uneven winding of film with the result that protruding film edges may be smashed by rough handling in shipment. 12. Poorly made splices. 13. Wrongly adjusted sprocket idlers. 14. Undercut or badly worn sprocket teeth. 15. Reels having a too-small hub diameter. 16. Poor film cement, resulting in weak splices with possible serious damage to film. 17. Oil reaching film, no matter from what source. 18. Too much tension at projector aperture. 19. Excessive take-up tension. 20. Change-over signal marks scratched, punched or otherwise. 21. Improperly scraping when making splices. 22. Scratching by deposits on tension shoes or other parts of film track. 23. Worn valve rollers. 24. Guide rollers out of line or binding too much. 25. Cam shaft out of line. 26. Improper tension in upper magazine. 27. Improper storage of film. 28. Too fast framing when using some types of equipment. 29. Improper cleaning of film. 30. Tension shoes roughened by improper cleaning off of deposits, thus inducing further deposits and added damage to film.

(B) Several excellent replies to this one. G. E. Doe says, "*Pulling down* is the act of holding a reel of film stationary and pulling the outer end of the film thereon so as to cause the various layers of loosely wound film to slip upon each other and thus tighten the roll. Since in the process the film layers must slip upon each other under more or less pressure, scratches will result, especially if (as is always the case) particles of gritty dust are between them. Such scratches fill with dirt and become opaque, whereupon they show up on the screen in the form of what we call *rain.*"

(C) J. Wentworth says, "Excessive tension applied to upper reel or too little tension applied to same. Excessive tension at aperture. Hooked upper or lower or other sprocket teeth. Undercut or badly worn intermittent sprocket teeth. Excessive tension at sound gate. Excessive take-up tension. Deposits on tension shoes. Too-heavy aperture tension is the king bee of them all.

"(D) Very different troubles seem to be met with in various parts of this country and Canada, as follows: Film overlapping edges of reel; result, film crumpled. Holding bands off, permitting film to unwrap during transportation, with result that it is crushed and crumpled between edges of reels and container. Film tightly but unevenly wound, with layers sticking out at sides of roll. Happens especially with old, bent reels or with reels which are too wide. Weight of other reels causes serious damage to the protruding layers. Poor packing, particularly with one-reel cans. If wide reels are forced into tight cans the film is pinched, with disastrous results to its edges, particularly if loosely wound. Film jammed into badly bent film cans."

(E) Dowling says, "I wind films for shipment on the 1,000-foot exchange reels and place bands securely fastened around each reel of film. If any fault exist in any reel I attach notation of same. If films are on circuit rewind, placing OK slip on first reel band, or describing any faults, naming reel they will be found in."

Wayland says concerning sections, "I pack my reels for shipment in the following manner: 1. All broken leads are properly patched on. 2. All patches are properly made. 3. The proper band is on the proper reel. 4. They are not rewound but are shipped backwards. 5. If shipping to another theatre, enclose note relating to condition of print, changeover cues, etc."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Eleventh Commandment	Marian Marsh-Theo. Von Eltz	Mar. 15,'33	64	Mar. 18,'33
Intruder, The	Monte Blue-Lila Lee	Dec. 26	69	Jan. 14,'33
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marian Shilling	Oct. 1	77	Sept. 17

Coming Feature Attractions

Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cheaters				
Davy Jones' Locker				
Dude Bandit, The	Hoot Gibson-Gloria Shea			
Midnight Alarm				
Nesters, The	Monte Blue			
Pullman Car				
Red Kisses				
Shriek in the Night, A	Ginger Rogers-Lyle Talbot			
Silk Trimmed				
Slightly Used				
Sphinx, The				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd	Jan. 15,'33	67	Jan. 28,'33
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke	Dec. 24		
Bitter Tea of General Yen	B. Stanwyck-Nils Asther	Jan. 6,'33	89	Nov. 26
California Trail, The	Buck Jones-Helen Mack	Mar. 24,'33		
Child of Manhattan	John Boles-Nancy Carroll	Feb. 4,'33	71	Jan. 21,'33
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4	67	Jan. 14,'33
End of the Trail, The	Tim McCoy-Luana Walters	Dec. 19	59½	
Fighting for Justice	Tim McCoy-Joyce Compton	Dec. 28	60½	
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18	71	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
Man of Action	Tim McCoy-Caryl Lincoln	Jan. 20,'33	57	
Mussolini Speaks		Mar. 10,'33	76	Mar. 18,'33
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Obey the Law	Leo Carrillo-Lois Wilson-Dickie Moore	Jan. 20,'33	69	Mar. 18,'33
Parole Girl	Mae Clarke-Ralph Bellamy	Mar. 4,'33	67	
Silent Men	Tim McCoy-Florence Britton	Mar. 3,'33		
So This Is Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres	Feb. 24,'33	70	Jan. 28,'33
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
State Trooper	Regis Toomey-Evalyn Knapp	Feb. 10,'33		
Sundown Rider, The	Buck Jones-Barbara Weeks	Dec. 30	69	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Treason	Buck Jones-Shirley Grey	Feb. 10,'33		
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
Washington Merry-Go-Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
When Strangers Marry	Jack Holt-Lillian Bond	Mar. 20,'33		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Below the Sea	Ralph Bellamy-Fay Wray			
Circus Queen Murder, The	Adolphe Menjou-Greta Nissen			
Cougar's Trail, The	Buck Jones-Dorothy Revier			
Grass Valley	Buck Jones-Diane Sinclair			
He Lived to Kill	Bela Lugosi-Sally Blane			
King of the Wild Horses	Wm. Janney-Dorothy Appleby			
Rules for Wives	Fay Wray			
Rusty Rides Alone	Tim McCoy-Diane Sinclair			
Soldiers of the Storm	Regis Toomey-Anita Page			
Tampico (Tent.)	Jack Holt-Raquel Torres-Fay Wray			
Thrill Hunter, The	Buck Jones-Dorothy Revier			
Unknown Valley	Buck Jones-Cecelia Parker			
Whirlwind, The	Tim McCoy-Alice Dahl			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Drive, The		Jan. 19,'33	90	Jan. 28,'33
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Geona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris	Feb. 25,'33	69	Feb. 4,'33
Cabin in the Cotton	Richard Barthelmess	Oct. 15	76	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Employees Entrance	W. William-Loretta Young	Feb. 11,'33	75	Dec. 24
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Slam	Paul Lukas-Loretta Young	Mar. 18,'33	65	Jan. 14,'33
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29	64	Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Feb. 1,'33	81	Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Breadline	Richard Barthelmess-Loretta Young			
Captured	Leslie Howard-Doug. Fairbanks, Jr.-Paul Lukas			
Central Airport	Richard Barthelmess	Apr. 15,'33		
Elmer the Great	Joe E. Brown	April 29,'33		
Gold Diggers of 1933	W. William-Joan Blondell-Aline MacMahon-Dick Powell			
Lilly Turner	Ruth Chatterton-Geo. Brent	May 13,'33		
Little Giant, The	Edward G. Robinson	May 27,'33		
Mind Reader, The	Warren William	Apr. 1,'33	68	Feb. 25,'33
She Had to Say Yes	Loretta Young-Lyle Talbot			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Ball	Esther Ralston-Basil Rathbone	Mar. 17,'33	69	
Broadway Bad	Joan Blondell-Ginger Rogers-Ricardo Cortez	Feb. 24,'33	59	Mar. 11,'33
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Cavalcade	Clive Brook-Diana Wynyard	Apr. 15,'33	110	Jan. 14,'33
Chandu, The Magician	Edmund Lowe - Bela Lugosi - Irene Ware	Sept. 18	74	Sept. 17
Dangerously Yours	Miriam Jordan-Warner Baxter	Feb. 3,'33	73	Feb. 4,'33
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 22,'33	77	Feb. 4,'33
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle with Care	Jas. Dunn-Boots Mallory	Dec. 25	75	Dec. 24
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33	76	Jan. 28,'33
Humanity	Boots Mallory-A. Kirkland	Mar. 3,'33	70	
Infernal Machine	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 10,'33		
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Pleasure Cruise	Genevieve Tobin-Roland Young	Mar. 24,'33		
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O Day	Oct. 23	75	Oct. 29
Robbers Roost	George O'Brien-Maureen O'Sullivan	Jan. 1,'33		
Sailor's Luck	James Dunn-Sally Eilers	Mar. 10,'33	78	
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33	64	Jan. 21,'33
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Smoke Lightning	George O'Brien-Neil O'Day	Feb. 17,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres - Sally Eilers - Norman Foster-Frank Craven	Feb. 10,'33	100	Feb. 4,'33
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy to Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Walking Down Broadway	James Dunn - Boots Mallory - Zasu Pitts-Minna Gombell			
Wild Girl	Joan Bennett - Charles Farrell - Ralph Bellamy	Oct. 9	74	Oct. 8
Zoo in Budapest	Gene Raymond-Loretta Young	Mar. 31,'33		

Coming Feature Attractions

Adorable	Janet Gaynor-Henry Garat	Apr. 28,'33		
Bondage	Dorothy Jordan-Alex. Kirkland	May 5,'33		
Five Cents a Glass	Marian Nixon-"Buddy" Rogers	May 19,'33		
Giant Swing, The	Ricardo Cortez-Norman Foster			
I Loved You Wednesday	Warner Baxter-Elissa Landi	May 26,'33		
Man-Eater	Marion Burns-Kane Richmond			
My Lips Betray	Lilian Harvey-John Boles			
Pilgrimage	Marian Nixon-Norman Foster			
Power and the Glory, The	Colleen Moore-Spencer Tracy			
Trick for Trick	Ralph Morgan-Victor Jory	May 12,'33		
Warrior's Husband, The	Elissa Landi-Ernest Truex-David Manners	Apr. 21,'33		

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 23		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler	Jan. 15,'33		

Coming Feature Attractions

Black Cat, The				
Bulldog Edition				
Deadwood Pass	Tom Tyler			
East of Sudan				
Easy Millions	Skeets Gallagher-Dorothy Burgess-Merna Kennedy			
Green Paradise				
Kiss of Araby	Maria Alba-Walter Byron			
My Wandering Boy				
Red Man's Country				
Silent Army, The				
Sisters of the Follies				

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30	62	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15	70	Jan. 4,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Jan. 21,'33	67	Jan. 28,'33
Via Pony Express	Jack Hoxie-Marceline Day	Feb. 6,'33	62	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Feature Attractions				
Curtain at Eight		Apr. 25,'33		
Free Love		May 1,'33		
Gun Law	Jack Hoxie-Betty Boyd	Apr. 1,'33		
Public Be Damned, The	Pat O'Brien-Evelyn Brent	Apr. 1,'33		
Sing, Sinner, Sing	Paul Lukas-Leila Hyams	Apr. 15,'33		
Trouble Buster	Jack Hoxie-Lane Chandler			
Woman in the Chair, The		Apr. 1,'33		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec. 1	67	
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Justice Takes a Holiday	Patricia O'Brien-Lloyd Whitlock	Feb. '33		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Revenge at Monte Carlo	June Collyer-Jose Crespo-Lloyd Whitlock	Feb. '33		
Sister to Judas	Claire Windsor-John Harron	Jan. 1,'33	75	Feb. 18,'33
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Coming Feature Attractions				
Alimony Madness	Helen Chandler-Leon Waycoff	Apr. 1,'33		
Her Resale Value	June Clyde-George Lewis	Apr. 15,'33		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clear All Wires	Lee Tracy-Benita Hume	Feb. 24,'33		Feb. 18, 33
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Hains-Madge Evans	Dec. 16	75	Dec. 10
Fast Workers	John Gilbert-Mae Clarke	Mar. 10,'33	66	
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
Men Must Fight	Phillips Holmes-Diana Wynyard	Feb. 17,'33	72	Mar. 18,'33
Outsider, The	Harold Huth-Joan Barry	Jan. 28,'33	90	May 2,'31
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Mar. 24,'33	127	Dec. 31
Secret of Madame Blanche, The	Irene Dunne-Phillips Holmes	Feb. 3,'33	78	Jan. 21,'33
Smilin' Through	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	79	Jan. 7,'33
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
What! No Beer?	Buster Keaton-Jimmy Durante	Feb. 10,'33	78	Feb. 11,'33
Whistling in the Dark	Ernest Truex-Una Merkel	Jan. 21,'33	78	Feb. 4,'33
White Sister, The	Helen Hayes-Clark Gable	Mar. 31,'33	101	
Coming Feature Attractions				
Barbarian, The	Ramon Novarro-Myrna Loy	Apr. 7,'33		
Bombshell	Jean Harlow			
Chaser, The	Lee Tracy-Madge Evans			
Dancing Lady, The	Joan Crawford			
Eskimo				
Gabriel Over the White House	Walter Huston-Karen Morley	Apr. 14,'33		
Hell Below	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	May 5,'33		
Made on Broadway	R. Montgomery-Sally Eilers			
Peg O' My Heart	Marion Davies-Onslow Stevens	May 26,'33		
Reunion in Vienna	John Barrymore-Diana Wynyard-Frank Morgan	Apr. 28,'33		
Service	Lewis Stone-Benita Hume-Lionel Barrymore	May 12,'33		
Soviet	Clark Gable-Wallace Beery			
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Today We Live	Joan Crawford-Gary Cooper	Apr. 21,'33		
Tugboat Annie	Marie Dressler-Wallace Beery			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breed of the Border	Bob Steele	Mar. 1,'33		
Crashin' Broadway	Rex Bell	Dec. 30		
Diamond Trail, The	Rex Bell	Dec. 30		
Fighting Champ, The	Bob Steele	Dec. 15		
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Jungle Bride	Anita Page-Charles Starrett	Feb. 15,'33	63	Feb. 25,'33
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 1	6 reels	
Oliver Twist	Dickie Moore-Irving Pichel-Jackie Searle	Feb. 28,'33	80	Mar. 4,'33
Phantom Broadcast	Ralph Forbes-Vivienne Osborne	Mar. 15,'33		
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
West of Singapore	Betty Compson	Jan. 31,'33		
Young Blood	Bob Steele	Nov. 5		
Coming Feature Attractions				
Black Beauty	Alex. Kirkland-Esther Ralston	Apr. 1,'33		
Casey Jones	All Star	Apr. 30,'33		
Fighting Texans, The	Rex Bell	Apr. 30,'33		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	78	Dec. 31
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Crime of the Century	Stuart Erwin-Wynne Gibson	Feb. 24,'33	75	Mar. 4,'33
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Jan. 6,'33	78	Dec. 10
From Hell to Heaven	Carole Lombard-Jack Oakie	Feb. 24,'33	70	Feb. 18,'33
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Hello, Everybody	Kate Smith	Feb. 17,'33	70	Jan. 14,'33
Heritage of the Desert	Randolph Scott-Sally Blane	Sept. 30	59	Mar. 18,'33
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft - Richard Bennett-May Robson	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70	Dec. 10
King of the Jungle	Frances Dee-Buster Crabbe	Mar. 10,'33	74	Mar. 4,'33
Lady's Profession, A	Alison Skipworth-Roland Young	Mar. 3,'33	72	Feb. 25,'33
Luxury Liner	Geo. Brent-Zita Johann-Frank Morgan	Feb. 3,'33	70	Jan. 28,'33
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	88	Dec. 31
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Murders in the Zoo	Charlie Ruggles-Lionel Atwill	Mar. 31,'33	55	Mar. 11,'33
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 20,'33		
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	76	Dec. 24
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
Pick Up	Sylvia Sidney-George Raft	Mar. 24,'33	75	
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
She Done Him Wrong	Mae West-Owen Moore	Jan. 27,'33	66	Feb. 18,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Feb. 10,'33	123	Dec. 10
Strictly Personal	Marjorie Rambeau-Eddie Quillan-D. Jordan	Mar. 17,'33	70	Mar. 4,'33
Tonight Is Ours	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	76	Jan. 7,'33
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Lona Andre	Feb. 17,'33	73	Feb. 4,'33
Coming Feature Attractions				
A Bedtime Story	Maurice Chevalier-Helen Twelvetrees	Apr. '33		
Apartment Nine	Claudette Colbert-Cary Grant			
Beer Baron, The	Chas. Bickford-Richard Arlen-Mary Brian			
Cracked Ice	Four Marx Bros.			
Dead on Arrival	James Dunn-Gloria Stuart			
Eagle and the Hawk, The	F. March-C. Grant-J. Oakie			
I Love That Man	Nancy Carroll-Edmund Lowe	Apr. 21,'33		
International House	Peggy Hopkins Joyce			
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Song of Songs	Marlene Dietrich-Brian Aherne			
Story of Temple Drake, The	Miriam Hopkins-Jack LaRue	Apr. 14,'33		
Sunset Pass	Randolph Scott-Kent Taylor	Apr. 28,'33		
Supernatural	C. Lombard-Randolph Scott-V. Osborne			
Terror Aboard	Neil Hamilton-Chas. Ruggles-Verree Teasdale	Apr. 7,'33		
Under the Tonto Rim	Stuart Erwin-Verna Hillie	Apr. 7,'33		

POWERS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	Mar. 4,'33
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Cheyenne Kid	Tom Keene	Jan. 20,'33		
Christopher Strong	K. Hepburn-Colin Clive-Billie Burke	Mar. 31,'33	72	Mar. 18,'33
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Goldie Gets Along	Lili Damita-Chas. Morton	Jan. 27,'33		
Great Jasper, The	Richard Dix	Mar. 3,'33	76	Feb. 11,'33
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16	77	Jan. 7,'33
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Lucky Devils	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson	Feb. 3,'33	60	Dec. 31
Man Hunt	Junior Durkin-Mrs. Wallace Reid	Mar. 24,'33	68	Feb. 4,'33
(Reviewed under the title "A Successful Blunder")				
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 16		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louis Carter	Jan. 13,'33	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
No Other Woman	Irene Dunne-Chas. Bickford	Jan. 6,'33	58	Jan. 21,'33
Our Betters	Constance Bennett	Mar. 17,'33	72	Mar. 4,'33
Past of Mary Holmes, The	Helen MacKellar-Eric Linden	Jan. 20,'33		
Penguin Pool Murder	Edna May Oliver	Dec. 30	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrae	Nov. 25	75	Nov. 26
Sailor Be Good	Jack Oakie-Vivienne Osborne	Feb. 10,'33	68	Mar. 4,'33
Scarlet River	Tom Keene-D. Wilson	Mar. 10,'33	57	Jan. 21,'33
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrae-Marian Marsh	Nov. 11	65	Dec. 24
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German Version)	Oct. 21	82	Apr. 9
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8
Topaze	John Barrymore-Myrna Loy	Feb. 24,'33	78	Feb. 11,'33
Coming Feature Attractions				
Cross Fire	Tom Keene-Betty Furness			
Declasse	Ann Harding			
In the Red	Bert Wheeler-Robt. Woolsey			
King Kong	Fay Wray-Bruce Cabot	Apr. 7,'33		Feb. 25,'33
Maiden Cruise	Ben Lyon-Wera Engels			
Power Man	Bill Boyd			
Silver Cord, The	Irene Dunne-Joel McCrea			
Sweepings	Lionel Barrymore	Apr. 14,'33	78	Mar. 18,'33

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Mins.	Reviewed
Armored Cruiser Potemkin		Kinematrade			
Bachelor Mother	Evalyn Knapp-James Murray	Goldsmith	Jan. '5,'33	71	Jan. 21'33
Bal, Le	Andre Lefaur	Protex		80	Oct. 8
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Charlotte Lowenskold	Birgit Sergelius-Eric Barclay	Scandinavian			
Contraband	Don Alvarado-Dorothy Sebastian	Hoffberg	Apr. 1,'33		
Devil's Playground, The		Principal	Jan. 1''33	54	

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Eternal Jew, The	M. B. Samuylow	Jewish Talking Pictures			
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Forgotten	June Clyde-Wm. Collier, Jr.	Invincible			
Forgotten Men		Jewel Productions	Feb. '33		
Fourteenth of July, The	Annabella - Georges Rigaud	Tobis-Rene Clair		85	Jan. 28,'33
Gold Diggers of Paris	Madge Bellamy-Gilbert Roland	Equitable Pics.			
Hotel Variety	Hal Skelly-Olive Borden	Screencraft		68	
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Italy Speaks		Enrico Cutall			Feb. 25,'33
Jungle Gigolo		Principal	Feb. 15,'33	55	
Jungle Killer	Carveth Wells	Century Productions	Dec.		
Lady of the Night	Francesca Bertini	Portale Pics.	Mar. 9,'33		
Love and Passion		Yugoslavian Pics.			
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Men and Jobs		Amkino	Jan. 1,'33	70	Jan. 14,'33
Moon Over Morocco	Rene Lefebvre-Rosine Derean	Protex	Jan. 21,'33	80	Feb. 25,'33
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Piri Knows All	Margit Dayka	Arkay Film			
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Secrets of Wu Sin, The	Grant Withers-Lois Wilson	Invincible		64	
Shame		Amkino	Mar. 10,'33	75	
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Socko		Hoffberg		30	
Soviets on Parade		Kinematrade			
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
What Price Decency?	Dorothy Burgess-Alan Hale-Walter Byron	Equitable Pics.	Mar. 1,'33	60	Mar. 11,'33
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
(Reviewed under title "The Impassive Footman"— Assoc. Radio British)					

TIFFANY

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Those We Love	Llyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson	Feb. 3,'33	82	Feb. 18,'33
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Perfect Understanding	Gloria Swanson	Mar. 11,33	84	Mar. 4,'33
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover the Waterfront	Claudette Colbert - Ben Lyon - Ernest Torrence			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi		75	Feb. 25,'33
Secrets	Mary Pickford-Leslie Howard	Apr. 16,'33	90	Feb. 18,'33
Yes, Mr. Brown	Jack Buchanan			Mar. 18,'33

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
(Reviewed under title "Merry Go Round")				
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 8	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 6	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Be Mine Tonight	Jan Kiepura-Magda Schneider	Mar. 23,'33		Feb. 18,'33
Big Cage, The	Anita Page-Clyde Beatty	Mar. 3,'33	75	Mar. 4,'33
Cohens and Kellys in Trouble	Chas. Murray-Geo. Sidney	Mar. 23,'33		
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Mar. 16,'33		Jan. 28,'33
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	57	
Fourth Horseman, The	Tim Mix	Sept. 29	57	
Hidden Gold	Tim Mix	Nov. 3	56	
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	68	Jan. 7,'33
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 26,'33	74	Jan. 7,'33
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Private Jones	Lee Tracy-Gloria Stuart	Feb. 16,'33		
Rome Express	Esther Ralston-Conrad Veidt	Feb. 16,'33	87	Jan. 21,'33
Rustler's Roundup	Tom Mix-Diane Sinclair	Mar. 16,'33		
Terror Trail, The	Tom Mix	Feb. 2,'33	57	Feb. 18,'33
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	75	Feb. 11,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Pearl	Tala Birell			
Kiss Before the Mirror	Nancy Carroll-Paul Lukas	Apr. 20,'33	67	Mar. 11,'33
Laughing Boy	Zita Johann			
Lucky Dog	Charles "Chic" Sale	Apr. 6,'33		
Out All Night	Summerville-Pitts	Apr. 13,'33	72	Mar. 11,'33
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
When the Time Comes	Spencer Tracy			

WARNER BROS.

Features

Title	Star	Rel Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8	54	Feb. 11,'33
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Forty-Second Street	Warner Baxter - Bebe Daniels - Geo. Brent	Mar. 11,'33	89	Mar. 18,'33
Girl Missing	Ben Lyon - Mary Brian - Peggy Shannon	Mar. 4,'33	69	
Hard to Handle	James Cagney	Jan. 28,'33	76	Jan. 7,'33
Haunted Gold	John Wayne	Dec. 17	58	
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Keyhole, The	Kay Francis-George Brent	Mar. 25,'33	69	
King's Vacation, The	George Arliss	Feb. 25,'33	60	Jan. 28,'33
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33	64	Jan. 7,'33
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33	72	Dec. 31
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Telegraph Trail, The	John Wayne	Mar. 18,'33		
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Wax Museum, Mystery of the	Lionel Atwill-Fay Wray	Feb. 18,'33	72	Jan. 7,'33

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss-Bette Davis	May 20,'33		
Baby Face	Barbara Stanwyck	Apr. 22,'33		
Ex-Lady	Bette Davis	Apr. 8,'33	62	Feb. 18,'33
Illegal	Ivor Barnard			
Life of Jimmy Dolan, The	D. Fairbanks, Jr.-Loretta Young			
Man from Monterey, The	John Wayne-Ruth Hall			
Mayor of Hell, The	James Cagney			
Narrow Corner, The	Douglas Fairbanks, Jr.			
Picture Snatcher	James Cagney	May 6,'33		
Private Detective 62	William Powell			
Silk Express	Neil Hamilton-Sheila Terry			
Somewhere in Sonora	John Wayne			
Untamed Africa		Apr. 8,'33		
Voltaire	George Arliss-Dorothy Kenyon			

WORLD WIDE

[Distributed through Fox Films]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Constant Woman, The	Conrad Nagel-Leila Hyams	Mar. 18,'33	75	Mar. 3,'33
(Reviewed under the title "Auction in Souls")				
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 28
Death Kiss, The	Adrienne Ames-David Manners-John Wray	Jan. 8,'33	75	Dec. 24
Drum Taps	Ken Maynard	Jan. 29,'33	61	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	Dec. 24
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	62	
Racetrack	Leo Carrillo	Feb. 25,'33	78	Mar. 11,'33
Tombstone Canyon	Ken Maynard	Dec. 25	62	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 20,'33	80	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Study in Scarlet, A	Reginald Owen-June Clyde	Apr. 3,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			

GERMAN

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Door Opens	Lily Rodien-Curt Lucas	Protex	Feb. 4,'33	70	
A Night in Paradise	Anny Ondra-Herman Thimig	Kinematrade			
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 19
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Captain of Koepenick, The	Max Adalbert	Kinematrade	Jan. 16,'33	93	Feb. 18,'33
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
David Golder	Harry Baur	Protex		80	Oct. 29
Don't Tell Me Who You Are	Liane Haid-Gustave Froelich	Interworld	Feb. 15,'33	91	Feb. 25,'33
Enchanted Escapade	Kaethe von Nagy	Protex	Dec. 7	83	Jan. 28,'33
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex	July 7	70	Aug. 6
Friederike	Mady Christians	Kinematrade	Feb. 25,'33	80	Mar. 18,'33
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Hertha's Awakening	Toni Van Eyck	Protex	Mar. 10,'33	82	
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
His Majesty, King Ballyhoo	Hans Moser - Heinz Ruehmann	Capital	Nov. 15	86	Feb. 11,'33
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love is Love	Kaethe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky - Gifford Cochran		110	Oct. 1
Man Without a Name, The	Werner Krauss	Protex	Nov. 5	90	Dec. 17
1914		Capital	Sept. 3	73	Sept. 24
Party Does Not Answer, The	Dorothy Wieck	Capital	Nov. 29	76	Dec. 31
Ronny	Willy Fritsch-Kaethe von Nagy	Protex			
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Spell of Tatra, The		Protex	Feb. 17,'33	65	Feb. 25,'33
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Victoria and Her Hussar		Kinematrade			
Yorck	Werner Krauss	Protex	Nov. 23	99	Dec. 10

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flag Lieutenant, The	Henry Edwards-Anna Neagle	British and Dominions		85	Dec. 31
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Ghost Train, The	Jack Hulbert	Gaumont-British		68	Feb. 25,'33
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'l		71	Sept. 17
Leap Year	Tom Walls - Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love in Morocco	Rex Ingram	Gaumont-British	Mar. 18,'33	67	Oct. 15
(Reviewed under the title "Baroud")					
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Maid of the Mountains, The	Harry Welchman - Nancy Brown	British Int'l		80	
Man They Couldn't Arrest, The	Hugo Wakefield-Renee Clama	Gaumont-British	Mar. 11,'33	70	
Marry Me	Renate Mueller-Geo. Robey	Gaumont-British		85	
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Private Wives	Claude Allister-Betty Astell	British Lion			
Sally Bishop	Harold Huth-Joan Barry	British Lion		82	Dec. 10
Thark	Tom Walls - Ralph Lynn	British and Dominions		77	Aug. 27
There Goes the Bride	Jessie Matthews-Owen Nares	Gaumont-British		79	Mar. 11,'33
Wedding Rehearsal	Roland Young	London Film			
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7	1 reel	
Lighthouse Keeping	Aug. 15	1 reel	
Medicine Show	Feb. 7,'33	1 reel	
Minstrel Show, The	Nov. 21	1 reel	
Prosperity Blues	Oct. 8		
Seeing Stars	Sept. 12	8	Dec. 17
Snow Time	Nov. 30		
Wedding Bells	Jan. 10,'33		
Wooden Shoes	Feb. 25,'33	1 reel	
LAMBS GAMBOLS			
Hear 'Em and Weep			
Ladies Not Allowed	Sept. 8	2 reels	
Lambs All-Star Gambol	Dec. 20	21½	
Mutual Man, The			
Poor Fish, The (Tent.)			
Shave It with Music	Sept. 30	19	
MEDBURY SERIES			
Laughing with Medbury in Wildwest	Aug. 11	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines	Nov. 11	1 reel	
Laughing with Medbury Among the Wide Open Faces	Oct. 11	1 reel	
Laughing with Medbury Among Dancing Nations	Dec. 23	1 reel	
Laughing with Medbury in Wonders of the World	Dec. 13	1 reel	
MICKEY MOUSE			
Mickey in Arabia	July 20	7	Dec. 10
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The	Dec. 1		
Camping Out	Aug. 10		
Fair Play	July 2		
Flop House	Nov. 9		
Great Bird Mystery	Oct. 20		
Sassy Cats	Jan. 25,'33		
Scrappy's Party	Feb. 13,'33		
Wolf at the Door, The	Dec. 29		
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
Campus Codes	Jan. 19,'33	21	
College Gigolos	Jan. 3,'33	18½	
His Vacation	Sept. 8		
I'm a Fugitive from a Chain Store	Feb. 11,'33		
Mind Doesn't Matter	Nov. 21	19½	
Partners Two	Jan. 19,'33	22	
The Curse of a Broken Heart	Feb. 4,'33	18	
The Strange Case of Poison Ivy			
WORLD OF SPORT			
Horse Sense	Aug. 5		
Rough Sport	Dec. 29		
Throwing the Bull	Jan. 14,'33	11	

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Artist's Muddles	Jan. 29,'33	20	
Boy, Oh Boy!	Dec. 25	21	
Feeling Rosy	Feb. 26,'33	21	
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
What a Life			
BABY BURLESKS			
Glad Rags to Riches	Feb. 5,'33	11	Dec. 31
Kid' in' Hollywood		11	
Kid's Last Fight, The	Mar. 26,'33	9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Dec. 31
Polly Tix in Washington			
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons	Nov. 27	9	
Killers	Oct. 30	10	
The Sea	Dec. 25	9	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Pirates of the Deep	Feb. 26,'33		
Stable Manners	Nov. 6	7	
Wild Company	Jan. 1,'33	10	
Woodland Pals	Jan. 29,'33	1 reel	
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	9	Dec. 31
No. 3	Feb. 5,'33	11	
No. 4	Mar. 5,'33	11	
CAMERA ADVENTURES			
Taming the Wildcat	Jan. 15,'33	8	
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
Two Hundred Fathoms Deep	Mar. 19,'33	8	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	Jan. 7,'33
Old New York	Sept. 11	10	Jan. 14,'33
Puffs and Bustles	Mar. 12,'33		
When Dad Was a Boy	Jan. 22,'33	8	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33	14	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
On the Brink of Disaster	Feb. 19,'33		
HODGE-PODGE			
Across America in Ten Minutes	Jan. 1,'33	11	
Animal Fair, The	Jan. 15,'33	10	
Bubble Blowers	Sept. 11	10	
Down on the Farm	Dec. 18	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Out of the Ordinary	Mar. 12,'33		
Skipping About the Universe	Feb. 12,'33	10	
Traffic	Nov. 6	10	
Women's Work	Sept. 25	9	Mar. 11,'33
Wonder City, The	Nov. 20	9	Feb. 25,'33
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Hitch Hiker, The Harry Langdon	Feb. 12,'33	21	
Knight Duty Harry Langdon	Mar. 26,'33	22	
Tired Feet Harry Langdon	Jan. 1,'33	22	
Vest with a Tale, The Tom Howard	Dec. 4	22	
MORAN AND MACK COMEDIES			
A Pair of Socks			
As the Crows Fly	Feb. 5,'33	19	
Hot Hoofs			
Two Black Crows in Africa	Mar. 5,'33	[illegible]	
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33	22	
Canteen Girl, The			
Idol of Seville	Aug. 28	21	July 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
California	Mar. 5,'33	10	
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Down on the Levee	Mar. 5,'33	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hansel Und Gretel	Feb. 5,'33	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33	6	
Oh! Susanna			
Robin Hood	Jan. 22,'33	6	
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Tale of a Shirt, The	Feb. 19,'33	6	
Toyland	Nov. 27	6	Dec. 17
Who Killed Cock Robin?	Mar. 19,'33	6	
THREE-REEL SPECIAL			
Krakatoa	Apr. 2,'33	26	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33	11	
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup	Jan. 22,'33	21	
Torchy's Lottery Luck			
Torchy Rolls His Own	Nov. 20	21	
Torchy Turns Turtle	Mar. 19,'33	21	
VANITY COMEDIES			
Hollywood Run-Around Monty Collins	Dec. 18	20	
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Keyhole Katie Gale Seabrook-John T. Murray	Jan. 15,'33	20	
Ship A-Hooey Glenn Tryon	Aug. 7	22	
Techno-crazy Monty Collins-Billy Bevan	Mar. 12,'33	19	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Boundless Main		9	
35 Belles of Bali	Oct. 16	8	Jan. 7,'33
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33	10	
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33	9	Dec. 31
60 Rhapsody of the Rails	Feb. 19,'33		
61 Mississippi Showboats			
62 Berlin Medley	Feb. 12,'33	9	Nov. 26
63 Paris on Parade	Mar. 12,'33		
64 Taking the Cure	Feb. 26,'33		
65 Down from Vesuvius	Mar. 5,'33		
66 A Gondola Journey			
67 Isles of the East Indies			
68 Pagodas of Peiping			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
Fallen Arches	Feb. 4,'33	19	
Girl Grief	Oct. 8		
Mr. Bride	Dec. 24	19	
Now We'll Tell One	Nov. 19	19	Oct. 22
Tarzan in the Wrong			
Young Ironsides	Sept. 3		
COLORTONE MUSICAL REVUES			
Hollywood Premiere	Jan. 7,'33	18	
Over the Counter		18	Feb. 25,'33
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cuba, Land of the Rhumba	Feb. 25,'33		
Iceland	Jan. 14,'33	10	Feb. 11,'33
Leningrad	Dec. 17	9	Mar. 11,'33
Norway	Feb. 4,'33	9	
Over the Seas to Borneo		9	
Rio the Magnificent		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Circus	Aug. 27		
Cuckoo the Magician	Jan. 21,'33		
Funny Face	Dec. 24		
Music Lesson, The	Oct. 29		
Nursemaid, The	Nov. 26		
Office Boy, The	July 16		
Room Runners	Aug. 13		
LAUREL & HARDY			
County Hospital	June 25	20	Apr. 23
Scram	Sept. 10	21	Oct. 15
Their First Mistake			
Towed in a Hole	Dec. 31	21	
Twice Two	Feb. 25,'33	21	
ODDITIES			
Chill and Chills	Sept. 10		
Duck Hunter's Paradise	Dec. 31	10	Dec. 31
Microscopic Mysteries		10	
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The	Dec. 3	7	Dec. 17
Whispering Bill	Dec. 31	10	
OUR GANG			
A Lad An' A Lamp	Dec. 17	17	
Birthday Blues	Nov. 12		
Fish Hooky	Jan. 28,'33	19	
Forgotten Babies	Mar. 11,'33	17	
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Kid from Borneo, The			
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet	Jan. 21,'33	19	
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Sneak Easily	Dec. 10	17	
Soilers, The	Oct. 29		
SPORT CHAMPIONS			
Allez Oop			
Blocks and Tackles		12	Mar. 11,'33
Bone Crushers	Feb. 8,'33	8	
Chalk Up	Dec. 10	10	Jan. 7,'33
Desert Regatta	Sept. 17	10	
Football Footwork		12	
Motorcycle Mania	Jan. 28,'33	9	
Old Spanish Custom	Oct. 15	10	Mar. 11,'33
Pigskin	Oct. 22	12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Dec. 10	10	Dec. 17
TAXI BOYS			
Bring 'Em Back a Wife	Jan. 14,'33		
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Taxi For Two	Dec. 3	18	
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		
Wreckety Wrecks	Feb. 18,'33	19	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARARE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4	Nov. 18	1 reel	
No. 5	Dec. 16	1 reel	
No. 6	Jan. 13,'33	1 reel	
No. 7	Feb. 10,'33	1 reel	
No. 8	Mar. 10,'33	1 reel	
No. 9	Apr. 7,'33	1 reel	
ONE REEL ACTS			
Be Like Me Ethel Merman	Feb. 18,'33	1 reel	
Breaking Even Tom Howard	Sept. 30		
Hawaiian Fantasy Vincent Lopez	Jan. 20,'33	1 reel	
Hollywood Beauty Hints	July 15		
Irene Ethel Merman	July 1		
Let's Dance Burns and Allen	Mar. 17,'33	1 reel	
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U.S. Navy	Dec. 30	1 reel	
No. 7—This Is Ducky — Music From the Ancients —Bringing You the News	Jan. 27,'33	1 reel	
No. 8—Glass Making at the Corning Glass Works — "Going Back Home" — Costuming the Earl Carroll Vanities	Feb. 24,'33	1 reel	
No. 9—A .Drama .of .the Northland — Paramount Pictorial Presents Amelia Earhart	Mar. 17,'33	1 reel	
No. 10—	Apr. 21,'33	1 reel	
SCREEN SONGS			
Ain't She Sweet Lillian Roth	Feb. 3,'33		
Aloha Oe Royal Samoans	Mar. 17,'33	1 reel	
Dinah Mills Bros.	Jan. 13,'33	1 reel	
Down Among the Sugar Cane Lillian Roth	Aug. 26		
Just a Gigolo Irene Bordoni	Sept. 9		
Peanut Vendor, The Armida	Apr. 28,'33		
Popular Melodies Arthur Jarrett	Apr. 7,'33	1 reel	
Reaching for the Moon	Feb. 24,'33	1 reel	
Romantic Melodies The Street Singer	Oct. 21	1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug. 5	1 reel	
School Days Gus Edwards	Sept. 30		
Sing a Song James Melton	Dec. 2		
Time on My Hands Ethel Merman	Dec. 23	7	Jan. 7,'33
When It's Sleepy Time Down South Boswell Sisters	Nov. 11	1 reel	
You Try Somebody Else Ethel Merman	July 29	10	June 25
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23	1 reel	
No. 7	Jan. 20,'33	1 reel	
No. 8	Feb. 17,'33	1 reel	
No. 9	Mar. 17,'33	1 reel	
No. 10	Apr. 14,'33	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Aggravatin' Bear, The	Apr. 28,'33	1 reel	
Building Winners	Aug. 19	1 reel	
Canine Thrills	Feb. 3,'33	1 reel	
Catch 'Em Young	Dec. 9	1 reel	
Fighting Fins	Oct. 14	10	Oct. 15
Hot and Cold Thrills	Mar. 31,'33	1 reel	
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Nov. 11	1 reel	
Water Jamboree	Sept. 16	1 reel	
Wonder Girl, The Babe Didrickson	Mar. 3,'33	1 reel	
TALKARTOONS			
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Birthday Party	Apr. 21,'33	1 reel	
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Crazy Inventions	Jan. 27,'33	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo	Jan. 6,'33	7	Dec. 10
Betty Boop Limited	July 1	1 reel	
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Betty Boop's Penthouse	Mar. 10,'33	6	Feb. 25,'33
Is My Palm Read	Feb. 17,'33	1 reel	
Kidnapping	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Snow-White	Mar. 31,'33	1 reel	
Stopping the Show	Aug. 12		
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Jan. 6,'33	20	Sept. 10
Bring 'Em Back Sober Sennett Star	Nov. 18	2 reels	
Caliente Love Sennett Star	Mar. 10,'33	2 reels	
Cook's Day Off, The Sennett Star			
Courting Trouble Charles Murray	Oct. 28	19	Dec. 17
Dentist, The Sennett Star	Dec. 9	20	Dec. 3
Don't Play Bridge With Your Wife Sennett Star	Jan. 13,'33	2 reels	
Druggist, The Sennett Star	Apr. 21,'33		
Doubling in the Quickies Sennett Star	Dec. 16	2 reels	
Easy On the Eyes Sennett Star	Feb. 17,'33	2 reels	
False Impressions Sennett Star	Nov. 4	2 reels	
Fatal Glass of Beer W. C. Fields	Mar. 3,'33	2 reels	
Harem, Scarem Al St. John	June 10	2 reels	
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Perfect Day Sennett Star			
Hollywood Double, A Sennett Star	Nov. 25	2 reels	
Honeymoon Bridge Sennett Star			
Hubby's Vacation Sennett Star			
Human Fish Sennett Star	Dec. 30	2 reels	
In the Bag Sennett Star			
Lion and the House, The Sennett Star	Dec. 23	18	
Ma's Pride and Joy Donald Novis	Oct. 14	18	Aug. 27
Morning After, The Sennett Star			
Prosperity Pays Tom Howard	Nov. 4		
Singing Boxer, The	Jan. 27,'33		
Singing Plumber Donald Novis	Sept. 23		
Sweet Cookie Sennett Star	Apr. 14,'33	2 reels	
Temporary Butler Sennett Star			
Too Many Highballs Sennett Star	Feb. 10,'33	2 reels	
Up Popped the Ghost	July 22		
Wrestlers, The Sennett Star	Jan. 20,'33		

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept. 1	12	
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 20

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	Dec. 17
The Floorwalker	Dec. 23	20½	
The Pawnshop			
The Rink	Nov. 11	20	
The Vagabond	Feb. 3,'33		
CLARK AND McCULLOUGH SERIES			
Hocus Focus	Mar. 3,'33	20	
Ice Man's Ball	Aug. 12	20	Aug. 13
Jitters, The Butler	Dec. 30	20½	Aug. 20
Millionaire Cat, The	Oct. 21	21	
The Gay Nighties		18	Dec. 31
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	Jan. 14,'33
Heave Two	Mar. 10,'33	20½	
Just a Pain in a Parlor	Aug. 26	20	
Loops, My Dear	Jan. 6,'33	17	
Shakespeare With Tin Ears			
HEADLINER SERIES			
No. 1—Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov. 25	17	
No. 2—Private Wives Skeets Gallagher W. Catlett	Jan. 27,'33	21	
No. 3—Hip, Zip, Hooray Nat Carr			
MASQUERS COMEDIES			
Abroad in Old Kentucky			
Bride's Bereavement, The	Nov. 18	20	
Iron Minnie	July 4		
Through Thin and Thicket	Jan. 20,'33	17½	
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Ape Man	Feb. 10,'33	18	
Mickey's Big Broadcast			
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Charity	Dec. 2	18	
Mickey's Disguise			
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Art in the Raw	Feb. 24,'33		
Fish Feathers	Dec. 10		
Golf Chump, The	Aug. 5	20	Aug. 13
Inferior Decorations			
Merchant of Menace, The			
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
SPECIALS			
So This Is Harris		28	Mar. 11,'33
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Jolly Fish	Aug. 19	6	
Magic Mummy	Feb. 7,'33		
Panicky Pup	Feb. 24,'33		
Pencil Mania	Dec. 9		
Piano Tuners	Nov. 11		
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAESAR FILMS			
Veneziana		1 reel	
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
Boston Common—and Proper		10	Jan. 7,'33
Hula		3 reels	
In Old New Orleans			May 28
Syria			May 21
F. M. S. CORP.			
Newslaughs		7	Jan. 28,'33
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
Berlin: Its Sports and Recreation		8	
Berlin: Rhythm of a Metropolis		8	
Glimpses of Germany		8	
Green Heart of Germany, The		20	
Springtime on the Rhine		7	
The Mosel		8	Oct. 15
Trier, Oldest City in Germany		6	
Vintagers' Festival in the Palatinate		10	Mar. 11,'33
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Ski-ing		1 reel	
MASCOT			
Technocracy		10	Jan. 7,'33
MASTER ART PRODUCTS			
Melody Makers Series:			
Sammy Fain		10	Dec. 24
Benny Davis		9	
Cliff Friend		9	
Night of Romance		7	
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Killing the Killer		11	July 30
Mexico		43	June 11
New Western Front		25	
Primitive		1 reel	
Tiger Hunt, The		20	Dec. 31
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21
WARD PRODUCTIONS			
Your Technocracy and Mine		9½	Feb. 11,'33

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 8	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
8. Building a Building	Dec. 20	7	
9. The Mad Doctor	Jan. 20,'33	6	
10. Mickey's Pal Pluto	Feb. 10,'33	7	
11. The Mellerdrammer	Mar. 3,'33		
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bugs in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	Dec. 24
8. Birds in the Spring			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau Best	Apr. 24,'33		
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Day Nurse	Aug. 1	1 reel	
Going to Blazes	Mar. 27,'33	1 reel	
Jungle Jumble, A	July 4	1 reel	
Oswald, the Plumber	Jan. 30,'33	7	
Shriek, The	Feb. 27,'33	1 reel	
Teacher's Pest	Dec. 19	7	
Wild and Wooly	Nov. 21	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Lumber Champ, The	Mar. 13,'33	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Terrible Troubador, The	Feb. 13,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
RADIO STAR REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct. 31	2 reels	
The Street Singer Nick Kenny—No. 1	Nov. 14	2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov. 28	2 reels	
Art Jarrett Nick Kenny—No. 2	Dec. 12	2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec. 26	1 reel	
Married or Single Nick Kenny—No. 3 With Little Jack Little	Jan. 16,'33	21	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan. 30,'33	21	Feb. 11,'33
Morton Downey—No. 3 The Holdup With Joe Young	Feb. 14,'33	2 reels	
Radio Murder Mystery Louis Sobol—No. 2	Mar. 6,'33	2 reels	
SPECIAL			
The Voice of the Vatican	Mar. 13,'33	10	Mar. 11,'33
STRANGE AS IT SEEMS SERIES			
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 23,'33	1 reel	
No. 27—Novelty	Mar. 20,'33	1 reel	
No. 28—Novelty	Apr. 17,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	10	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Hollywood Kids	July 13	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
(1932-33 SEASON)			
Alias the Professor James Gleason	Mar. 8,'33	2 reels	
Boys Will Be Boys Frank Albertson	Nov. 30	2 reels	
Family Troubles Henry Armetta	Jan. 11,'33	21	
Finishing Touch Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hesitating Love L. Fazenda-M. Prevost	Nov. 16	2 reels	
Hunting Trouble Louise Fazenda	Feb. 8,'33	20	Mar. 11,'33
Kid Glove Kisses Slim Summerville	Sept. 21	2 reels	
Lights Out James Gleason	Dec. 24	2 reels	
My Operation Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child Slim Sumerville	Nov. 2	2 reels	
Pick Me Up Marie Prevost	Apr. 5,'33	2 reels	
Rockabye Cowboy James Gleason	Jan. 25,'33	2 reels	
Room Mates Frank Albertson	Apr. 19,'33	2 reels	
Should Crooners Marry? Frank Albertsen	Feb. 22,'33	2 reels	
Trial of Vince Barnett Vince Barnett	Mar. 22,'33		
Union Wages Louise Fazenda	Aug. 30	20	Sept. 17
Who, Me Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— **ROBERT L. RIPLEY**		1 reel	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
No. 4—Hey, Pop Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn Jack Haley			
No. 6—The Run Around William Demarest			
No. 7—Trouble Indemnity Codee and Orth			
No. 8—The Build-Up Jack Haley			
No. 9—Buzzin' Around Roscoe (Fatty) Arbuckle			
No. 10—Wrongorilla Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES (NEW SERIES)			
No. 1—C'est Paris Technicolor Musical	Sept. 3	17	
No. 2—Passing the Buck Alexander Gray	Sept. 24	18	
No. 3—Tee for Two Technicolor Musical	Oct. 8	17	Nov. 12
No. 4—Tip-Tap-Toe Hal Leroy-Mitzi-Mayfair	Oct. 22	19	
No. 5—A Modern Cinderella Ruth Etting	Nov. 5	18	
No. 6—Picking a Winner Technicolor Musical	Nov. 19	16	Nov. 19
No. 7—The Red Shadow Al. Gray-Bernice Claire	Dec. 3	18	
No. 8—Sky Symphony Stoopnagle & Budd	June 3,'33		
No. 9—Poor Little Rich Boy Phil Baker	Dec. 24	18	
No. 10—Hey, Hey, Westerner Technicolor Musical	Dec. 31	17	Oct. 15
No. 11—That Goes Double Russ Columbo	June 17,'33		
No. 12—Bygones Ruth Etting	Jan. 14,'33	18	
No. 13—Pleasure Island Technicolor Musical	Feb. 25,'33	18	
No. 14—Yours Sincerely Lanny Ross	Mar. 11,'33	19	
No. 15—Speaking of Operations Pick & Pat	Jan. 28,'33	18	
No. 16—Northern Exposure Technicolor Musical	Apr. 8,'33	16	
No. 17—Nothing Ever Happens Musical	Mar. 25,'33		
No. 18—World's Champ Jack Dempsey	July 11,'33		
No. 19—The Way of All Freshmen Hal Leroy-Mitzi Mayfair	Apr. 22,'33		
No. 20—Along Came Ruth Ruth Etting	May 6,'33		
No. 21—Fifi V. Segal-Chas. Judels	May 20,'33		
HOW TO BREAK 90 **BOBBY JONES**			
No. 1—Hand and Grip	Apr. 17,'33		
No. 2—Position and Back Swing			
No. 3—Hip Action			
LOONEY TUNES SERIES			
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in Dutch			
No. 6—Bosko in Person			
No. 7—Bosko the Speed King			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage Small's Paradise Band			
No. 4—The Lease Breakers Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party Roger Wolfe Kahn's Band			
No. 6—Hot Competition The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit Noble Sissle and Band..			
No. 10—The Alma Martyr Fred Waring and His Pennsylvanians			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
No. 6—One Step Ahead of My Shadow			
No. 7—Young and Healthy			
THE NAGGERS SERIES **MR. AND MRS. JACK NORWORTH**			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		18	June 4
Movie Dumb		1 reel	
Four Wheels—No Brakes		18	July 30
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Military Post, The Robert Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Strong Arm, The Harrington-O'Neill			
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Sea Devils			
No. 16—Parades of Yesterday			
No. 17—Breakwater			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Inklings			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
No. 24—Fishermen's Holiday			
No. 25—Stuck, Stuck, Stucco			
No. 26—Seeing Samoa			
SPORT THRILLS SERIES **TED HUSING**			
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
No. 5			
No. 6—			
S. S. VAN DINE MYSTERY SERIES **(Donald Meek-John Hamilton)**			
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 19
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
WORLD TRAVEL TALKS— **E. M. NEWMAN**			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES **E. M. NEWMAN (New Series)**			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	
No. 9—Workers of the World		1 reel	
No. 10—Wonder Spots of the World		1 reel	
No. 11—Costumes of the World		1 reel	
No. 12—Peculiar Ceremonies		1 reel	
No. 13—Top of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Clancy of the Mounted Tom Tyler-Jacqueline Wells	Feb. 27,'33	20 (each)	Feb. 4,'33
Lost Special Frank Albertson	Dec. 5		
Jungle Mystery Tom Tyler	Sept. 12	20 (each)	
Phantom of the Air	May 22,'33		

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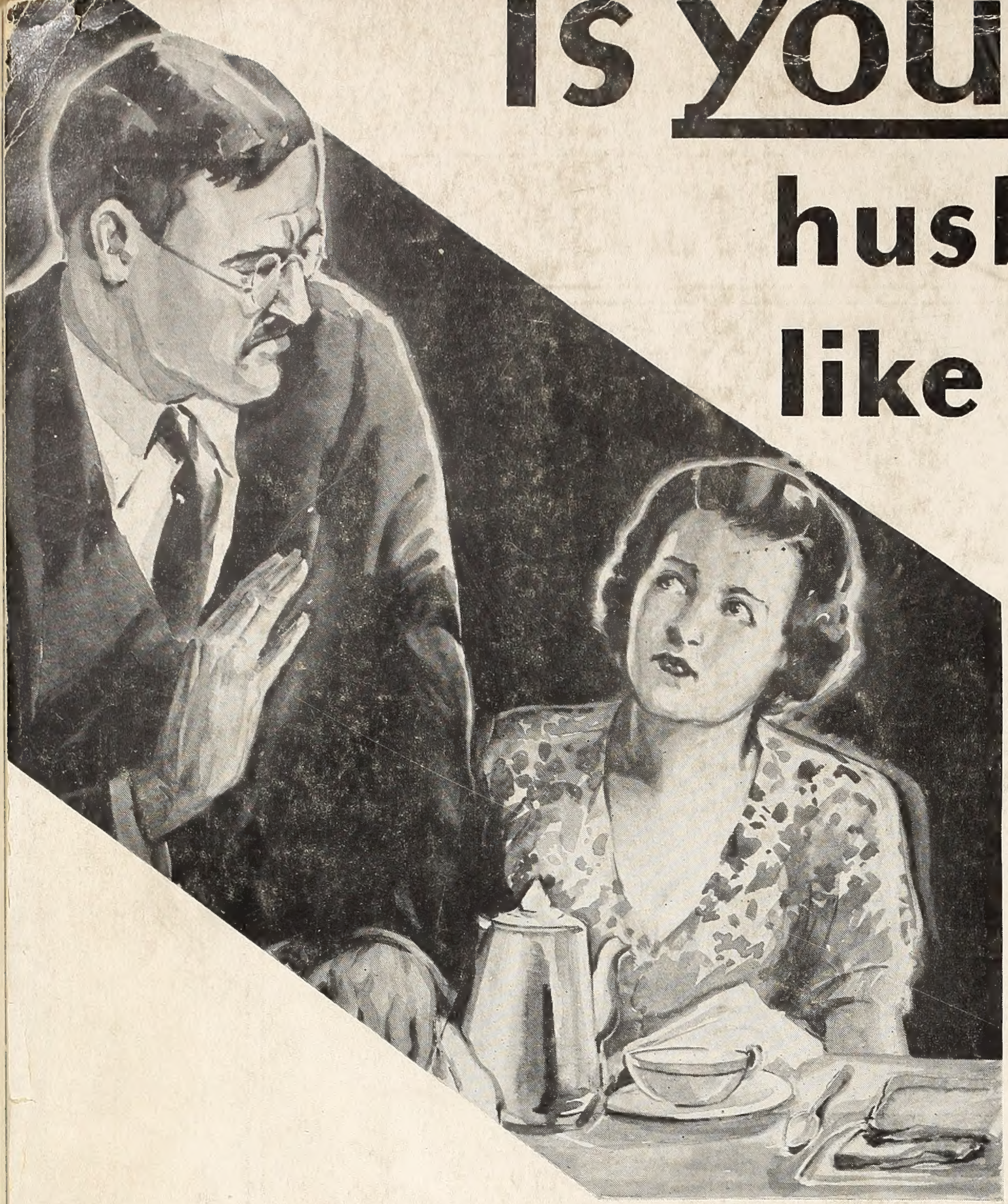

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